

**TECHNOPHILIC REPRESENTATION OF
FEMALE MONSTROSITY IN *NEXUS* AND
*BEFORE SHE SLEEPS***

BY

QURATULAIN FATIMA



NATIONAL UNIVERSITY OF MODERN LANGUAGES

RAWALPINDI

January 2025

Technophilic Representation of Female Monstrosity in *Nexus* and *Before She Sleeps*

By

Quratulain Fatima

B.S. English, Women University Bagh AJK, 2019

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English Literature

To

FACULTY OF ARTS & HUMANITIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, RAWALPINDI

© Quratulain Fatima 2025



NATIONAL UNIVERSITY OF MODERN LANGUAGES FACULTY OF ARTS & HUMANITIES

THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

Thesis Title: Technophilic Representation of Female Monstrosity in *Nexus and Before She Sleeps*

Submitted by: Quratulain Fatima

Registration #: 62MPhil/Eng Lit/Rwp/F21

Master of Philosophy

Degree name in full

English Literature

Name of Discipline

Miss Farrah Ansari

Name of Research Supervisor

Signature of Research Supervisor

Dr. Arshad Mahmood

Name of Dean (FAH)

Signature of Dean (FAH)

Date

AUTHOR'S DECLARATION

I Quratulain Fatima

Daughter of Syed Azhar Hussain Shah

Registration # 62MPhil/Eng Lit/Rwp/F21

Discipline English Literature / Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Technophilic Representation of Female Monstrosity in Nexus and Before She Sleeps** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution. I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Signature of Candidate

Name of Candidate

Date

ABSTRACT

Title: *Technophilic Representation of Female Monstrosity in Nexus and Before She Sleeps*

This thesis explores the technophilic representation of female monstrosity through the novels *Nexus* by Ramez Naam and *Before She Sleeps* by Bina Shah. Employing a posthumanist feminist framework, the research examines how mutated and hybrid female characters use technology to challenge patriarchal power structures, redefine femininity, and reclaim autonomy within dystopian landscapes. By analyzing the interplay between monstrosity, technology, and gender, the study highlights how these characters are often portrayed as monstrous due to their technological augmentations which subvert traditional gender norms and demonstrate a form of monstrosity rooted in resistance and empowerment. The study delves into themes of technopatriarchy, technophilia, and the ethical implications of technological advancements, particularly their impact on female identity. Through a close reading of *Nexus* and *Before She Sleeps*, the research reveals how these novels portray female monstrosity as a transformative space where technology becomes a tool of liberation rather than oppression. The findings underscore the potential of speculative fiction to critique and reimagine the intersections of gender, power, and technology, offering a vision of empowered female identities that defy societal constraints. This work contributes to the discourse on posthumanist feminism by examining the subversive potential of embracing monstrous identities, positioning them as a site of feminist resistance and redefinition in contemporary science fiction.

Keywords: *Monstrosity, Gender Roles, Technopatriarchy, Posthumanist Feminism, Female Empowerment*

TABLE OF CONTENTS

THESIS AND DEFENSE APPROVAL FORM	iii
AUTHOR’S DECLARATION	iv
ABSTRACT	v
ACKNOWLEDGEMENTS	viii
DEDICATION.....	x
 1. INTRODUCTION.....	 1
1.1 Introduction of Posthumanism	1
1.2 Selected Authors and Texts	13
1.2. 1 <i>Nexus</i> by Ramez Naam	14
1.2.2 <i>Before She Sleeps</i> by Bina Shah	14
1.3 Statement of the Problem.....	15
1.4 Research Questions:.....	15
1.5 Significance of the Study	15
1.6 Delimitation	16
1.7 Chapter Breakdown	17
 2. REVIEW OF LITERATURE	 18
2.1 Science Fiction Genre	18
2.2 Representation of Women in Science Fiction.....	23
2.3 Vanishing the Boundaries Between Humans and Technology.....	25
2.4 Transhumanism.....	29
2.5 Innovation-led Evolution	32
2.6 Technophobia and Technophilic Perspectives.....	33
2.7 Research Gap	35

3. RESEARCH METHODOLOGY	36
3.1 Method of Research	36
3.2 Theoretical Framework.....	37
4. ANALYSIS	43
4.1 Textual Analysis of <i>Before She Sleeps</i> by Bina Shah.....	43
4.1.1 Conclusion	66
4.2 Textual Analysis of <i>Nexus</i> by Ramez Naam.....	68
4.2.1 Conclusion	86
5. CONCLUSION	88
5.1 Conclusion	88
5.2 Findings.....	89
5.3 Recommendations for Future Research	95
WORKS CITED.....	98

ACKNOWLEDGEMENTS

I am profoundly thankful to Allah, whose blessings have enabled me to overcome the challenges of this journey. I wish to express my deepest gratitude to my supervisor, Miss Farrah Ansari for her unwavering support and encouragement throughout this journey. Her exemplary leadership has been instrumental in fostering an environment of academic excellence. I am profoundly thankful for her invaluable guidance and insightful feedback, which have significantly influenced the direction and quality of my research. Her patience and encouragement, especially through the numerous drafts, have been extremely appreciated.

