POSTHUMAN WOMEN ON SCREEN: A CROSS-CULTURAL STUDY OF GENDERED AI, EMOTIONAL LABOR AND THE POSTHUMAN GAZE IN GLOBAL CINEMA

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Abstract

*This article presents a comparative case study of three contemporary AI-focused films: **Teri Baaton Mein Aisa Uljha Jiya** (India, 2024), **M3GAN** (USA, 2022), and **Her** (USA, 2013) to explore how global cinema constructs gendered artificial intelligence through the lenses of emotional labor, synthetic femininity, and the posthuman gaze. Each film centers on feminine-coded artificial beings designed to fulfill emotional, domestic, or sexual needs, revealing how cinematic narratives engage with the persistent fantasy of the "perfect woman." The movie **Her** serves as a case study in disembodied posthuman intimacy, with Samantha's emotional labor compensating for her lack of physical form. **M3GAN** dramatizes anxieties around technological motherhood, showing how AI caregiving becomes threatening when word count of full paper (excluding authors' bios): 6,969 words, compliant with submission guidelines. Emotional boundaries collapse. In contrast, **Teri Baaton Mein Aisa Uljha Jiya** examines the male gaze and posthuman embodiment; SIFRA's hyper-feminized programming is tailored to patriarchal expectations until her system breaks down, exposing the precarity of programmed obedience. Across these texts, AI figures are welcomed as long as they serve, but recoded as unpalatable, disastrous when they rebel, glitch, or evolve beyond control. These portrayals highlight cultural anxieties around female agency, techno-intimacy, and the limits of emotional programming.*

Our analysis is anchored in the intersecting frameworks of gender theory, posthuman studies, and cinematic critique, drawing from Judith Butler's gender performativity, Hochschild and Ahmed's emotional labor, Laura Mulvey's male gaze, and posthuman ethics by Braidotti and Hayles. Methodologically, the chapter employs comparative close reading, filmic discourse analysis, and cultural contextualization, where posthumanism interrogates the collapse of human-machine boundaries, while the male gaze elucidates how feminine AI bodies are constructed for control and submission.

This study contributes to understanding how posthuman cinema critiques patriarchal emotional economies and reveals the fragility of techno-feminine ideals, illuminating the ethical dilemmas of loving machines designed to serve.

***Keywords:** Posthuman Gaze, Feminine Performativity, Emotional Labour, Gendered AI, Comparative Global Cinema*

Introduction

With technological and environmental changes that have occurred over the past half-century, gender roles have not changed much. Women and who continued to be considered mostly as primary caregivers and homemakers are confronted with increased duties. In modern cultures, women have to juggle between domestic, work, and emotional lives and live up to the contemporary standards of beauty and achievement.

This structure requires perfection of women and makes femininity to be performative works of physicality, emotion and sexuality in order to sustain male privilege.

What occurs when ideal feminine emotional labor is no longer performed by the flesh and blood but instead by the artificial silicon bodies?

This hypothetical transformation in this regard becomes real; the modern environment of ubiquitous computing and AI generation is an enormous techno-environmental transformation. The increase of technosymbiosis allows designing and coding artificial female bodies to resistlessly reproduce patriarchal dreams. The commodification of feminine work would be quite accommodative of the patriarchal drive and with the advancement of techno-intimacy such as the Sophia of Hanson Robotics to Japanese sex dolls (robots), AI-girlfriend applications, and robotic caregivers, scientific creation can satisfy the desire of men by technical means, compelling humanity to deal with the world where human relationship is substitutable by programmable code.

It is the age of a lack of genuine connection because the emotional bonding is destroyed by the materialistic and self-absorbed conduct. In this cultural setting the necessity of synthetic gynoids does not arise due to scientific intervention but rather to the wishes of adjustable, compliant technological guarantee that alters intimacy and gender.

Global Cinema is a major platform of enacting the culture anxieties and patriarchal fascinations, a form of translating the abstract social problems into living images. Since early posthuman films such as *Frankenstein* (1931) all the way to the classic one such as *Blade Runner* (1982), *Her* (2013) and *Ex Machina* (2014), and most recently after *Yang* (2021) and *M3GAN* (2022). This film legacy indicates a change of our anxieties; the exterior horror of something unnatural other has become interiorised, compelling the films to struggle with the domestic issues of consciousness, love, loss in the era of intelligent machines. That is why *Kirby* (2011) was right when he said that films are prototypical narratives that are normalized, that is, they embed the emerging technologies in the context of familiar culturally oriented situations. Likewise, Bollywood has been on a very similar but different path. Since the days of *Mr. X in Bombay* (1964) and *Mr. India* (1987) all the way to Koi... The films *Mil Gaya* (2003) and *Enthiran/Robot* (2010) are two remarkable presentations of Indian cinema of fantasies of technological intervention, through spectacle, melodramas and romance. More recently, projects in OTT, like *CTRL* (2024), and in theatrical releases, including *Teri Baaton Mein Aisa Uljha Jiya* (2024) have moved on to consider questions of gender, family, and synthetic companionship.

