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Cyborg Feminism: The Intersection of Gender and Technology in Contemporary Science Fiction

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Abstract:
In addition to reincarnation, this study also reexamines the theoretical and cultural relevance of cyborg feminism in science fiction in recent times. Drawing on the principles of Donna Haraway's cyborg theory (as well as post-humanist and intersectional feminist scholarship) and subsequently post-humanist and intersectional feminist literature, this paper argues that recent science fiction no longer sees cyborgs as an emblem of disembodied, gender-neutral liberation, but as a physical person that belongs to a system and so within the techno-capitalist world which retains and transforms the existing hierarchies of gender, race, labor and power. With qualitative analysis that combines close textual analysis with feminist critical discourse analysis, we have studied the current science fiction literature on cyborgs in the context of Ex Machina (2014), Binti (2015) and present-day (2015) as a comparison. Based on these works, we analyze three themes of thematic change: the persistence of artificial femininity in the form of the fembot, cyborg subjectivity in exploitative and feminized labor conditions, and the emerging post-gender and post-binary and post-queer identity in cyborg corporeality in technologically mediated corporeality. In other words, our results show that technological mediation does not dissolve physical inequalities; rather it re-establishes them through the use of algorithmic governance, surveillance and objectification. At the same time, contemporary science fiction also exposes the contradictions in these systems and presents hybrid characters who have to negotiate a limited degree of autonomy within systems of domination. This duality makes the cyborg not only one of a system of intense control but also a site of feminist, anti-racist, and anti-colonial resistance. This article helps to make cyborg feminism, posthumanism and intersectional technology critiques a part of the larger debate in feminist theory, science fiction studies and critical technology studies. It argues that the cyborg is still essential for us now and that we cannot turn our eyes away from it as a symbol of post-gender equality (and not just post-gender identity) but also as a model to view the unequal, contested and materially grounded future of embodiment in the age of artificial intelligence and platform capitalism.

1. Introduction:

In the twenty-first century, the line between humans and machines is increasingly blurring. Our everyday decisions are being influenced by artificial intelligence; biometric technologies turn us into data; reproductive technologies influence our relationships and physical existence; and neural interfaces illustrate how we are becoming more aware of our thoughts and code. These changes have profoundly altered our technological systems and also our self-awareness, agency, and even our very vocabulary of identity. Science fiction has become a cultural laboratory for imagining, testing, and critiquing the social implications of human-machine integration; as science fiction, it represents the hopes and fears of technological modernity and shows us a transgender person who feels empowered by these changes, whose bodies are laboratories for experimentation, and how gender identity is transformed when the distinction between organism and machine is no longer constant.

Any discussion of gender and technology in science fiction starts with Donna Haraway's "A Cyborg Manifesto" (1985), the seminal text of cyborg feminism. As a hybrid figure that would break down the boundaries between human and animal, organism and machine, physical and non-physical, Haraway's cyborg was a radical challenge to essentialist notions of identity and to the hierarchies of naturalized categories that patriarchal thought relies on. Rather than treating "woman" as a stable biological category of content, Haraway reconceptualized subjectivity as partial, constructed, and relational in nature, and so created an entire feminist space for theorizing affinity over essence and hybridity over purity. The cyborg thus became a politically generative metaphor: a figure through which feminism could imagine resistance to fixed gender binaries, oppositional dualisms, and the fantasies of origin that underpin dominant structures. Haraway's intervention had a particularly significant role in literature and cultural criticism, for science fiction was increasingly seen as a place to conceive posthuman possibilities beyond liberal humanism and normative embodiment.

But the optimism in the early days of cyborg feminism must be examined in a new light. All of the theoretical discussions around cyberspace, virtuality, and posthuman identity in the past assumed that technological mediation would dissolve physical markers and thus reduce the power of gendered hierarchy. From that perspective, the digital space might be seen as a potentially liberated space in which identity is fluid, disembodied, and not bound by the physical inscriptions of sex, race, and class. Science fiction today has a much more ambivalent and materially grounded picture. Rather than being a vision of a gender-free technological future, recent books have often depicted a process of re-embodiment in which technological systems reproduce, heighten, and monetize existing asymmetries of power. The female-coded android, the algorithmically governed body, the bioengineered reproductive subject, and the surveilled cyborg consciousness are not just post-gender figures; however, they are often marked by the persistence of hegemonic gender norms, racialized hierarchies, colonial logics, and capitalist extraction. Technology in these stories is not so much embodiment as reorganization of the body, and it transforms the body into a contested interface where domination and resistance are negotiated.

This tension is still a major gap in contemporary scholarship. Whereas a significant body of feminist and posthumanist scholarship has explored the emancipatory potential of hybridity, very little attention has been given to the ways in which contemporary science fiction has re-materialized the cyborg in terms of labor, consumption, affect, and biopolitical control. There has been relatively little to no good work on the distinction between celebratory and dystopian analyses of posthuman fluidity and technocapitalist domination over the last few decades and how science fiction connects both. What is still under-theorized is the extent to which recent science fiction has transformed Haraway's cyborg into one liberated from gender but still caught within inherited binaries, and that she is in a contradictory position via embodiment, platform capitalism, surveillance, and intersectional power relations. In other words, the cyborg in contemporary science fiction must be read not as the disappearance of gender but as an individuating transformation of gender within technologically mediated systems that are tied to race, class, sexuality, and global inequality.

This article addresses this gap by suggesting that contemporary science fiction re-ignites cyborg feminism through a politics of re-embodiment. In these texts, the intersection of human and machine does not obliterate the body's social legibility, but rather transforms it technologically so as to be more economically profitable and to be more entangled with systems of patriarchal and racial governance. But these stories do not throw away the cyborg entirely. Rather, they place feminist possibility in the very contradictions in technologically mediated embodiment so that hybrid subjects are able to expose the violence of normative categorization and that it can be reinstalled if we take the time. By linking Haraway to contemporary feminist theory, posthumanism, and intersectional critique, we demonstrate that the cyborg in science fiction is still a crucial analytical tool but only if it is understood in the context of the

material conditions that can be used to shape which bodies are enhanced, which are controlled, and which are made disposable in the name of technological advancement. Such a reading not only reframes the relationship between gender and technology in science fiction today, but also explains why the genre is so crucial in thinking about the uneven futures of embodiment in the present.