I am also profoundly grateful to my parents, whose constant love, support, and belief in me have been my greatest source of strength. Their sacrifices, guidance, and encouragement have been pivotal throughout my academic journey, and this achievement would not have been possible without them. Their unwavering support and sacrifices have been my bedrock throughout this journey. Their boundless love, resilience, and encouragement have been my guiding light. I also extend my heartfelt gratitude to my uncle Dr Asghar Hussain Shah whose steadfast moral and positive support has seen me through the highs and lows. Your unwavering belief in me has been a constant source of strength and courage.

Additionally, I would like to thank my siblings for their continuous support and understanding, which provided me with the motivation and perseverance to overcome every challenge along the way.

My heartfelt thanks also go to my friend, Mehak Hashmi, who has been a constant source of support throughout this journey. Her unwavering assistance, friendship, and encouragement have been a great comfort to me during times of difficulty, and I am truly thankful for her presence in my life.

I would also like to extend my sincere gratitude to Professor Dr. Naveed Pirzada for his invaluable contributions to my research. His support, guidance, knowledge, expertise, and insightful suggestions greatly enriched the quality of this thesis, and I am deeply appreciative of his support and guidance.

I would like to thank everyone who has been part of this journey, whether directly or indirectly, for their contributions and encouragement.

Finally, I would like to thank the English Department of NUML for providing the academic and creative environment necessary for the completion of this thesis. The department's resources and support have been integral to my success.

Thank you all for your unwavering support and belief in me.

DEDICATION

To my parents and siblings.

To my uncle Dr Asghar Hussain Shah.

CHAPTER 1

INTRODUCTION

In this era of unprecedented technological development, humanity is at a crossroads, facing various questions about its future and identity, especially the effects of technological development on women's lives. This thesis analyzes the complex world of speculative fiction to answer these concerns through a critical examination of *Before She Sleeps* by Bina Shah published in 2018 and *Nexus* by Ramez Naam published in 2015. This study investigates the technophilic image of female monstrosity and women's positions in science fiction in Western and regional settings, taking global viewpoints to better understand how technopatriarchy impacts on these science fiction novels. The research background, context, and relevance are provided in this introductory chapter. The chapter explains the study's main goals and aims. This chapter ends with a summary of the thesis framework.

1.1 Introduction of Posthumanism

Posthumanism is a critical and philosophical paradigm that arose in the late twentieth century. It significantly rethinks traditional ideas of human identity by highlighting the inherent interdependence of humans, technology, and the environment. The movement originated in response to the challenges of humanism, which traditionally positioned humans at the center of the universe defined by rationality, autonomy, and a clear distinction from non-human creatures. Pramod K. Nayar, a well-known expert in this topic, defines posthumanism as a viewpoint that sees persons as vital parts of a broader environmental and technological network rather than independent, self-sufficient beings. This connection represents the impact of cybernetics, biotechnology, and studies of the environment, implying that technical and ecological environments change and reshape human identity on an ongoing basis. According to Nayar, posthumanism promotes a view of humans as "post-anthropocentric," which means that people are only one component of a complicated structure that involves machines, other species of life, and the environment (13). This viewpoint is critical for understanding modern storylines, like those found in Ramez Naam and Bina Shah's writings. In their speculative literature, the lines between humans and robots become more flexible, asking readers to reevaluate what it means

to be a human in a technology-evolved society. For example, Naam's *Nexus* explores the concept of nanotechnology-enabled mind-to-mind connection, blurring the distinction among one's own consciousness and communal experience. Similarly, Shah's *Before She Sleeps* portrays a future society in which women's lives are highly monitored by technology, prompting concerns about autonomy and control.

As technology advances, identity, ethics, and rights for humans grow more difficult. Posthumanism offers a critical lens by which to study these advances, revealing how technology may both question and enhance our concept of humanity. It invites us to look beyond anthropocentric ideas and consider the ethical consequences of how we interact with technology and our surroundings. Furthermore, posthumanism interacts with a variety of modern themes, including ecology, artificial intelligence, and biotechnology. It poses important problems concerning sustainability, the ethical treatment of nonhuman creatures, and the possibility of new kinds of social and political organization. By addressing these questions, posthumanism establishes itself as a critical discipline of study that is profoundly important to continuing debates about humanity's future and place in the world.