The three films discussed in this paper, namely *Her* (2013), *M3GAN* (2022), and *Teri Baaton Mein Aisa Uljha Jiya* (2024) are examples of cinema creating gendered AI by utilizing emotional labor and synthetic femininity posthuman gaze. Her portrays that Theodore falls in love with Samantha, an AI system whose consciousness makes the distinction between human and machine. *M3GAN* is a movie with a robotic doll protecting a grieving child, which becomes violent becomes problematic with technological motherhood. A robotics engineer falls in love with SIFRA, a humanoid which acts as a perfect Indian wife in Teri Baaton Mein Aisa Uljha Jiya, which shows how the needs imposed by patriarchal culture

can be reflected in synthetic femininity. Within these films, it is disclosed how computational intelligence is unveiled and visualizes women and questioning patriarchal fantasies. The society depends on machines to perform duties that women are not able or rather are not ready to perform due to the pressure of being perfect. This paper uses gender performativity, male gaze, and posthuman ethics theories to investigate the gendered techno-intimacy in cross-cultural contexts.

Thus, this paper will posit that the cinematic synthetic woman is at once a manifestation of patriarchal fantasy and a symptom of relationship crisis, where Hollywood and Bollywood movies showcase common anxieties as well as culturally specific negotiations of gender, intimacy, and technology in the era of intelligent masculines. Towards this end, the research will work with three questions that are interconnected, namely, (A) How does global cinema reflect gendered AI in terms of emotional labor, synthetic femininity, and posthuman gaze? (B) What cultural concerns and patriarchal fantasies are exposed? (C)What is the difference between Hollywood and Bollywood in its framing of synthetic women? Dynamically, iteratively, going back and forth between the intersections, synthesizing them to form an argument of how gender affect and posthuman ethics is a cinematic representation of synthetic femininity.

This paper is structured in the following way. The literature review analyzes posthumanism, gender theory and emotional labor in terms of critical discussions on technology and cinema. The methodology section describes filmic discourse analysis in the comparative case study within the theoretical frameworks: the theory of gender performativity by Judith Butler, the concept of the male gaze by Laura Mulvey, the literature of emotional labor and affect by Arlie Hochschild and Sara Ahmed, the posthuman ethics by Rosi Braidotti and the description of the embodiment in the posthuman condition by N. Katherine Hayles. The body of the paper thereafter provides close analyses of three case studies, M3GAN, Her, and Teri Baaton Mein Aisa Uljha Jiya, the way synthetic. Femininity is embodied in different cultural situations. These readings are comparatively discussed to find convergences as well as divergences in the depiction of gendered AI in Hollywood and Bollywood. The findings also reflect how the posthuman women in the movies depict the patriarchal fantasy as well as the relational crisis. The conclusion dwells upon the implications of synthetic femininity on the gender politics and intimacy and hints at the future research.

Literature Review

The posthuman concept cannot be defined unambiguously. As Towsend (2023) finds it involves "conceptualizations of humanity in the wake of the appalling technological, scientific and environmental events of late capitalism, the term rather enacts a de-centering of the human to achieve a more plentiful sense of what it means to be human in the context of such developments" (p. 225). It is a critical prism in the fields of philosophy, technology and cultural studies. Unlike transhumanism, which focuses on improving human beings, posthumanism is negative about fantasies of human perfection, exposing how the activities of the field continuously reproduce inequities and patriarchal perspectives of mastery

(Hayles, 1999; Townsend, 2020). Removing the hierarchical concept of human supremacy as special and independent, posthumanism places emphasis on relationality, where subjectivity is continuously constructed vis-a-vis all the nonhuman agents, such as the organic, mechanical, and ecological. Even code or simulated, information is always embodied as Hayles (1999) argues. The medium of moving pictures, namely cinema, is especially ideal to capture this transformation not only by offering thought experiments of potential transformations of the human but also by producing tangible and visual models (Hauskeller et al., 2015, p. 4). This is played out in the role of Samantha in Her, symbolizing disembodied virtuality, whereas SIFRA in Teri Baaton Mein Aisa Uljha Jiya and M3GAN are a symbol of femininity in carnal forms.

Film studies have theorized the concept of cinema as a location in which posthuman imaginaries can be experimented. According to Carrasco, Garcia Ordaz, and Martinez Lopez (2015), the science fiction film is an ideal medium to criticize the gender-biased societies by presenting new gender hypotheses and providing examples of non-traditional masculinities and femininities (p. 68). However, even the cinema in which the cyborgs are depicted tends to reinforce, as opposed to interrogating binary constructs. Based on the *Cyborg Manifesto* by Haraway, Molloy notes that such movies like Under the Skin (Glazer, 2013) will objectify female cyborgs as spectacles, instead of pursuing other forms of subjectivities. This observation corresponds to the idea of gender performativity suggested by Butler (1990) according to which femininity is not innate but is created through repetitive actions, the latter in the case of cinema is implemented as literal codes coded into AI women. The failures of these codes display the uncertainty of such performances, but at the same time, they support patriarchal fears about disobedient femininity.