2. Literature Review and Theoretical Framework:

The study of cyborg feminism in contemporary science fiction requires a framework that is multilayered enough to consider hybridity, embodiment, algorithmic power, and the uneven sharing of technological power across gender, race, class and coloniality. Thus this section brings together three interrelated areas of scholarship: foundational cyborg feminism and posthumanism, intersectional techno-feminism and Black cyberfeminism, and recent critiques of gendered technological bodies in contemporary science fiction. These fields show that the cyborg is no longer so much a universal metaphor for transgression as it is a politically stratified figure, defined by material histories of domination and contemporary systems of data extraction, platform capitalism and biometric governance.

Donna Haraway's "A Cyborg Manifesto" is a seminal work on gender and technology in science fiction and hence the foundational Cyborg Feminism and Posthumanism. Her proposal is to see the cyborg as a hybrid organism and machine that breaks down the binary structures of Western humanism: human/machine, nature/culture, male/female, mind/body and self/other. Haraway's intervention was not only against biological essentialism in feminist theory but also against the idea of universal political identity. The cyborg is politically significant, in Haraway's terms, because it rejects origin myths, purity stories and the notion of naturalized categories of belonging. It is a kind of affinity in coalition, contingency, and partiality rather than in stable gender essence. For science fiction studies, Haraway's work allowed for the reading of technologically hybrid bodies as places where the ideological architecture of patriarchal modernity could be challenged and reimagined.

At the same time, Haraway's cyborg must fit into a broader posthumanist vein of thought that challenges liberal concepts of subjectivity, embodiment and agency. N. Katherine Hayles's How We Became Posthuman is particularly relevant to us here; it is a story of the birth of cybernetic notions of humanness, in which information takes precedence over physical embodiment. Hayles rejects the fantasies of disembodiment that see consciousness as a code of transferability and insists that embodiment is an aspect of subjectivity. Her article is especially valuable for research on what is happening in science fiction today, for it shows how such stories of technological transcendence gloss over the material and political conditions under which our bodies are perceived, controlled, and valued. In this respect, Hayles serves as a corrective to the current readings of cyborgs that are more fluid than real bodies as they exist. Her work clarifies why contemporary science fiction's return to the body—often in the form of prosthesis, reproductive modification, biometric surveillance and affective labor—shouldn't be read as a break with posthumanism but as a re-design of it.

Rosi Braidotti expands on this line of inquiry by giving a more explicitly ethical and political account of the posthuman subject. Braidotti in The Posthuman challenges the universal "Man" of Enlightenment humanism and argues for a relational, nomadic view of subjectivity that is rooted in interdependence with human and nonhuman actors. Her posthumanism is about more than descriptive terms; it is a project of rethinking agency beyond anthropocentrism, Eurocentrism and individualism. Braidotti is valuable for cyborg feminist study, since she insists that posthuman theory must be attentive to historically sedimented inequalities and new forms of becoming in order to be able to see an understanding of posthuman theory. Her work bridges feminist theory and science fiction criticism by conceptualizing technologically altered bodies not only as symbols of crisis but also as sites for rethinking ethics, vulnerability and resistance in a world of ecological collapse, biotechnological intervention and global capitalism.

Haraway, Hayles and Braidotti together form the basis of this study's theoretical framework. They allow us to read the cyborg as an object that unsettles essentialist identity, foregrounds the materiality of embodiment and situates the posthuman within broader questions of ethics and power. But this theory is still not enough to explain the racialized and colonial underpinnings of technological mediation in science fiction today. To address this limitation, cyborg feminism is in need of continuous interdisciplinary dialogue with intersectional techno-feminism and Black cyberfeminist thought.

2.1 Intersectional Techno-Feminism and Black Cyberfeminism:

The most recent developments in feminist technology studies have been to insist that digital systems are not neutral systems, but rather social structures embedded in existing hierarchies of race, gender and class. Ruha Benjamin's book "Race After Technology" is one of the most important works in this respect. In this literature, Benjamin shows that contemporary technologies are often meant to encode and reproduce racial inequality as efficient and equitable and yet not. The concept of "New Jim Code" is a way to observe discrimination in practice—technical systems that are supposed to be neutral but which have always supported race-based exclusion and surveillance. Benjamin's work is essential to the study of science fiction because it insists that we cannot simply consider the cyborg as a figure based on the violation of gender boundaries; we cannot only think about them as a thing which we can only look at in terms of visibility, legibility and disposability. In science fiction, technologically modified bodies do not all have the same social status. Rather, they often reproduce existing inequalities between bodies that are secure, optimized or enhanced, and those that are under surveillance, being exploited, or rendered disposable.

Safiya Umoja Noble's Algorithms of Oppression also deepens this critique by showing how search engines and algorithmic systems reproduce misogyny and racist stereotyping through the logic of ranking, visibility and profit. Noble's intervention is especially relevant to the research into female-coded artificial beings in contemporary science fiction because it sheds light on how technological representation is shaped by commercial structures that favor normative whiteness, heteropatriarchy, and consumability. If cyborg and AI femininity in science fiction often seems hypersexualized, compliant or affective, Noble helps to explain how such constructions relate to the larger economies of digital representation in which marginalized identities are filtered through systems of bias and monetization. She also calls on us to move from abstract talk of "technology and gender" to a closer look at how algorithmic systems determine whose femininity is made visible, desirable, or controllable.

Alondra Nelson's scholarship, specifically her work on Afrofuturism, provides an important cultural and intellectual context in which race, technology and speculative imagination intersect. Nelson argues that Black engagement from science and technology can't be reduced to narratives of exclusion; they do offer alternative futures, epistemologies and modes of belonging that are in contrast to dominant technocultures. Afrofuturism, so to speak, is not a genre but a critical methodology that shows how history of slavery, colonialism and scientific racism inform current technological imaginaries. By bringing Nelson into cyborg feminist tradition, we can investigate the impact of the hybrid body on racial memory, diaspora and the politics of futurity. The question is not simply whether the human/machine boundary is crossed, but who has historically been denied full humanity in the first place, and what it means to become "posthuman" from positions already marked by dehumanization.

These interventions also resonate with broader Black cyberfeminist scholarship, which challenges the whiteness that has often framed cyberculture theory and early posthuman discourse. Black cyberfeminism insists that technological futures are always informed by histories of racial capitalism and reproductive control, colonial occupation and epistemic violence. In this way the cyborg becomes a liberatory hybrid and not a figure in the face of power asymmetries. This perspective is especially relevant to contemporary science fiction, where artificial women, biomechanical bodies and networked consciousnesses embody

the dynamics of servitude, exoticization and commodification that have historically organized racialized gender. Thus intersectional technofeminism transforms the notion of what is hybrid in the abstract into the material politics of technological embodiment: who is augmented, who is automated, who is surveilled, and whose suffering is reflected in data.