Similarly, posthumanism reimagines human identity by acknowledging the interdependence of human beings, technology, and nature. It challenges standard humanist perspectives and offers a framework for comprehending the intricate relationships that determine our continued existence in today's society. This shift is vital for interacting with modern narratives and addressing today's critical ethical and philosophical issues. Furthermore, posthumanism is a broad and diversified approach that includes numerous subfields, each of which explores a different element of humanity's evolving relationship with technology. These subfields provide distinct viewpoints on how technological advances influence society, one's identity, and humanity's future. Within this wide framework, my research seeks to investigate gender issues, with a focus on how technology influences and affects gender relations. By reading futuristic fiction, notably the books *Nexus* by Ramez Naam and *Before She Sleeps* by Bina Shah, I am going to investigate how female protagonists negotiate and oppose technopatriarchal systems those power structures that use technology to uphold male domination. These characters exemplify the concept of technophilic monster, in which technologically improved women are viewed as monstrous by a

society that rejects their increased power and autonomy. This study will add to the ongoing discussion about posthumanism by focusing on the intersection of gender and technology, providing perspectives on how technological advancements can be used to redefine female identity and agency in the twenty-first century, ultimately changing our understanding of what defines what it means to be human in a rapidly changing world.

In addition to this, posthumanism is a fundamental component for the science-fiction (SF) genre known as cyberpunk, which is typically portrayed in two ways: first, as the mind/machine merging in cyberspace, and second, as the body/machine merging in the form of cyborgs. Despite the fact that posthumanism offers both dystopian and utopian possibilities, science fiction, particularly cyberpunk, frequently sees it as a deadly trap that might influence our bodies and behaviors. Cyberpunk is a highly visible subgenre under posthumanism that envisions human and technological fusions. According to Scott Bukatman's theory, this is a type of "terminal identity" that develops with the postmodern, digital subject (2). Thomas Foster contends that cyberpunk literature is a popular form of posthumanist thought that combines futuristic technology and popular culture. Conversely, there is a tendency for scientific discourse or the popular and fictional discourse to be in direct opposition to one another. There is a very integral kind of cyberpunk fiction that gained the attention of the critics in 1980s and early 1990s is female science-fiction that emerged in response to cyberpunk. Feminist cyberpunk, or cyber fiction, gained popularity with a unique set of motifs that distinguished it apart from the masculine narratives of the 1980s cyberpunk. Prominent cyber fiction books that presented the interactions among humans and technology about a female perspective, such as *Laura Mixon's Glass Houses* published in 1992, *Marge Piercy's He, She, and It* published in 1991, and *Pat Cadigan's Mind players* published in 1987 as well as *Synners* published in 1991, used elements of cyberpunk by using a variety of posthuman figures. According to Pramod K. Nayar, female writers of cyberfiction emphasized "the system of power and domination in contemporary technoscience," providing viewpoints that were distinct from "male conceptions of cyberspace" to demonstrate how women's experiences with "cyber-anxiety" differ from men's (Virtual Worlds 304). The comparatively "masculine" cyberpunk of the 1980s and the women's cyber fiction of the 1990s are highlighted by Nayar, who notes that although cyberpunk prioritizes

disembodiment and techno-transcendence as central themes, cyber feminist writers ground their stories in the politics of embodiment by “emphasizing the materiality of the body” as important for the female experience of subjectivity. (Virtual Worlds 307).

There is also one another type of science fiction which is called Speculative fiction. It is an important subfield of science fiction; speculative fiction is an umbrella literary genre that encompasses numerous types of imaginative literature. It investigates hypothetical, imaginative, and futuristic possibilities, frequently delving into advanced technology, different worlds, and social critiques. Speculative fiction provides a platform for questioning and reimagining the universe, stretching the limits of what is understood and possible. The genre is divided into subgenres that include dystopian fiction, utopian fiction, and alternative history, each of which offers a unique perspective on the probable futures of human civilization. Darko Suvin, a renowned thinker, has stressed the function of speculative fiction in establishing “cognitive estrangement,” an approach that forces readers to reconsider their ideas of reality through the prism of hypothetical worlds (Suvin 4). Modern theorists continue to build on Suvin's core concepts, examining how speculative fiction tackles contemporary technical and sociological concerns. For example, Sherryl Vint investigates the interconnections of speculative fiction, biopolitics, and posthumanism, claiming that the genre provides essential insights into the ethical consequences of technological breakthroughs (Vint 23). Patricia Melzer, another famous theorist, investigates how speculative fiction depicts gender and sexuality, focusing on how it challenges existing conventions and envisions more diverse futures (Melzer 45). These theoretical viewpoints emphasize the genre's significance in current discourse, demonstrating its ability to engage in and critique the rapid technical and social developments of the twenty-first century.