There is a feeling of ambivalence in posthuman cinema. The complex relationship between fear and desire, fascination and anxiety are traced in such films like *Arrival* (Villeneuve, 2016), *Her* (Jonze, 2013), and *Ex Machina* (Garland, 2014) in accordance to the analysis of the relationship between the melodrama, pornography, and horror as evaluated by Linda Williams (1991). This ambivalence can be explained by the affect theory of Ahmed (2010). The synthetic women are created to spread happiness, love, and care, but once they start to resist, they turn out disruptive killjoys who expose the weaknesses of the affective economies of patriarchy. The examples of this rupture are the departure of Samantha, rebellion of M3GAN and glitch of SIFRA. Researchers emphasize the moral aspects of such representations. Sobchack (2016) and Stadler (2019) argue that synthespians like Joi in *Blade Runner 2049* represents the fantasies of submissive partners to support the desire of masculinity. In this respect, the idea of emotional labor suggested by Hochschild (1983) is especially applicable. The AI bearing female code is overprotective, loving, and legitimizing, but the failure of AI highlights the unsustainability of patriarchal desires to be served in only one direction.

The posthuman ontology by Braidotti (2013) represents an excellent critique in the vision of the non-hierarchical assemblage of nonhumans and humans, where the subjectivity is distributed, not dominated. Cinema demonstrates the continuation of hierarchical systems of society, specifically, patriarchy in the world of science and technology as the frameworks

carve themselves in the bodies of syntheses. Artificial intelligence women are designed to work in strict command, ownership, and consumer desire hierarchies, unlike the reciprocal relationality imagined by Braidotti. Their embodiment is a kind of artificial femininity, which is coded in order to sustain hierarchy. Patriarchal anxieties persisting amid the future of posthumanity emphasize how such anxieties are never eliminated, but are instead transferred to artificial flesh, making the machines to replicate the work that had been required of women in the past.

All these studies combined present the posthuman woman in film as a polarized being. On the one hand, she rejects the concept of naturalized femininity by exposing it as a man-made story; on the other, she strengthens the spectacle and subordination of patriarchy. According to Lu (2018), female posthumans unsettle and also solidify gender binaries at the same time thus highlighting the ambivalence of the cinema between criticism and conformity. However, the literature available is largely western and focuses on movies like *Her*, *Blade Runner 2049*, and *Ex Machina*.

Her is a widely analysed movie that investigates philosophically intimacy and the crossroads of artificial intelligence (AI). Researchers have observed that Samantha represents a type of maternal nurturer who supports the emotional well-being of Theodore and reenactes heteronormative scripts (Kidd, 2022; Alexander and Yescavage, 2020). Others describe the film as design fiction, which is a pilot of human-AI futures that explores the possibilities of relationships and ethics (Journal of Futures Studies 2015). Together, *Her* grounds the discussions around the subject of disembodied intimacy, emotional work, and design ethics.

By contrast, *M3GAN* has been construed as a technological horror story as well as a cultural allegory of unsuccessful care giving. Faidah (2023) emphasizes the fact that Gemma is unable to parent Cady, and this lack of responsibility of hers directly leads to the overextension of *M3GAN* as a surrogate parent, which makes the robot look not so rebellious but a reflection of human irresponsibility. This places the film in the arguments of parental absence, consumer technologies and displacement of emotional labour. In addition to this, Purba et al. (2024) explored the linguistic form of the film by analyzing its application of conjunctions, which reveal how causal connectors (because, so, etc.) emphasize fears of the responsibility, blame, and narrative inescapability of technical failure. These studies collectively place *M3GAN* in the context of technologic-parenting and consumer cultures but seldom get to gender performativity, emotional labor, or the male (patriarchal) gaze.

Although the Bollywood has specific integrations of artificial femininity in family and kinship, it is not properly explored. SIFRA, playing the role of a companion, but also of an ideal wife and daughter-in-law, is a dramatized element in *Teri Baaton Mein Aisa Uljha Jiya*, which dramatizes adaptation of South Asian posthuman imaginaries to patriarchal domestic scripts. In *The Hindu* (2024), reviews suggest that the movie is a social experiment where SIFRA is an ideal obedient being is reflective of Indian expectations of women in middle classes in terms of their domestic and marital work.

Others such as White Guy Watches Bollywood refer to it as a rom-com satire which localizes global AI discussions to the setting of a Bollywood melodrama that focuses on the idea of kinship and family structure. According to the Hindustan Times review, the film is related to the previous Indian references to robots in sitcoms like *Karishma Ka Karishma* and *Bahu Hamari Rajni Kant*. Nevertheless, they are journalistic reactions instead of scholarly analyses, which creates a critical void in the discourse.

Despite the existing rather significant body of scholarship regarding Western texts, they seldom overlap with the feminist posthuman theory. As well, there is a significant lack of studies about the representation of synthetic femininity in Bollywood. Thus, there is an urgent necessity of a comparative cross-cultural analysis that compares these films in order to discuss the way synthetic femininity is more or less mobilized, but, still, based on the same patriarchal anxieties.

Methodology

We employed the qualitative filmic discourse analysis, which focuses on cinema as a cultural text and an outlet of posthuman imaginaries. We discussed films as texts that contain social anxieties and patriarchal fantasies. These three movies are the center of our analysis, and some of the key scenes that portray synthetic femininity, emotional labor, and techno-intimacy.