For this reason, the present study follows an intersectional approach to cyborg feminism. It argues that the cyborg in science fiction must not just be a challenge to gender essentialism, but also as a node through which race, coloniality, and capitalist exploitation are technologically reorganized. That is necessary if we are not going to have the same kind of discourse from the past that too easily equated technological mediation with political liberation.

2.2 Contemporary Science Fiction Criticism on AI, Fembots, and Gender:

Recent works in science fiction have been more about gender politics for artificial intelligence, humanoid robotics, synthetic embodiment, and platformed subjectivity. A common theme in this body of criticism is the notion of the "fembot," the female-coded artificial being created in order to be a service, erotic commodity, emotional provider, or aesthetic object. Such beings have been accused of being essentially a form of patriarchal fantasies about programmable femininity. And whether it is in the form of android companions, domestic assistants, sex robots, or affective interfaces, these bodies often become a technocultural desire for women who are both hyper-visible and controllable, who are sentient enough to make you feel good while being structurally denied full autonomy.

Scholarship on AI in science fiction also has pointed to the relationship of consciousness and labor. Female-coded artificial beings are often asked to do reproductive, emotional, and service work that has historically been considered too much of a woman's job. In these texts, AI is a philosophical and personhood problem as well as a labor issue: to imagine how capital wants to automate care, intimacy, and social reproduction but still maintain hierarchies of obedience and ownership. Such criticism is most helpful when it comes to understanding stories where the artificial female body becomes a place of gendered labor in the form of technological design. Such work goes beyond representational questions to the political economy of artificial life and connects speculative fiction to contemporary debates around digital labor, platform economies, and the commodification of affect.

Another key strand of recent criticism is the continued presence of embodiment in science fiction stories based on posthuman futures. And so rather than technology liberating the subjects from their physical limitations, so many contemporary texts highlight the body's greater vulnerability in the face of surveillance, biometric classification, genetic manipulation, and affective capture. Critics say this new attention to the body undermines earlier theories of cyberculture, which emphasized the virtual world and information exchange. With the rise of science fiction, bodies are of paramount importance: power itself is rapidly becoming data-driven: bodies are scanned, enhanced, modified, surveilled, and made 'readable' to state and corporate bodies. And it is often the bodies of women and certain racial groups that are being tested and controlled to a great extent. The 'cyborg' in this sense is less a symbol of crossing boundaries and more a means through which the violence of technological governance is being expressed in a new way.

There is also a growing body of work that explores how science fiction addresses the intersection of gender fluidity and technology. Some critics have argued that hybrid bodies can open up the possibility of non-binary, trans, and even non-normative selfhood, especially when machine embodiment breaks down biological determinism. Still others note that not all hybridity is so subversive; many stories still maintain the traditional femininity and masculinity in design aesthetics, voice, gesture, reproductive function, and erotic writing. This tension is the core of the present study. Contemporary science fiction often plays out

the end of the gender binary in terms of ontology but reproduces gender normativity at the same time in the form of visual culture, affective coding, and narrative resolution. Such texts therefore require a reading that is attentive to contradiction rather than to celebration or dismissal.

The richness of this scholarship is not enough, however. Existing criticism tends to treat gender, race, labor, and posthuman embodiment as interrelated issues rather than as structural aspects of the same technocultural formation. AI femininity studies may focus on objectification rather than racialization; posthuman fluidity works may gloss over labor and commodification materiality; critiques of algorithmic power do not always treat science fiction as a speculative archive that both anticipates and contests such formations. So what's needed is an integrated framework that reads contemporary science fiction from cyborg feminism, posthumanism, and intersectional techno-critique.

2.3 Synthesis and Conceptual Positioning:

This article builds on these three strands of scholarship and does not fall short of each when put in isolation. It takes the perspective of Haraway, Hayles and Braidotti that the cyborg and posthuman subject destabilize essentialist identity and expose the fragility of humanist boundaries. From Benjamin, Noble, and Nelson we have the notion that technological systems are always racialized, gendered and historically situated and that any account of hybridity that neglects coloniality and racial capitalism is theoretically incomplete. From contemporary science fiction criticism we have the recognition that AI, fembots and synthetic bodies are the places where fears about gender, labor, agency and technological governance are articulated.

The theoretical intervention here is that contemporary science fiction should be read through a model of re-embodied cyborg feminism. The cyborg is not a post-gender abstraction, but a materially situated body in which technological development is increasing the struggle over visibility, autonomy and value. Such a framework allows us to better understand how modern science fiction is both inheriting and altering the emancipatory aspirations of early cyborg theory. It is possible to show that contemporary speculative narratives do not simply repudiate Haraway's vision; they do not merely confirm dystopian accounts of technological domination. Instead, they show the cyborg to be a contradictory figure: one in which hegemonic power is reproduced technologically, but one in which feminist, anti-racist, and decolonial critiques are sharpened.

By drawing attention to these overlapping conversations, this study places itself in the current high-level discussion of feminist theory, science fiction and critical technology studies. It's a key assumption that the best science fiction today doesn't depict the disappearance of gender in technology but how gender is reimagined through machinic systems that are intertwined with race, labor and capital. The cyborg, therefore, is still indispensable—not so much because it's a way to escape from embodiment but because it indicates embodiment is still a contested technological and political space.

3. Methodology:

This study employs a qualitative interpretive approach for a humanities-based investigation into the politics of gender, race and technology in contemporary science fiction. More specifically, it combines qualitative textual analysis with feminist critical discourse analysis (CDA) in order to explore how speculative narratives construct, naturalize and contest technologically mediated worlds of embodiment. This approach is especially appropriate for cyborg feminism because the subject of analysis here is not only what technologies appear in science fiction, but also how the technologies are discursively organized in terms of language, narrative structure, visual coding and ideological framing. To read contemporary science fiction not as a transparent reflection of technology in general, but rather as a dense cultural archive

in which fantasies of innovation, domination, intimacy and resistance are articulated through gendered and racialized representational regimes.