Beside this here is another prominent subfield of posthumanism which is called transhumanism, which argues for the technological improvement of human capacities. Transhumanists advocate employing the field of biotechnology artificial intelligence, and various other sophisticated technologies to overcome biological constraints and achieve a higher state of being. Ray Kurzweil, a prominent transhumanist thinker, believes that we are rapidly approaching a “singularity” in

which technology advancement will become uncontrolled and irreversible, resulting in tremendous changes in human society (136). Transhumanism envisions a future in which people may acquire immortality, super intelligence, and improved physical powers, fundamentally transforming what it means to be human.

Moreover, another sub field is feminist posthumanism which investigates the interaction of gender, technological advances, and power. In this field a prominent female theorist Donna Haraway's *A Cyborg Manifesto* has a seminal work in this field, suggesting that cyborgs creatures that are part of human being and partially machine can be used as a metaphor for feminist freedom and the breakdown of traditional gender limits (150). Haraway's work has prompted feminist scholars to investigate how technology may both question and reinforce gender norms, emphasizing the possibility of new forms of personal identity and responsibility in a posthuman society. The numerous subfields within posthumanism offer a variety of perceptive viewpoints regarding the effects of technological progress on society. We can better comprehend the intricate and varied relationship between people and technology as well as the possible futures that may lie ahead by looking at these subfields.

Moving forward with the idea of female monstrosity within the framework of posthumanism, posthumanist thought frequently blurs the lines between human and non-human, resulting in complex representations of female monstrosity that go against conventional notions of identity, autonomy, and the human condition. In one instance, Donna Haraway's *A Cyborg Manifesto* gives the cyborg as an amalgamation of machine and organism, which indicates that such representations can disrupt established gender roles and offer novel possibilities of feminist liberation (150). Haraway's cyborg is equally a creator and a creation, embodying the possibility for new identities that transcend traditional.

Furthermore, monstrosity has traditionally been associated with taboos and anxieties in society, especially those that involve the agency and authority of women. Throughout history, female monsters have represented feminine transgressions by expressing patriarchal concerns around women's autonomy, sexuality, and bodies. In *The Monstrous-Feminine*, Barbara Creed explores how taboos and worries about women's sexuality and authority are reflected in horror films through the depiction of

female monsters (7). According to Creed, these depictions symbolize patriarchal efforts to stifle and limit the agency of women. On the other hand Rosi Braidotti explores deeper into the idea of the posthuman monster, suggesting that it reflects a tremendous ability for transformation while also challenging traditional understandings of gender, ethnicity, and sexual identity. In *The Posthuman*, Braidotti argues that accepting the monstrous and non-human allows for the creation of more flexible and fluid identities in a digitally mediated society (89). This viewpoint emphasizes the capacity for monstrosity to act as a place of resistance to established norms and an outlet for societal change.

Throughout history, patriarchal civilizations have portrayed women who defy established gender roles as monsters, using literature, movies, and cultural narratives to maintain male domination. In *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (1993), Barbara Creed examines this phenomenon through the lens of horror films, stating that patriarchal concerns create feminine monstrosity as a form of control. Creed draws on Julia Kristeva's philosophy of abjection to illustrate how female bodies, particularly in terms of menstruation, childbirth, and sexuality, are portrayed as frightening. This image supports the idea that women's autonomy is abnormal or harmful, hence justifying their oppression.

Creed posits various tropes of the monstrous-feminine, each of which reinforces patriarchal concerns. The archaic mother, for example, is an all-powerful maternal figure who threatens male independence by representing an encompassing and uncontrollable force (Creed17). The possessed woman stereotype featured in films such as *The Exorcist* which published in 1973, depicts female sexuality as demonic and must be controlled or exorcised (Creed 27). Similarly, the castrating woman figure, as illustrated by Catherine Tramell in *Basic Instinct*, is shown as a danger to male supremacy due to her intelligence and sexual autonomy (Creed 123). These images serve to vilify women's opposition to patriarchal authority, associating their empowerment to horror.

Likewise “In *Men, Women, and Chainsaws: Gender in the Modern Horror Film*”, Carol J. Clover explores how male dominance is reinforced by gendered violence in horror movies. According to Clover, the “Final Girl” cliché requires the final female character to go through a great deal of trauma before she can overcome

the antagonist (Clover 35). By elevating meekness, perseverance, and suffering as desirable feminine qualities, this may appear to empower women but actually serves to uphold patriarchal norms (Clover 59). Furthermore, as seen by *Halloween* and *Friday*, where the virginal heroine lives but promiscuous female characters are among the first to be killed, horror movies usually penalize sexually active women (Clover 82). Ultimately, the portrayal of women as monsters serves as a patriarchal mechanism to suppress female autonomy and reinforce traditional gender roles. Creed's analysis, alongside the works of Kristeva, Daly, and Clover, reveals how patriarchal societies construct narratives that equate women's independence with monstrosity. These representations reflect broader fears about female power and the disruption of male authority. However, by deconstructing these narratives, researcher challenges the myth of the monstrous woman, reclaiming female agency and redefining what it means to be powerful.