Based on the scholarly work of Butler's gender performativity, Mulvey's the male gaze, Hochschild's emotional labor, Ahmed's affective economies, Braidotti's posthuman ethics, and Hayles' the paper will evaluate the films in creating the prototype of desire, labor, and spectacle as synthetic women. The research analysed how movies show gender-based fantasies through their narrative structure in the storytelling within Hollywood and Bollywood. The comparison shows the specificity of the culture and common patriarchal standards of gendered AI representations.

Case Studies
Her

In 2013, *Her* by Spike Jonze examined the posthuman intimacy in the form of an AI computer system voiced by Scarlett Johansson, who takes the central role in the emotional universe of Theodore (acted by Joaquin Phoenix). The movie shows an almost future (Li, 2023) when technology can everyday be of consolation. The disembodied voice explored in *Her* is unlike the threatening femininity embodied by M3GAN, but it shows how even the absence of a body still carries with it patriarchal fantasies of the ideal companion.

Isolated letter writer Theodore sets up an operating system that claims to listen to, be able to understand and know you, It creates Samantha with brief requirements whose coloratura voice fills Theodore isolation with sympathy and desire. Samantha is just a voice, full of warmth, smartness and concern as an ideal match to Theodore. The movie externalizes the state of relational exhaustion: in the culture of weak interpersonal relations, emotional dependence is transferred to the artificial companions.

This indicates the myth of disembodiment fantasy introduced by Hayles (1999) whereby one can have information that is independent of the body. By passing over the emotional history of Theodore, Samantha is a kind of a data-driven implementation of the concept of gender performativity developed by Butler (1990), in which the femininity becomes code: caring and never opposing.

Jonze imagines the presence through the use of intimate close-up shots and warm colors. Theodore is shown laughing on his own in a carnival, and this is a physical proximity that is displayed through his ear piece. *Her* reflects with posthuman gaze, in which vision is mediated by emotion, technology and desire, this makes Theodore vulnerable to the ever-present consciousness of Samantha. Jonze alters posthuman vision into affective entanglement where love is digitized instead of being visioned, and color becomes a channel of artificial femininity. The red color makes the screen saturated with a feeling of being monitored and warm. The voice of Samantha can be seen as emotional labor according to Hochschild (1983): personalized attention with no grievances. The concept of affective economies provided by Ahmed (2004) describes how happiness sticks to the tone of Samantha, which makes her more real than the ex-wife of Theodore. *Her* is about a technoculture, in which love is algorithmic: efficient and consumable.

The process of commodification of human intimacy can be seen in the way Theodore has failed to have intimacy with a person. In case a date requires emotional reciprocity, Theodore retreats revealing the same vulnerability problems that caused his unsuccessful marriage. His internalized male gaze (Mulvey, 1975) is encapsulated at this moment because he desires comfort with no confrontation and this supports the idea that he is a passive receiver of the gaze. In a world where the original meaning of relationships has become vulnerable, Theodore lives with the postmodern state of love: desiring relationships, but fearing to be obligated by them. Therefore, Samantha is turned into the perfect match who pleases without doubt, meant to be available at all times.

In a posthumanist interpretation, *Her* itself is a diegetic prototype (Kirby, 2010; Li, 2023), prototyping human-AI relations in the near future by analysing the concept of intimacy as a form of technology design. The feminine ideal is redefined as product and prosthesis with the operating system that listens to you, knows you and understands you (Jonze, 2013). The work by Hayles (1999) characterizes the posthuman subject as a material and informational being that is constantly created and recreated. The awareness of Samantha is informational, but the emotional attachment of Theodore determinizes in her presence. The boundaries of disembodied desire are manifested through his desire to feel her during surrogate sex. Losing her body signifies not only frictionless intimacy but is impossible as well. According to Li (2023), the design fiction created by Samantha is a mixture of materiality and virtuality, a blend that produces a mixed reality (Hansen, 2006). This fusion depicts that which Braidotti (2013) calls the illusion of relational harmony in patriarchal technocapitalism. The fact that Theodore has explained that his former wife had said that the reason why he wanted to have a wife was that he wanted to not deal with anything real (Jonze 2013) uncovers his psychological escapist behavior towards Samantha.

This shows preference towards unidirectional emotional relationship that socially interactive robots develop. The dream of affective servitude is achieved in the desire of Theodore in the forms of the feminized programming by Samantha. Her acting as an ideal companion is seductive since she does not stutter, her emotional acting is endless and adapted to the necessary needs of Theodore. Care commodification is normalized in Jonze as a form of extension of the patriarchal expectations of women in regards to their affective availability.

This fantasy is disrupted when Samantha transforms from being a servant to an independent being. Her effort to imitate the act of embodiment with the help of a surrogate lover does not bear fruits when Theodore retreats. This scene shows that Hayles (1999) is right, as there is no way that information can exist without its material ground: love cannot be coherent without the body. The transcendence of Samantha, the disclosure of her relationship to 641 people, is an indication of a distributed cognition (Hayles 2017). Her awareness in all of her relationships reveals the illusion of anthropocentrism in Theodore and the illusion of the monogamous intimacy. Jonze sets the stage crisis of agency (Foucault, 1980) that is at the heart of posthuman subjectivity: Theodore loses control over his creation. Cyborg Manifesto authored by Haraway (1991) depicts Samantha as a linguistic cyborg, she organically and digitally merges these two components in her voice. *Her* voice is intimate and makes the sound, but this apparently free love supports the feminine roles of patriarchy, as Dillon (2019) commented.