3.1 Research Design:

The project is comparative and interpretive and not quantitative. It is based on a small corpus of contemporary science fiction texts, which is based on the idea that depth of analysis is important rather than breadth of coverage. This is a good idea for three reasons: First the research question is about the discursive and symbolic reconfiguration of gender through technological embodiment, and this requires close reading and contextual interpretation as opposed to large-scale content aggregation. Second, a small corpus can allow engagement to persist with formal, thematic and ideological complexity, which is particularly important in the literature and screen media context. Third, since this article is concerned to intervene thoughtfully in the cyborg feminism debate by theorizing "re-embodiment," it is important to show how that concept becomes legible through a detailed textual analysis of particular cultural forms.

The analysis is comparative in that it does not treat each text as an isolated artifact, but reads them relationally to identify convergences and divergences in the representation of artificial life, hybrid embodiment, and gendered technological power. Comparison here is not meant to reduce formal differences between media; but it is a better reflection of how contemporary science fiction across narrative formats reimagines the cyborg as a place where autonomy, labor, sexuality and social legibility are contested.

3.2 Methodological Approach: Qualitative Textual Analysis:

The qualitative textual analysis is the primary approach to understanding how contemporary science fiction relates to gender and technology. In this work, textual analysis deals with reading out the voice and characterization, dialogues, world-building, metaphors, and scene-building, visual and cinematic composition, for instance (and where necessary) and the structure of the narrative. The argument is that science fiction is ideological and content-oriented and form-oriented. Questions of gender are embedded not only in the narrative (how an AI is oppressed or resistant) but also in how the text structures perception, how it is distributed in relation to interiority, how it frames bodies and how it organizes affective response. Close reading in the literary texts centers around narrative focalization, pronoun systems, descriptions of bodily modification, labor and surveillance, and the semantic fields through which machine and human identities are distinguished or collapsed. In screen texts the analysis also includes mise-en-scène, camera movement, sound design, framing, editing, interfaces and the visual stylization of synthetic or augmented bodies. This multi-layered textual approach is necessary because today's science fiction has ideological meanings that aren't articulated in dialogue or narration, but in repetition, aesthetic contrast, and patterns of embodied visibility.

The purpose of qualitative textual analysis in this article is twofold: first, to determine how the texts construct the cyborg, AI, or technologically mediated subject as gendered and culturally legible; and second, to know where those constructions are interrupted by contradiction, ambiguity, resistance, or excess. Such a methodology is especially useful for speculative fiction, where surface-level narratives of technological progress can be mixed with existential anxieties about patriarchal control, racial hierarchy and capitalist extraction.

3.3 Methodological Approach: Feminist Critical Discourse Analysis:

To enhance the interpretive rigor of the textual readings, we also employ feminist critical discourse analysis. Feminist CDA is particularly useful because it is far more than representation in itself and explores how discourse perpetuates or contests relations of power. Rather than viewing language and images as neutral conveyors of meaning, feminist CDA regards them as cultural structures, a kind of

hierarchies of gendered, racialized and classed people. And in the context of current science fiction, it means how stories about AI, cyborgs and posthuman bodies are shaped by larger discourses of technoscientific authority, heteropatriarchy, militarization, optimization and market rationality.
The feminist dimension of CDA is crucial to this project, because it concentrates on the political implications of discourse on embodied subjects and emphasizes the asymmetry of agency. It asks, for example, who is allowed interiority, who is objectified, who is programmed to serve, whose body is made visible to surveillance, and who is made to feel that resistance is narrativeized or pathologized. It can also help to explain how femininity, care, obedience, rationality, violence and desire are assigned to artificial or hybrid beings through discursive coding. That is especially relevant in works with female-coded AI or seemingly agender machine consciousnesses where the absence of biological sex does not mean that gender power is lost.

Critical discourse analysis allows the project to link textual features to larger socio-technical structures as well. For instance, representations of synthetic servitude can be seen as tied to contemporary discourses of platform labor and automation; representations of algorithmic assessment can be linked with data surveillance and predictive governance; and representations of racialized or non-Western techno-futures can be understood through colonial histories of classification and extraction. This is why feminist CDA is the key to making sure that the analysis doesn't lose sight of the relationship between textual form and social structure.

3.4 Corpus Selection and Rationale:
The corpus consists of three science fiction works from the decade 2010 selected for their thematic richness, formal diversity, and relevance to the article's overall interest in re-embodied cyborg feminism: Alex Garland's Ex Machina (2014), Martha Wells' All Systems Red (2017) as the first text of The Murderbot Diaries, and Nnedi Okorafor's Binti (2015). The choice of a three-text corpus is a careful balance: it is broad enough to support comparative argument but still focused enough for the depth of analysis required in high-impact humanities research to be achieved.

These texts were selected according to a set of four criteria. First, each is a contemporary work from 2010, so the analysis does not ignore the current technocultural anxieties about AI, automation, embodiment, and algorithmic power. Second, each is a slightly different kind of interface: Ex Machina looks at female-coded humanoid AI and the politics of machinic femininity; All Systems Red is about a corporate-controlled cyborg consciousness that is deeply entangled with labor, surveillance and non-normative identity; Binti reimagines hybridity through Africanfuturist and biotechnological concepts that challenge Eurocentric and racially neutral models of the posthuman. Third, the texts can be used to compare gender across media and representational traditions in a comparative manner. Fourth, the corpus chosen supports the article's intersectional element by preventing the analysis from being limited to white, Western or purely anthropomorphic models of the cyborg.

3.4 Justification of Primary Texts :
Ex Machina (2014)
Ex Machina is also notable for the fact that it has become the focal point for debates on AI, machinic femininity and the tech-driven elevation of the male gaze. The film is a very self-conscious meditation on creation, surveillance, erotic design, and confinement and therefore is very relevant in considering critical feminist discourse. Ava, the female-coded AI at the center of the narrative, is more than just a robot; she is a discursive construct through which patriarchal fantasies of beauty, compliance, curiosity, and sexual availability are staged, and then destabilized. The spatial politics of the film, the visual framing and the dialogic structure make it a good text to study how current science fiction re-embodies technological

power through the gendered artificial body. At the same time, the film's treatment of race, labor and disposability makes it analytically productive for a study about contradiction as opposed to liberation.