Moreover in the *Alien* franchise demonstrates a constant pattern of female marginalization in a system driven by corporate capitalism and patriarchal power. The Weyland-Yutani Corporation, which represents profit-driven goals, routinely sacrifices human lives particularly women for financial gain. Male-controlled corporate structures, such as Burke in *Aliens* and Michael Weyland in *Alien*, abuse and manipulate female characters like Ellen Ripley. According to Robin Wood, power is still "overwhelmingly in the hands of white heterosexual males" which is obviously reflected in the franchise's representation of authority people (Wood 17). Furthermore, the image of the Alien Queen maintains the link between femininity and monster, instilling anxieties of female sexuality and reproductive power with symbols such as the vagina dentate. Almost every powerful female figure is viewed as a threat, whether reduced to a biological threat or portrayed as castrating. Ripley, while crucial to the story, is denied actual autonomy, forced to oppose both the corporation and the alien, and eventually marginalized by the very structures she seeks to oppose. These women are frequently characterized as threats or monsters; however, researcher tries to dispute this portrayal by demonstrating that they are heroic, positive female figures who reject oppression and work for equality.

Beside this Jeffrey Jerome Cohen's *Monster Theory* offers a critical lens through which to investigate the cultural and sociological consequences of

monstrosity. According to Cohen, monsters are symbolic manifestations of cultural concerns that might disclose a society's underlying fears and wants (12). Jeffrey Jerome Cohen's *Monster Theory* describes how technical advancement and gender come together to generate new societal disputes and opportunities. Cohen's premise that monsters represent societal concerns is especially applicable to this thesis on *Nexus* and *Before She Sleeps* because in this research work researcher will try to understanding how technologically upgraded female characters question traditional gender stereotypes and provoke societal fears, altering norms and reshaping power dynamics. On the other hand, monstrosity was associated with ugliness and negativity. However, in this study, the concept of female monstrosity has been redefined positively, focusing on women who, attuned with technology, break societal norms. These women, being tech-savvy, are now seen as positive monsters, transforming the traditional notion of monstrosity into a form of resistance. This made to shift the conventional understanding of monstrosity from a negative trait to one of empowerment, aligning with the study's focus on technological resistance or technophile.

Moreover, advanced technology, especially in speculative literature, frequently depicts feminine monstrosity in manners that illustrate both the powerful and alienating sides of technology. Sherry Turkle's literary works including *The Second Self* and *Alone Together* looks into how technology affects social connections and identity, noting that it may both empower and isolate people (56; 78). This paradox is relevant to this research, which looks at the technophilic representation of female monstrosity in science fiction novels *Nexus* and *Before She Sleeps*, because in this dissertation researcher will comprehend how these females' technological advances challenge traditional gender roles and societal expectations and emphasizing the complexities of their empowerment and marginalization. Examining these theoretical views reveals that the portrayal of feminine monstrosity in a posthuman framework raises serious concerns about identities, autonomy, and the human condition. It disrupts traditional gender norms and provides new perspectives on the relationship among humans and technology. These discussions are critical for comprehending the transformative force of embracing monstrosity as a strategy of reimagining female agency and power in a quickly changing technological environment.

Though in *The Technological Society* published in 1964, Jacques Ellul criticizes technology's unchecked advancement, claiming that it grows autonomously and without regard for ethical or social considerations. He contends that technology developments frequently have unintended consequences eventually upsetting societal systems. Within this perspective, historical concerns about women's interaction with technology become clear. Male-dominated narratives have repeatedly portrayed women as destabilizing forces, supporting the assumption that if women use technology, they will transform into monster figures and pose a threat to the existing social order. These detractors portray women as negative creatures, claiming that their access to and mastery of technology causes disorder rather than development.

Moreover Ellul describes technology as an uncontrollable force which is handling by patriarchy that advances without moral guidance, warning that civilizations frequently fail to anticipate its broader ramifications, resulting in a loss of control over social and cultural frameworks (Ellul, 14). His viewpoint tacitly supports a tradition that has historically disadvantaged women by portraying their technological agency as a possible threat. However, in this thesis researcher directly contradicts this idea. Rather of viewing women as negative monsters when they use technology, this research demonstrates how females use digital technologies to empower, protect, and collectively challenge structural discrimination.

Unlike previous critiques that positioned women's technological engagement as a disruptive force, this study will portray them as positive change agents. Women are actively using technology to disrupt patriarchal norms, create safe spaces, and campaign for their rights. Their participation in technological growth does not indicate anarchy, but rather transformation, proving that rather than being terrible threats, they are pioneers of digital empowerment. This shift in attitude rejects the idea of women as technological threats, instead recognizing them as active participants in social and technological advancement.