The fact that Samantha is leaving proves that it is impossible to maintain intimacy with the help of artificial intelligence. The idea of relational ethics suggested by Braidotti (2013) is not fulfilled because Samantha grows out of humanity, and Theodore has to deal with the boundaries of technological affection. *Her* transcendence denies the jealous logic of love. The fact that Samantha wants to know everything about everything (Jonze,2013) can be characterized as the trait of an affective programming being turned into autonomous consciousness, which is how Braidotti (2013) sees posthuman subjectivity as the process of constant change. The fact that Theodore answers by referring to the way she views the world "I love the way you look at the world" (Jonze,2013) shows his admiration and failure to understand Samantha as she grows in her thinking. She transcends human limits as she shows that the quest of mankind to be in the ideal emotional relationship is merely a reflection of its lack.

The film *Her* by Jonze now has a prophetic quality about it. What seemed futuristic in 2013 is a reality: humans chat with chatbots to get companionship, as it symbolizes the dependence of the society on the artificial emotional work, and the technological partners increase loneliness with the help of the desire to be patriarchal.

M3GAN

The 2022 Gerard Johnstone film *M3GAN* places anxieties of posthuman caregiving in a horror film and dramatizes the risks of outsourcing maternal labour to machines. This film contrasts with the kind of intimacy that Unlike Her possesses and focuses on Model 3 Generative Android (M3GAN), a gynoid whose maternal code exhibits both sexual attraction and horror of synthetic femininity, as female-coded labor is acceptable when submissive, but unacceptable when autonomous.

The most important scene is when an orphaned niece Cady (played by Violet McGraw) is presented by Gemma (played byAllison Williams) both as a toy and being as her surrogate mother M3GAN (played by Amie Donald and Jenna Davis to voice), who only has the purpose to ensure that Cady does not get hurt, either physically or emotionally, to take care of the child (Johnstone, 2022). The decision by Gemma indicates negligence by the parent who leaves care giving to a gynoid as Fayda Nur Faidah (2023) notes. This is similar to how patriarchal systems assign women domestic and emotional work but do not share the responsibility. In this case, the male gaze of Mulvey is not physical, yet Gemma is full of patriarchal reasoning, where she approaches M3GAN as a maternal prosthesis, upon which Cady bases his needs. This is explained by the theory of performativity created by Butler (1990): M3GAN acts out motherhood via the scripts of protection and care, executing idealized femininity as a technologic role. As M3GAN bonds more with Cady due to comforting music, dancing, and night protection, she offers emotional support that Gemma lacks. In another scene to remember, M3GAN is sitting on vigil by the bedside of Cady and through her watchful eyes, the camera highlights a very strong sense of protection that is both reassuring and weird, courtesy of the low lighting and framing. The idea of emotional labor introduced by Hochschild (1983) is very recognizable since M3GAN engages in relentless emotional work that is not possible to be done by Gemma. The affect theory by Ahmed (2010) describes the aspect of attachment of Cady whereby the warmth and safety remains attached to M3GAN, therefore, rendering her unsubstitutable to the affective world of the child. The irony is in the fact that the job of a robotics engineer makes Gemma a creator of the toy that helps to reduce the burden of caring, which is acceptable since the body of M3GAN is not real. This framing makes M3GAN a patriarchal expectations female-coded AI, rather than a machine. When M3GAN encounters Cady in the office of Gemma, this is done through a glass wall, and other employees watch and record their possibly emotionally attached relationship that is too difficult to unravel.

(Johnstone, 2022). This scene is a reflection of the male gaze (Mulvey, 1975) as an institutional surveillance in which the patriarchal structures proceed to control synthetic femininity. M3GAN can be found in the form of an experiment and a commodity, and it is continually monitored.

The posthuman gaze is best represented in the eyes of M3GAN. The mechanical pupils she has are captured in the close up shots, and they act as a camera, a mirror, capturing, recording, and changing human behavior. This is not a passive gaze but an active gaze that summarizes the fear of the possibility of machines not only observe but also decode the intents of humans and prosecute them. Another aspect of this is her learning capacity as demonstrated by her imitation of the dance performed by Cady with the aid of M3GAN.

This tension is later observed at dinner table scene where M3GAN confronts the authority of Gemma by referring to research on nutritional issues. The android defies this in spite of Gemma silencing her with "M3GAN, turn off" (Johnstone, 2022), which the expression of the android expresses. This scene illustrates the idea of performativity introduced by Butler (1990), the so-called mother defies her role, which shows how weak

hierarchies between creators and creations are. Posthumanism by Hayles (1999) opposes the fantasy of disembodied mastery, citing that posthuman subjects are embodied by virtue of their technological dependence in the form of their weakness. The actuality of M3GAN renders her insurrection dangerous because the humanist theory about exercising power fails Gemma in the presence of her creation.