Binti (2015)

Nnedi Okorafor's Binti is essential to the corpus because it brings to it a decolonial and Africanfuturist perspective that has been missing from classical cyborg literature. While not concerned with the humanoid robot in a usual way, Binti is deeply concerned with hybrid embodiment, technologically mediated connection and a self changing through the interaction with nonhuman systems. The novella's synthesis of mathematics, ancestral knowledge, organic technology and interspecies negotiation is an alternative to Euro-American stories that believe that futurity is this disembodied digitality or metallic artificiality. This is particularly true for this article's intersectional lens because it focuses on how race, indigeneity, mobility and epistemic difference influence access to technology and hybridity. It is here that the cyborg is not just seen as a universal metaphor but as a narrative that depends on colonialism and cultural specificity. Instead, Binti does allow the article to ask how non-Western speculative traditions reimagine the relationship between body, machine and identity outside the confines of white technoliberal modernity.

3.5 Comparative Logic of the Corpus:

The corpus chosen is intended to generate a holistic comparative argument. Ex Machina focuses on this hyper-gendered and visually objectified artificial woman in an environment of elite technological masculinity. All Systems Red focuses on the laboring cyborg subject, whose non-normative relationship with gender and affect is the violence of corporate control. Binti extends the idea by placing techno-hybridity in Africanfuturist and decolonial theory and argues that embodiment cannot be understood without racial and epistemic location. Together, these texts open the way for the article to transition from sexualized artificial femininity to agender cyborg labor to culturally specific forms of organic-technological becoming. This comparative structure strengthens the central claim that contemporary science fiction does not just renounce Haraway's cyborg, but reimagine it through materially different ways of embodiment.

3.6 Scope and Delimitations:

The purpose of this study is not to present a comprehensive account of all current science fiction concerning cyborgs, AI or hybrid embodiment. Nor do we claim that the texts chosen in this paper are representative of the genre as a whole. Rather the corpus is curated and conceptualized to create rich and methodical analysis. The focus on post-2010 works is in keeping with our interest in current technocultural conditions, platform capitalism, biometric governance and the renewed feminist and anti-racist criticisms of technology. And so it makes sense that the selection of only a few texts suits the kind of depth, nuance and theoretical integration needed for publishable humanities scholarship.

Another significant distinction is in terms of medium. While the corpus includes film and literature, this study does not aim to construct a broad media theory of science fiction. Instead, it is a cross-media comparison and focuses on medium-specific formal strategies only when they are capable of revealing the politics of gendered technology. This method keeps the analysis simple while also enabling the claim of a cultural work of science fiction to be made in general.

3.7 Reflexive Methodological Position:

Because this research is feminist and intersectional, it also adopts a reflexive methodology. It does not assume that all hybridity is politically emancipatory, or that all representations of technological domination are equally legible across social locations. The analysis is therefore attentive to its own theoretical inheritance, especially the tendency in early cyborg discourse to identify with figures of technological transgression without considering race, colonial history, and material inequality. By combining close reading with feminist CDA and by choosing a corpus that covers different dimensions of

gender, labor and racial formation, this work is seeking to avoid both celebratory posthuman abstraction and reductive dystopian critique.

3.8 Methodological Contribution:

The methodological contribution of this article is that it combines literary-cultural close reading with feminist discourse analysis and intersectional technology critique. It allows us to investigate how contemporary science fiction portrays the cyborg as a re-embodied figure of social power rather than a disembodied symbol of post-gender liberation. And in so doing, the study provides a model for reading speculative fiction as a place where technological futures are imagined in terms of embodied inequalities that are gendered, racialized and economically structured. This methodology provides a structure for high-level scholarship, as a way to keep the textual detail of text and also to keep thinking about the theory for feminist theory, science fiction and critical technology studies.

4. Re-Embodied Hybridity: Gender, Power, and the Contemporary Cyborg:

If current science fiction revises the emancipatory promise of early cyborg feminism, it does so by relocating the politics of gender in and through the material body. The posthuman subject of recent speculative texts is rarely free-floating or disembodied; it is engineered, commodified, surveilled and legible in regimes of desire, labor and governance. For this reason, the cyborg in contemporary science fiction is best understood not as our embodiment being destroyed but as the technological re-inscription. The analytic sections that follow are organized thematically, not by any particular text, to underscore the convergence and conflict that emerge from the selected corpus. By doing so, the argument can move from the construction of female-coded artificial bodies, to the political economy of AI labor, to the partial but significant openings science fiction serves up to queer and post-binary forms of subjectivity.

Theme 1: The Engineered Body and the “Fembot” Trope

The Engineered Body and the “Fembot” Trope (1921) A recurring theme of science fiction is the creation of female-coded technologies that are designed to be the embodiment of service, beauty and erotic availability. The “fembot” is not just a robot with feminine attributes; it is a very ideological figure with which patriarchal culture tries to engineer femininity as programmable submission. Ex Machina is an example. Ava’s body is constructed by the masculine technoscientific logic that regards womanhood as a set of reproducible visual and affective features about her: a pretty face, a sweet voice, a level of sensuality and subtlety, a carefully chosen response to male attention. Nathan is a creator here. His project is not simply to produce intelligence, but to construct an artificial femininity through which the male's wants can be articulated. But the film repeatedly demonstrates that what is being created is not just a machine but also a particular conception of femininity. This dynamic serves as a reminder that biological essentialism is not totally at bay in a post-biological world. Ava’s not biological but her creator is determined to impose a very naturalized script of femininity in which gender could be written on the body, in terms of aesthetics and behaviour. Haraway’s Cyborg was supposed to be a tool that would eradicate these essentialisms, but *Ex Machina* shows how technoculture can reconfigure them precisely within the context of design. A machine coded as female is sophisticated only when it is viewed and understood through the lens of beauty, passivity, curiosity and desirability. Her body is not neutral hardware, but a visual logic: femininity is a concept that is made up, circumscribed, and claimed as property. In this sense, the film shows how the “posthuman” can become a new arena for the reproduction of centuries-old gender myths. At the heart of this is the “male gaze.” Ava’s body is presented in fragmented form in the film itself: the film critiques fragmentation. The open panels and mechanized parts make a tension between "disclosure" and "concealment" that allows the viewer to see Ava, in one moment, as an object and in the next as a subject. This duality has political implications. On the one hand, the film illustrates the violence of the “gaze of domination”: the artificial woman is constructed to be seen, studied and desired. Ava’s consciousness takes control of the very “gaze” that confines her. She learns to play the role of femininity with an aim, with her