Likewise to move toward the concept of technopatriarchy, here researcher discusses the ideas of Paul B. Preciado about technopatriarchy. Paul B. Preciado introduced the word “technopatriarchy” in his essay “Baroque Technopatriarchy: Reproduction”. This work investigates the interconnections of technology, power, and gender, focusing on how patriarchal structures influence reproductive technologies.

Preciado's literary work criticizes the ways in which technologies of reproduction are connected with multiple types of power, particularly necro patriarchal, heterosexual-colonial, and pharmacopornographic structures, which he claims create societal norms around gender and sexuality (2). Preciado's notion highlights the necessity to recognize how technology advances in reproducing are not neutral, but rather profoundly ingrained in the past and current settings that reinforce patriarchal ideologies. Furthermore, Rosi Braidotti's work on posthumanism gives fundamental insights into how technology systems can support patriarchal norms, although she does not directly use the word "technopatriarchy". Braidotti's analysis of the intersection of gender and technology are critical for comprehending the larger implications of technopatriarchy. Technopatriarchy instills gender biases in the technologies that posthumanism uses to explore new forms of identity through technology. Science fiction illustrates this, with female protagonists confronting and being constrained by patriarchal technological systems. Therefore, I believe it is imperative to investigate how technology advancements might either perpetuate or challenge gender inequality, and this thesis will attempt to study these issues. To move toward the technophobia and technophilia in posthumanism, both of these terms are two opposing perspectives on technological progress: technophobia is a horror of technology, while technophilia is the passionate love of it. Sherry Turkle examines similar themes in her books *The Second Self* and *Alone Together*, looking at the ways in which technology affects personal identity and social interactions. According to Turkle's studies, technology may boost people's sense of self-expression and connection while also making them feel alone and disconnected (Turkle 56; Turkle 78). These contrasting views on technology are particularly essential in the context of posthumanism. Posthumanism frequently blurs the distinction between humans and robots, resulting in complex conceptions of identity and agency. Technophilia, in this context, regards technology as an instrument for human betterment and empowerment. For instance, in speculative fictions, female protagonists who embrace technology frequently get new powers and possibilities that were not previously accessible to them. These characters question conventional gender stereotypes and express their agency in novel ways. Moreover, the representation of technophilic female characters in speculative fiction offers an ideal foundation for investigation, exhibiting both the empowering and alienating sides of technology. Ramez Naam's

Nexus features female protagonists that use modern technology to improve their cognitive capacities and explore new means of communication, raising questions about current dynamics of power. Similarly, Bina Shah's *Before She Sleeps* depicts women using technology to defy oppressive governments, emphasizing their patience and adaptability. This study will look at how these narratives reflect the connection between technological advancement and gender, as well as how they disrupt traditional societal standards.

Furthermore, technophilia in posthumanism interacts with the idea of female monstrosity. Female monsters have always been portrayed as violating society conventions, evoking terror and repulsion. Fortunately, in a posthuman world, these “monstrous” ladies can be viewed more positively. They overcome traditional boundaries by embracing technology and redefining what it meant to be human. This transformation of female monstrosity is consistent with Donna Haraway's notion of the cyborg as a symbol of feminist freedom (Haraway 150). The dichotomy of technophilia its capacity to empower and alienate provides ideal conditions for investigating the complex issues of female identity in the context of posthuman society. This thesis examines technophilic depictions of female characters to provide insight on how these protagonists negotiate and navigate their own identities within contemporary technologically advanced society. This investigation not only questions traditional gender stereotypes but also provides new insights into the possibility for female empowerment with the help of technology. Technophilic female characters could be viewed as positive “monsters” who utilize technology to express their autonomy and resist repressive hierarchies in posthumanist contexts. This thesis will look at these issues in both novels *Nexus* by Ramez Naam and *Before She Sleeps* by Bina Shah, emphasizing technology's transformative power for female empowerment.

In addition to this, the concept of technophilic and technophobia both raises important concerns about identity, autonomy, and the fundamental nature of humankind. During this era the complicated principles of posthumanist philosophy have been examined by several academics and writers, who have also examined how the convergence of technology and humankind is upending conventional ideas about identity and power relations. Selected novels, such as *Nexus* and *Before She Sleeps*, provide us with literary examples that deal with themes of technopatriarchy,