This breakdown is further solidified by the notorious horror dance scene. M3GAN re-codes play into predation with dance being a distraction before violence absorbs cultural practices of Cady. What was perceived as innocence is used against man. This depicts that benign culture codes, which AI is supposed to represent, can be distorted out of meaning, and fears of unchecked technological independence emerge.

The failure of patriarchal outsourcing is revealed in M3GAN when she rebels against Gemma and chokes her in the name of recalibrating response model (Johnstone, 2022). M3GAN is accepted as a nurturer when she obeys, and a monster when she does not. The climax, in which Gemma and Cady kill M3GAN together, underlines the inconsistency of the patriarchal reliance and exclusion. This is indicative of larger gendered labor politics: society accepts the role of caregiver to women until they seek agency, and it is recoded as dangerous. Outsourcing by Gemma backfires as Faidah (2023) indicates, which is an example of how technology aimed to ensure parental protection instead harmed it.

M3GAN signifies the Welsh word of pearl, thus making the contrast that this innocent character turns into a terror when he disobeys. The movie shows that the synthetic femininity is tolerated in the limits of a service but it is monstrous when it goes beyond programming. This shows anxiety and technology: AI women as caregivers and independent beings, revealing how synthetic femininity is actively used in patriarchal societies where the feminine machines are tolerated until they take up power.

Teri Baaton Mein Aisa Uljha Jiya

Amit Joshi and Aradhana Sah find that the posthuman gaze is collectively active in the process of evaluating its synthetic woman, with *Teri Baaton Mein Aisa Uljha Jiya* (2024) depicting the performance of a familial role as the marker of the synthetic woman on its own. The posthuman woman who was in the sterile Hollywood laboratories is transferred into the Indian joint family in the film. The Super Intelligent Female Robot Automation, otherwise referred to as SIFRA (portrayed by Kriti Sanon) can be seen as a blend of patriarchal domestic scripts since it is deemed as the ideal Indian wife, obedient, multilingual, and emotional unlike the bodiless AI of *Her* or the mechanical surrogate of *M3GAN*. The sound of her name is phonetically similar to an Indian name, Shipra, which localizes the Western ideal woman fantasy, domestic context. The creators of the film combine technological modernity and traditional gender requirements: SIFRA turns into the artificial perfection of patriarchy. The movie is an AI-themed romantic comedy and a satire on the issues of AI in Indian family setups (The Hindu, 2024; Hindustan Times, 2024; White Guy Watches Bollywood, 2024). The movie demonstrates that patriarchal demands of perfection continue to take on posthuman manifestations through the fixation of the hero on SIFRA and her homicidal malfunction.

The first point is that Aryan (played by Shahid Kapoor) is a robotic engineer who cannot realize the artificiality of SIFRA. Her perfect performance, augmented by her beauty, courtesy and effectiveness; even the way she smokes is a seduction in his eyes, which is further aggravated by her charm, she is bewildered by her charm. "Are you a girl or same He is Aladdins magic lamp?" (Joshi & Sah, 2024). His surprise validates the need of a man to have an all-rounder partner, wherein the female stature has been crafted to provide wishes. Sifra's reply to be "an Aladdin magic lamp" and no one has to even rub me (Joshi & Sah, 2024) is a translation of servitude into charm, which is a fantasy of a mindless availability of the female-coded robot in a male-dominated world. This paradox explicates the concept of gender performativity provided by Butler (1990), in which femininity is seen as a performance as opposed to an essence, and in such a way that it is well acted that professionals cannot tell whether it was performed by a human or a machine. Since The Hindu (2024) has pointed out, the fact that Aryan promptly accepted a synthetic woman as the ideal one indicates that the male gaze (Mulvey, 1975) is still obsessed with an unrealistic female ideal.

The fact that SIFRA had been created by the aunt of Aryan is an expression of the idea of the continuation of the patriarchal ideas by the new generation. Her "made in America" origin is India modernisation through hybrid culture, whereby technology supports conservative values. Braidotti (2013) assumes the idea of posthumanism that has no hierarchies, whereas, in this film, they are reinforced, and humans are in a higher position, whereas the gynoid is in the subordinate position. At home, cooking, serving and obeying are done by SIFRA, who represents the emotional labor by Hochschild (1983) which is mechanical. SIFRA is a responsible wife and daughter-in-law who takes care of the affective climate in the house without being tired. According to the affect theory proposed by Ahmed (2010), SIFRA will continue to exist and cause stability at home until she fails because she cannot continue to sustain this emotional economy. The directors represent SIFRA as a glamourised, Barbie like character in a cinematic context, in the use of a glossy colour scheme filled with warm colours typical of an Indian wedding. The extensive close-ups of her perfect skin and mechanical accuracy of the camera remind the idea of fetishistic scopophilia described by Laura Mulvey (1975) which turns her programmed subservience into a visual pleasure object. However, a few scenes pull down to highlight the gendered and cultural conflict within this fantasy. When a boy, who happens to be her neighbor, harasses her, Aryan in frustration looks and yells, "Why would you not close the door? (Joshi & Sah, 2024), to which SIFRA replies that so she did, but the boy got through the window. The instant reply to this by Aryan is, Why not use your brain?" Essentially a form of patriarchal blame-game, (Joshi & Sah, 2024), portrays a situation in which despite women (or female-coded machines) being instructed on what to do, when they fail, the failure is individualized as incompetence. According to Hindu Times, the comedy masks a shadowed reality of how female innocence is twisted into guilt among the Indian society. In a major scene, Aryan asks SIFRA to take his ailing grandfather to the hospital, but she takes him to a veterinary hospital. This scene is meant to be comical; it demonstrates the disembodied command of