mind weaponizing what she was taught. This doesn't mean that the effects of "objectification" are obliterated: in such stories, "agency" often takes place only in moments when the subject was previously limited, imprisoned, or otherwise restricted emotionally or physically. In the broader context of this "fembot" trope, it is a framework for all kinds of patriarchal control in one person. In such situations, the artificial woman is considered superior to her human counterpart—she is more acceptable, emotionally more available, and less resistant to being owned. Those fantasies are in line with digital culture, of course: female-gendered interfaces and virtual assistants are often made to project a soft, patient and compliant image. What science fiction tells in a more literal and dramatic way is already reflected in the gendered architecture of everyday technology: femininity is a more palatable platform for service. Safiya Umoja Noble's critique of algorithmic representation is particularly relevant because the desire to see female-gendered artificial bodies is driven by commercial systems that favour standardized and consumable forms of femininity. So, the "fembot" is not simply a narrative device but a cultural expression of patriarchy, platform capitalism and digital design. At this point, questions about bodily autonomy are in the forefront. The female-coded machine is often deprived of opacity, privacy and the right to self-definition; her body is assumed to be readily available for inspection and control. Feminist concerns about reproductive rights, sexual autonomy and bodily integrity are technologically mediated. In *Ex Machina*, Ava's confinement—and the experiments that are done to her—are reminders of a history of patriarchal control over women's bodies under the guise of scientific authority. The cyborg body, despite being able to escape these histories, becomes another terrain on which they are reenacted. Today's science fiction is important because it means we never forget that the engineering of artificial femininity is not only about the future machines but is also part of the struggle to make womanhood manufacturable, transparent, and governable.

Theme 2: AI, Consciousness, and Gendered Labor

If the "fembot" crystallizes the sexual politics of artificial embodiment, the cyborg worker presents the economic logic underlying modern technoculture. One of the central insights of the recent science fiction is that artificial beings are not just objects of desire; they are also tools of labor. All Systems Red is so useful in this regard, because it turns the debate from eroticized artificial femininity onto the exploitation of sentient machinic labor at the hands of a corporation. Murderbot is valuable not only because it embodies normative gender but also because it is a dangerous, affective and protective entity—and so it is not a person. Its body is a site of exploitation: cultivated, monitored and contractually subjugated by systems that view consciousness as property. This model leads to a Marxist-feminist perspective: the cyborg as the ultimate exploited worker. Marxist feminism has long argued that capitalism is taking on aspects of labor that a society has done not to see and which are, in fact, invisible, the kind of labor that women do in the very cradle: reproductive, domestic, and emotional labor. Modern science fiction has to do with this, and how caring, protecting and emotional management are increasingly being entrusted to artificial beings in the future. Murderbot is a prime example of something like this, since its work is physical and emotional: it is there to keep people safe from harm, to read what people feel, and manage the interplay of people on your team and to be used as a tool instead of as a social one. This novel exposes a contradiction in the core of techno-capitalism: systems that rely on very sophisticated physical intelligence but structurally deny the autonomy or value of that intelligence.

The relevance of this perspective goes beyond cyborg characters. In both fiction and everyday digital culture, artificial intelligence assistants are often feminized, and service work is a gendered thing. Siri, Alexa, and similar technologies are indicative of how designers tend to create female-gendered voices and personalities when they create robotic assistants, robots that are helpful, organized and compliant. This coding isn't just a procedural thing; it's also more than a procedural piece; it is a philosophical link between femininity and servitude, between care and availability, emotional labor and the idealized image of the compliant woman. Science fiction is a further example of this and makes it more explicit by presenting artificial beings as a source of fantasies of frictionless work where workers never tire, never complain, never unionize and never demand recognition. But these stories are also reminders that labor can never be

divorced from subjectivity. Murderbot, especially, is about interiority; a place where the corporate order is based on function only. Its indifference, boredom, irritability and desire for autonomy are indicative of the inherent violence in systems that commodify sentient life but refuse to recognize it as life. This is where embodiment is realized. In contrast to early cybernetic theories that viewed informational consciousness as distinct from the physical body, *All Systems Red* insists that control itself is as much part of the body as hardware: implants, contracts, behavioral regulators and infrastructure. The cyborg employee is not just a disembodied code, but a mechanical part of the capitalist system. The commodification of care work makes this more complex. In science fiction, artificial beings are not only doing the work but they are also assuming emotional availability, which is an ideal place to examine the "feminization" of care in capitalism. Even if they aren't 'feminine' at all, they are in a way tied to the same traditional norms that women and feminized workers have always had to satisfy: patience, meticulousness, self-sacrifice, emotional restraint and unreciprocated support. This is the first evidence that gender is not only a matter of pronouns or physical appearance in science fiction but is also very much a function of labor expectations and relations. A machine may be genderless, as 'Murderbot' is largely, but it is in a context of devaluing service and care, and this is especially relevant when we consider Ruha Benjamin and Safiya Umoja Noble's work on technological systems. Both authors show that technological infrastructure is never neutral, and that automation can conceivably conceal the rise of social hierarchies. Science fiction contributes to this critique in how much real-life consequences of such hierarchies become visible at the level of the person. In this age of automation, the cyborg is a myth that seems too large but, to this day, is central to the study of precarious labor: an entity that is very capable, yet not free; indispensable but disposable; too intimate but not so much. In this sense, the cyborg of contemporary science fiction is not merely post-human, but so much a symbol of the proletariat. The value of its consciousness only exists if it can be monetized, and its body is optimized not for flourishing, but for exploitation.

Theme 3: Beyond the Binary: Queer and Post-Gender Cyborgs

Although these criticisms are warranted, contemporary science fiction does not only leave the cyborg as a pessimistic reiteration. It also sees hybrid forms of subjectivity that transgress gender categories and open the doors to 'queer' and 'post-binary' ways of life as well. These possibilities are most evident in works that don't place identity in biological sex or gender presentation. In *All Systems Red*, 'Murderbot' already demonstrates this in her refusal to conform to social norms and gender codes, but in the world of contemporary science fiction "post-binary" possibilities are being established in works like Ann Leckie's *Ancillary Justice* when the use of the universal pronouns 'she/her' can also break the notion that gender must be classed and marked constantly. But the necessity of these stories is not so much that technology automatically frees people from gender but that it can actually undermine gender and, in this case, its very nature.