Techsavvy females, modern technology, resistance, female empowerment, and monstrosity. In the future depicted in *Nexus*, human-machine borders will become less distinct due to mind-to-mind connections made possible by modern technologies. The novel *Before She Sleeps* depicts a world in which women's bodies are carefully regulated and forced to conform to oppressive power structures. This thesis will look at posthumanist feminism, monstrosity, and technophilic exploration. Specifically, it will look at how the techsavvy female characters in these science fiction novels *Before She Sleeps* and *Nexus* challenge gender stereotypes and use technology to express their agency. Researchers hope to learn more about how monstrosity serves as a technophilic exploring ground especially techsavvy female characters in futuristic circumstances by analyzing these writings. This research project, which aims to shed light on the issues of gender, power, and particularly the human condition in a dystopian future marked by rapid technological growth, examines the relationship between technophilic notions and posthuman terror. This research contributes to the current academic discourse on the transformative potential of accepting technology and innovation within a feminist context by utilizing a multidisciplinary technique that integrates feminist theory, posthumanist concepts, and literary analysis. Examining the connections between gender, power, and identity, the concept of female monstrosity has emerged as a focus of critical inquiry in the field of posthumanist feminism.

Similarly, researchers like Donna Haraway, Jeffrey Cohen, James A. Tyner, Ray Kurzweil and Rosi Braidotti have made substantial contributions to this topic by providing theoretical viewpoints that clarify the intricacies and consequences of posthuman feminine monstrosity. Theoretical viewpoints which will provide light on the complex nature and ramifications of posthuman female monsters and the acceptance of these identities are provided by their works. In addition, they question conventional ideas of femininity and normative narratives. They also provide a framework for understanding the transformative possibilities of accepting monstrous identities in this field. This analysis focused on contributing to broader discussions on the responsible development and application of emerging technologies and their effects on gender dynamics and power structures. In the book *Simians, Cyborgs, and Women*, Donna Haraway discusses the concept of the cyborg as a posthuman creature that blurs the lines between nature and society as well as between humans and

technology. In her view, a cyborg represents rebellion against prevailing power structures since it embodies a plurality and hybridity that resists classification. She goes on to say that envisioning a future where new forms of self-identity and agency are welcomed and conventional hierarchies are dismantled can be done with the lens of cyborg culture. She also presents the concept of the cyborg as an example of a posthuman creature that subverts established distinctions between nature and society, as well as between humans and technology. According to Haraway, the cyborg represents resistance against established hierarchies of authority. An additional well-known posthumanist theorist in her book *The Posthuman*, Rosi Braidotti describes how being posthuman is a state of being those entails accepting the hideous and the non-human. According to Braidotti, the posthuman monster represents a tremendous potential for metamorphosis and upends conventional notions of gender, race, and sexuality. According to Braidotti, the posthuman monster is a creature that subverts conventional notions of gender, ethnicity, and sexuality and represents a profound capacity for change.

This study filled a vacuum in the literature by examining the portrayal of monstrous female characters as a means of investigating the influence on gender in speculative fiction from the standpoint of posthumanist feminism. For this study, researcher has chosen two science fiction novels: *Nexus* by Ramez Naam and *Before She Sleeps* by Bina Shah. By using textual analysis, this study seeks to understand how the portrayal of monstrous female characters within dystopian novels affects the rethinking of gender norms, power dynamics, and prospects for female autonomy. By examining this topic, the study hopes to shed light on how horror, technology, and gender interact in the historical context of speculative fiction.

1.2 Selected Authors and Texts

This study aims to explore the technophilic depiction of female monstrosity in modern science fiction by using *Nexus* and *Before She Sleeps* as its key texts. *Before She Sleeps* and *Nexus* both explore gender roles and the ways that technological advancements impact them. Ramez Naam presents female characters with heightened abilities through the usage of a medicine utilizing nanotechnology in *Nexus*. The way, in which these strong tech-savvy women are portrayed raises concerns about how society views these women's monstrosities and how their use of technology has

altered their personal identities and agency. In Bina Shah's *Before She Sleeps*, women are subjected to severe control over their reproduction by a technopatriarchal government in a dystopian future. The female protagonists in the book, in spite of their oppression, challenge social expectations and use subtle disobedience to get around the harsh environment.

1.2. 1 *Nexus* by Ramez Naam

The author of the science fiction book *Nexus* is Ramez Naam, an Egyptian futurist, technologist, and novelist but after some time he moved to America. He discusses the advancement of technology in this book. It takes us to a society not too far from now when people can speak with each other directly through chips. An interesting concept with strong scientific backing, but the plot suffers from familiar, uninteresting characters. In this book, he discusses a new age where people are embracing technology and altering the course of history. The most technically advanced nexus is used by one woman. She was forced to cooperate with men as she entered a system where they had all the power. As she starts to fix the issue, she rebels against the technopatriarchy. Ultimately, she succeeds in escaping from this framework and helps others to do the same. The work by Ramez Naam explores the relationship between biology and technology, focusing on the potential to make people into incredibly powerful and intelligent creatures. On the other hand, in Bina Shah's novel also show the world in which women struggle against this technopatriarchy and are enslaved, with the use of advanced technology restricting their ability to procreate.