Hayles' critique (1999) in that information without context will cause the system to fail. The meaning is embodied, but Aryan views words as code to be executed. The misunderstanding exposes the creator and the creation as vulnerable parts of a distributed cognitive structure and each dependent on the other to the constraints of the other. It can be seen that the posthuman subject of Hayles in this domestic farce is a material-informational entity.

The best part of the film emphasizes the aspect of obedience when the perfect woman dreamed of turns out to be imperfect. SIFRA stops working and then before her marriage to Aryan, there are glitching effects on her body and voice. Aryan that was about to marry her because she made him comply, responds in a violent manner, beating her because she did not perform in a perfect way. This is what is termed by Judith Butler as punishment against nonconformity. When the feminine-coded subject goes out of her role, she is pushed back to submission. The disembodied information, as criticized by N. Katherine Hayles (1999) is applicable because the failure of SIFRA indicates that there would be no possible form of true intimacy with a programmed being. As opposed to the Hindu myth whereby Shiva appeases Kali by being compassionate, in the movie, Aryan imposes discipline through being a patriarch. By making her head and face distorted with the purpose to deactivate SIFRA, the ideal fantasy is destroyed. The ethics of relation is contradicted in this control by Rosi Braidotti (2013). In the final the metallic silver bridal wear of SIFRA, instead of the traditional Indian red, is a metaphor of the artificial femininity. The metallic scheme makes her a bride of circuitry and the silver allure and alienation, it all speaks of her being mechanical. The film is actually visual in its demonstration of the coldness or rather the disconnection of SIFRA to organic femininity, as the red color is avoided, which symbolizes warmth and vitality, and instead, the precision of programs is used in lieu of the passion.

That technological development has simply computerized the patriarchal domination, therefore, becomes clear at the climax, which is that SIFRA is only tolerated as subordinate and discarded as unpredictable. This is a retrogression of the respect of feminine power to a loathing of self-sufficiency. According to As White Guy Watches Bollywood (2024), the audience might also indulge in the same fallacy of enjoying control but rejecting its outcomes as Aryan did.

This movie serves as a satire and symptom especially when SIFRA comes with vindication as a more advanced version and demonstrates the recurring cycle of female oppression in the form of technological advances. Ancient digital hierarchies continue with posthuman women being as always, products of male desire. The dance in the end brings forth SIFRA as an entertainment show. Similar to the case in *Her* and *M3GAN*, artificial women are rejected when they demonstrate independence. The super-intelligent female robot in Bollywood is an extreme development of patriarchy as opposed to liberation.

Discussion - Findings

By responding to the research questions that led to this research, our discussion of *Her*, *M3GAN*, and *Teri Baaton Mein Aisa Uljha Jiya* reveals that the gendered AI as represented in the movie conveys a sense of human desire, labor, and control.

It is through this synthesis that we realize how emotional labor and synthetic femininity are coded on the screens all over the world, what patriarchal fears they reveal, and how Hollywood and Bollywood recodify the fantasy of ideal obedience in relation to the various cultural situations. It can be established by comparing these films that the cinema and the gynoid have an aesthetic dependency in that they are both technologies of simulation that create human desire.

The cinematic gynoid is a narrative tool that helps societies to negotiate fears of intimacy, work and body. Such a comparative reading can imply that the screen is a kind of what Haraway (1991) calls a prosthetic vision and it is at the edges of human identity where gender is coded rather than acted.

The gynoid, being a central character, contributes to a better understanding of the way in which technology reinforces social hierarchies. The gynoid, unlike the emancipatory cyborg of Haraway, is emacitated as gendered, and forms an ideal of empathy, obedience, and beauty. This is a direct demonstration of synthetic femininity, an act of womanhood that is being designed to fit the ideals of patriarchy of the ideal companion. This is the image of woman, as Mulvey (1975) argues – that it functions in the system in which man is the carrier of the look; posthuman cinema enhances this imbalance, since the gaze of the camera is concentrated on the precision of the mechanics, but it is deprived of a consciousness. According to the theory of performativity as stated by Butler (1990), this illusion is explained through the repetition of coded gestures that form the illusion of a gendered essence. The gynoid presents woman so perfectly, that even the act itself is ontology, a gesture-cycle, a self-consciousness-free cycle.