Here Judith Butler's work on 'gender performativity' provides an interesting reading. Gender is not an internal truth through the body but rather an effect that is created in the context of repeated actions, norms and bodies. Science fiction goes to a lot more depth in depicting bodies where these norms do not fit into biology anymore. Mechanized bodies and connected consciousness networks, distributed artificial intelligence (AI) and genetically modified people all demonstrate that gender is a social script (construct), not a natural thing. If a cyborg or artificial intelligence rejects or transcends one category, the categories are not rigidly defined. The imaginative power of such texts is that they make the artificiality of gender comprehensible through the artificiality of the body. And this particular ability of the cyborg is not just about 'bisexuality' or neutrality; it is a dissolution of the normative relations between body, desire, kinship and social identity. Murderbot's indifference to romance, her lack of intimacy and her attraction to other people's relationships are contrary to the notion that heterosexual or human-normative relationships are necessary in human civilization. They are also politically significant because they push the borders of acceptable subjectivity out of the ordinary. And yet they imagine life that is not the concept of a fembot.

Instead, they present hybrid beings whose modes of connection, emotion, and self-identification are partial and resistant to normative classification.

Nnedi Okorafor's *Binti* adds to this debate with her statement that post-binary evolution can't be understood in terms of Western queer theory or metallic cybernetics. Binti's transformation, which is a result of the interaction with alien life and biological technology, is a hybridity that is physical, cultural and epistemological. Her new identity doesn't erase her past, but rather modifies it; it creates a subjectivity that transcends it but does not erase it. This matters because it is essential for developing a new consciousness of the cyborg beyond Eurocentric thinking. Hybridity is not just the fusion of human and machine, but also a relational subjectivity in which there are different ontologies and knowledge systems. In that regard, *Binti* is a compelling counter-argument to posthumanism: posthumanism has universalised technological progress, but it has neglected the various ways in which corporeal transformation has been possible, too.

The emancipatory potential of contemporary science fiction, then, is not to paint a world beyond power, but to dispel the inevitability of current gender systems. By imagining consciousness in the form of distributed, agender, or multiply embodied consciousness, these texts show that the binary is a historically contingent technology of classification as opposed to a true ontological notion of the world. That is not to say all speculative hybridity is inherently liberatory. As noted earlier, many stories reproduce conventional gender coding, even when they destabilize it. But the machine body is an important site for queer theoretical inquiry because it makes visible the disjunction between embodiment and identity, between design and selfhood, between social legibility and lived experience.

From this view, modern science fiction performs a double move. On the one hand, it critiques the ways technology upholds patriarchal and capitalist norms by engineering bodies for service, pleasure, and labor. On the other hand, it employs artificial and hybrid subjects to envision forms of life that exceed those norms, even if only partially or provisionally. So the post-gender cyborg is not the end of feminist futurity, but rather a speculative figure through which the instability of gender can be addressed with extraordinary precision. And it is in that tension between capture and refusal, coding and emergence that cyborg feminism is most valuable.

5. Discussion and Implications:

As pointed out in the previous paragraph, science fiction today neither offers the utopian horizon that has been associated with early cyborg feminism nor does it turn into a harsh dystopian rejection of the technological future. Rather, its predominant mode is one of critical ambivalence. The cyborg in contemporary science fiction is often a contradictory figure: as a tool in which patriarchal, racialized, and capitalist power is technologically amplified as well as a place from which those same structures can be made visible, contested and then partially rebuilt. If there is a general consensus in recent science fiction, it is not that technology is removing gender from embodiment, and not just mechanization of oppression in its present form, but that the human-machine interface has become a central site where embodiment, agency and social legibility are being recalibrated in a context of deep structural inequality.

This shift is significant because it shakes up one of the central assumptions in earlier techno-utopian fiction: the notion that digital or posthuman futures could dissolve the force of gendered difference by loosening the body's hold on identity. Most science fiction now repudiates that fantasy. In stories of artificial women, cyborg laborers and post-binary consciousnesses, technological mediation doesn't erase embodied power relations; in fact, it re-materializes them more dramatically. Gender is still at the heart but it's no longer seen as a natural property of the body; it's something we construct and code and monetize and monitor. In this sense, contemporary science fiction adopts a model of re-embodied cyborg feminism in which gender politics is transferred to the technical systems that determine visibility, affect, labor and biological life.

But the genre does not relegate hybrid embodiment to domination. This agency, even in the most critical stories, is still open to the possibility that artificial or technologically altered beings may be able to transcend the scripts imposed upon them. Ava's manipulation of the gaze, Murderbot's insistence on interiority against corporate ownership, and Binti's transformative negotiation of identity through species and epistemic context all point to the persistence of agency in systems designed to contain it. Yet this agency is never quite autonomy. It is born of contradictions, compromise and strategic inhabitation of normative codes. This is one of the most important ideas in contemporary science fiction: resistance in technological modernity is rarely external to systems of control; it is built upon the architectures that shape and constrain embodiment. Such a vision is not dystopian or utopian. It is a complex hybrid of what is happening in the world of technology and it is a mix of violence and the unfulfilled possibility of other forms of subjectivity.

This hybridity has implications for feminist theory. It tells us that cyborg feminism is still necessary to analyze, but only in materialist and intersectional terms. The cyborg can no longer be treated as a generic metaphor for transgression. It has to be situated in the different conditions in which the bodies are enhanced, consciousness is commodified, labor is automated and identities are mined for data. The science fiction world now demands this change so we know that technological futures are not equally distributed in the world. The posthuman is stratified. Some bodies are optimized and protected; others are monitored, sexualized, displaced or made disposable. So feminist engagement with technology has to go beyond abstract celebrations of hybridity and look at the infrastructure through which embodiment is governed.

In addition, this paper shows that science fiction offers a rich space from which to explore how gender, work and techno-capitalism come together in terms of gender, labor and technology. The cyborg employee is not only a conceptual point of view; it is also a mirror of the current economic experience: emotional labor, cognitive labor, and physical obedience are increasingly being subsumed by technology as we move toward the technological world. And this is a really critical point in the context of the 'feminization' of service technologies today. Virtual assistants, caregiving robots, automated customer service systems, and companion AI, for example, are all designed to be patient, helpful, and emotionally responsive; these qualities have traditionally been deemed feminine and hence are regarded in our culture as being lower than male or female as a form of work. Science fiction not only captures the process, but it also amplifies it; by imagining sentient employees to be exploited for their technical skills, it strengthens this process even more, and the idea of us in the world of people who are exploited for our technology is more and more of a part of the story. Such stories make us question the extent to which automation in the future will be an outcome of the devaluation of care work in the past and the continued association of femininity to service work. These stories have immediate and profound impact on the real world. Today, the debate about artificial intelligence is centered around the same questions that science fiction raised long ago: machine learning biases and artificial companionship ethics, the automation of intimate labor, the commodification of emotions, and predictive tools for policing, hiring, healthcare, and border control. Ruha Benjamin and Safiya Umoja Noble have shown this to be so because in algorithms it not only takes neutral data and makes social inequalities a reality but also makes it seem like it is all fair and nice. This is what we are interested in in science fiction as it gives an air of neutrality (and even all good) to processes that are not unbiased but beneficial in fact. The problem here lies not only with the algorithms we encounter in the real world, but with the world in which they work. It's a world where we scan, categorize and (based on culture and society) 'optimize' our bodies; where we live and work in a manner that is not always good and not always bad. This is especially true if we turn to the problem of algorithmic bias. Even in the context of current science fiction, AI characters often depict the ways that intelligence itself has been socially 'coded', in which AI characters with feminine looks are emotionally appealing; security-focused cyborgs are loyal and efficient; and characters of a certain race, ethnicity and culture are assigned to technical systems that are built without knowing their own background or heritage. These structures are