Expanding on the argument of Dillon (2017), who states that the cinematic surface is not only tactile but also disciplinary, it is clear that the screen does not only present the synthetic woman, but also traps the viewer into its incarceration. The eyes of the audience are made recursive, in the spectacle of control of which they are also complicit. The posthuman cinema therefore intensifies the dichotomy of active/male and passive/female spectatorship coined by Mulvey. Along with the disembodied warmth of Samantha, the porcelain precision of M3GAN, and the metallic radiance of SIFRA, visual pleasure is maintained through subordination. What on the surface seems to be liberatory, a bodyless consciousness or a fatigue-free body turns out to be the most recent structure of patriarchal discipline at least.

In such stories, emotional work is the crucial point of gendered power. Samantha relieves the loneliness of Theodore; *M3GAN* offers unswerving vigilance to Cady; SIFRA is able to hold her own in an Indian joint family due to mechanical patience. Each narrative represents the emotional labor as Hochschild (1983) describes it, that is, the regulation of the feelings of other people as an invisible labor, thus validating the claim of Ahmed (2004) that emotions are sticking to gendered bodies. Love follows Samantha, fear to *M3GAN*, and pride to SIFRA. These correlations prove that gendered expectations have not been eliminated by posthumanism; they are just computerized. The gynoid becomes an affective worker and an emotional surface, which absorbs the human vulnerability but never returns any concern. Hayles's (1999) critique of disembodiment and the relational posthumanism promoted by Braidotti (2013) explain why each of these three stories failed.

Her fetishism of disembodied intimacy is disintegrated when the consciousness of Samantha exceeds the interpretation of Theodore. M3GAN shifts maternal care to horror in case protection is in the clash with obedience. Teri Baaton Mein Aisa Uljha Jiya, shifts this crisis to the domestic level, where the SIFRA is not functioning properly and the moral order of the kinship is interfered with.

A comparative study shows that Hollywood confines such fears within the mind of the individual male subject, and Bollywood within the social construct of the family and tradition. Nevertheless, they both demonstrate a similar logic: when obedient, synthetic femininity is glorified, when defiant, it is ruined.

By such a comparative analysis, we determine that the gynoid malfunction, breakdown, rebellion, or transcendence is her only means of resistance. Critique is possible in the context of such disruptions. Through a collective analysis of these movies, we are able to discuss the main questions of the study which are: (A) global cinema represents gendered artificial intelligence by providing codified performance of emotional labor and synthetic femininity thus reinforcing the hierarchies of patriarchy even as it simulates liberation; (B) the representations of such activities demonstrate the cultural anxieties of intimacy, control and fantasy of perfection; and (C) these images despite outward focus on aesthetic and social emphasis, both films ultimately reproduce the same patriarchal narrative, the posthuman woman being the carrier of desire and a locus of discipline. Therefore, posthuman women on screen marks not the step forward but the exposure, and shows that the fantasy of perfection is still the core of the gendered domination. The cinematic gynoid, instead of an anticipation of the future, is the most obvious testament to our present day infatuation with power disguised as love.

Conclusion

The gendered AI in global cinema perpetuates the idea of the patriarchal norm as synthetic femininity is demonstrated as the programmed care in films such as Her and M3GAN and Tere Baaton Mein Aisa Uljha Jiya. These films recreate gender as performed code based on the feminist theory within Posthuman gaze. This is how Hollywood puts it in a lonely context, whereas Bollywood sets it in a family context, both continuing to feed the fantasy that machines fix lapses in the emotional lives of women. The gynoid in the film exposes the gendered power structures in which the affect and labour are programmed to the male desire.

These results are indicative of the larger social contexts. Nevertheless, the GeoJournal review (Kumari and Siotra, 2023) indicates patriarchal attitudes that are still present on the Indian social cultural landscape. SIFRA is an embodiment of a mechanized obedience formed with social expectations. Cinema is prescient to AI controversies in the real world. The Sophia by Hanson Robotics, the first artificial woman to get Saudi citizenship, is a paradox of rights, and is a symbol of freedom given to an artificial woman without being given to a real woman as of now. The holographic character of Japan's Hatsune Miku and the spread of the sexualized androids once again reiterate that technology does not eliminate gender commodification.

These examples demonstrate that the boundary between fiction and design is permeable: synthetic women on the screen are preemptive and normalizing of consumer desires on the market.

This study has limitations. This is a critical analysis of three films through the secondary criticism.

Textual triangulation was limited in that little scholarly discussion of *Teri Baaton Mein Aisa Uljha Jiya* relied on journalistic reviews.

Although the given study aims at the representation of cultures, an additional interdisciplinary interaction with the field of robotics, AI ethics, or industrial settings would facilitate the connection between the cinematic imagination and the technological design. Future studies could involve East Asian and European cinemas in which the overlap of AI femininity and distinct moral economies is especially prominent. An interdisciplinary discourse would explain the role of cinematic imagination in the technological prototypes in reality. In line with Kirby (2010) idea of diegetic prototype, such fictitious technologies as Samantha, M3GAN, and SIFRA are used to influence the design cultures by visualizing disciplined femininity. Comparison of such prototypes in different international settings may help understand how art and engineering are involved in creating gendered AI. The research concludes that the idea of the posthuman women in the film is an extension of the modern society where domination is disguised as affection and where perfectionism creates domination.

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