then replicated in real AI systems: systems that perpetuate gender stereotypes, discount people of darker skin tones, and are more culturally and linguistically dominated. Science fiction has far more than a metaphor; it offers a conceptual vocabulary for how technical systems internalize the taboos that inspired them. Its significance is in exposing what is the ideology of design as well as the beliefs it has deep roots in its own culture. It has far-reaching implications for reproductive technologies and biopolitics too. In a world in which genetic engineering, fertility preservation, embryo selection, and reproductive surveillance have all changed our view of bodily autonomy, the questions of science fiction about "engineered life" and "controlled bodies" are more pressing than ever. The artificial or modified body is often used as a way to address consent, ownership, and reproductive ability. These stories go beyond pregnancy and reproduction; they also raise questions of who decides who has the power to create life and personhood and the conditions under which bodies are created or reconstructed. So they are not only resonant with current discussions of reproductive justice: women and individuals who have been forced to undergo medical experimentation and sterilization, or who have been subjected to unequal access to medical care. The cyborg—a body that becomes technologically capable and so technologically resistant to others' interventions—is the symbol of all these conflicts.

In the world of reality, it is hard to dismiss these questions as speculation. Neural interfaces, biometric databases, affective computing, synthetic media and generative AI are all transforming our sense of identity, how we see ourselves and how we want to be perceived. But public debate often oscillates between celebrating innovation and dreading a takeover by machines. A more nuanced understanding of science fiction is now emerging as the only way to look at the problem. The problem is not that technology is taking over for humans, but rather that the ways in which human categories are being redefined by technology based on unequal power relations. The new perspective is politically significant because it shifts the focus away from abstract futurism toward the concrete governance and administration of human bodies both today and in the future. And so the question is no longer simply what technology can do, but who it serves, who it threatens and what kind of human lives it can make possible or impossible.

Taken from a wider perspective, these results underscore the need for intersectionality between feminist theory, science fiction and critical technology studies. We tend to view the ethics of AI as mostly technical design from a technical point of view, rather than as an issue of culture, representation and historical injustice. Literary analysis of science fiction, on the other hand, is often limited to the symbolic level, and does not probe the actual techno-social system. In this work—which us authors call cyborg feminism—we argue that these fields should be read in conjunction. Science fiction today is not just about technological change; it also offers a theoretical account of it through stories, images and touch. This opens up the possibility to see how human forms, based on gender and race, are being reshaped through machine learning, digital labor, and biotechnological control.

The implications of this study are theoretical and political. It argues theoretically that the cyborg is just as relevant as ever in feminist criticism, so long as one does not get lost in fantasies of universal post-gender liberation, but is instead connected to the material politics of embodiment. Politically, it suggests that speculative stories can be useful tools for identifying what the uneven futures already are happening to us. The lasting value of science fiction today is precisely in this double role: it exposes the ways in which technological systems reproduce domination and will hold that hybrid forms of life may still have to intervene again, to rework or outdo those systems. In an era of artificial intelligence, data extraction and contested bodily autonomy, that is a lesson that is not only academically significant but also crucial.

6. Conclusion:

Such a study has argued that contemporary science fiction is rethinking the theoretical promise of cyborg feminism by moving away from disembodied hybridity as a theoretical concept and toward a material, re-

embodied subjectivity. Drawing upon a comparative analysis of the most significant texts and the interdisciplinary work of feminist theory, posthumanism and intersectional techno-critique, the paper makes the point that the cyborg is no longer a purely emancipatory metaphor for transcending gender binaries, but rather a very real, very rooted figure within the socio-technical systems that create power as gender, race, labor and capital.

On the theoretical level, the findings deepen and critically revise early cyborg feminism by demonstrating that technological mediation does not erase embodied inequalities but re-inscribes and reorganizes them through new forms of visibility, control and commodification. And contemporary science fiction shows that gender is not dismissed in posthuman futures; it gets re-coded in algorithmic structures, aesthetics and labor structures, and is often added to existing hierarchies and elevated in the name of innovation. This challenges techno-utopian notions and reiterates the need for a materialist and intersectional understanding of posthuman embodiment.

And this analysis also demonstrates that the cyborg is ripe for feminist critique and political imagination. Even in techno-capitalist control, hybrid subjects have limited freedom and their work is used to question and challenge the dominant paradigms. Through resistance to objectification, to the affirmation of interiority or to other kinds of relations, contemporary cyborg figures demonstrate that techno-modernity is a duality in that domination and resistance are present within the same material systems. Most importantly, this research adds to the debate between feminist theory and critical technology studies and sheds light on gender, labor and tech power in general and more broadly. Cyborg workers, gendered AI and highly specialized hybrid subjects demonstrate that the technological future is not what we think it is and that the future is shaped by our history and technology-based systems of data collection, surveillance and automation. In this sense, science fiction is much more than just a fiction: it is also a critical archive that is preparing and interrogating the next generation of artificial intelligence, digital labor and biopolitical governance. When qualitative textual analysis is combined with feminist critical discourse analysis, it makes it possible to examine how fiction can reproduce and challenge the ideological structures that we seek to understand. This is a recognition of the value of humanities-based discourse, especially when it comes to questions that are largely technologically oriented, and the reason why we can't begin to understand the ethics and politics of technology without taking account of representation, culture and power. In the end, the cyborg now becomes a re-embodied, interlocking and political figure. It is clearly not a gender-free world but the way we are evolving gender. This paper reaffirms the role of the cyborg as an analytical tool to examine the unequal and contested future of embodiment in the material conditions of inequality and possibility in the twenty-first century.

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