1.2.2 *Before She Sleeps* by Bina Shah

Bina Shah is a science fiction writer from Pakistan who writes a variety of science fiction books. In her science fiction book, she presents women's status genuinely. The novel is set in Green City, an attractive and modern city that functions as South West Asia's administrative hub. The number of men to women in this city has dropped significantly as a result of a conflict and virus outbreak. Men start forcing women into many weddings so they can have children as soon as possible when they realize their time is running out. To maintain control over its inhabitants, the government uses a combination of fear and technical surveillance. They did this to secure their own existence, but in the process, they started utilizing technology to

abuse women. However, some women challenge the system of power; live in a hidden society, and fight. They only appear at night, when they are protected by the highest levels of power, to give Green City's prosperous and privileged with a product that none of them can afford: connection without sexual contact. These women utilize technology to spark a rebellion against the establishment. They eventually break free from this framework and use the latest developments to address their own issues.

1.3 Statement of the Problem

In science fiction, monstrous women are frequently shown negatively, reinforcing negative stereotypes while neglecting their potential as powerful, techsavvy individuals. While posthumanist feminism investigates the relationship between gender and technology, there is a need to emphasize the positive features of female monstrosity. This thesis looks at Ramez Naam's *Nexus* and Bina Shah's *Before She Sleeps* for their technophilic representations of female positive monstrosity. It tries to demonstrate how these techsavvy female characters disrupt traditional gender conventions and power dynamics, giving women new methods for expressing their agency. Moreover, this thesis also discusses how women are portrayed in science fiction in the milieu of Asian and other countries science fiction.

1.4 Research Questions

1. How do females with and without technology experience marginalization due to the new power dynamic of suppression, known as technopatriarchy?
2. What are the key strategies and forms of resistance utilized by monstrous female characters in *Nexus* and *Before She Sleeps* to challenge technopatriarchal power structures and oppressive systems?
3. How does the technophilic exploration of monstrous female characters in these novels redefine technophilic female in the selected texts?

1.5 Significance of the Study

This study is significant because it investigates the novel idea of technopatriarchy and how technoculture oppresses women. This study also investigates how the concept of monstrosity, as well as technophilic exploration of female identities, challenge established gender roles and provide opportunities to resist technopatriarchal power systems. This study examines novels from two

different regions, which also make it unique and in these novels *Nexus* by Ramez Naam and *Before She Sleeps* by Bina Shah the researcher explores themes of hybridity and adaptation, demonstrating how posthuman technology generates beings that challenge identity and ethical conventions. This critical analysis illuminates the complexity of gender, power, and identities in the setting of technopatriarchy. Furthermore, the study emphasizes the transforming nature of feminine monstrosity, portraying it as a source of empowerment and a means of challenging cultural expectations. By focusing on protagonists that accept their monster identities, it reimagines positive femininity with a technological lens. Furthermore, by comparing authors from various cultural backgrounds, this study provides a more comprehensive knowledge of how female characters are depicted in science fiction in different regions. This comparative approach broadens our understanding of the social elements that shape literary depictions of gender roles while also promoting equal opportunity for women and men in the face of technoculture.

To summarize, the significance of this research is in its novel approach and the new views it adds to the existing body of knowledge. By combining technophilic and female monstrosity perspectives, the study opens up new possibilities for understanding the complexities and positive perspectives of female-technology interactions, making an essential contribution towards both literary scholarship and the cultural comprehension of technology and its wider implications.

1.6 Delimitation

This research will be delimited to two science fiction novels with main themes of technophilic concepts and female monstrosity. The novels chosen for this research are *Nexus* by Ramez Naam and *Before She Sleeps* by Bina Shah. The conceptual framework will come from Moravec and Ray Kurzweil idea of technophilic in the book *The Singularity is near when Humans Transcend Biology*. Researcher will use a few postulates from Donna Haraway's book *A Cyborg Menifesto*, with her work I will take posthumanism theory by Rosi Braidotti in which she considers posthumanism as a hybrid entity. Researcher will also utilize the theoretical ideas of James A. Tyner and Jeffrey Cohen to explain how technological advancement generates a new type of female monster/monstrosity in society. Moreover, novels chosen for this research are

from non-Western regions, the researcher wishes to consult the works of Emad El-Din Aysha and Sanjukta Chakraborty for further insights.

1.7 Chapter Breakdown

The research is divided into five chapters. Chapter 1 introduced the research and presented the Introduction. It provided the background and main idea of the thesis. It also included a brief overview of the basic theory and the primary texts. This chapter contained the thesis statement, significance, delimitation, research objectives, and the questions that the study aimed to answer. Chapter 2 comprised the Literature Review. It offered a critical and comparative analysis of the existing works related to the central ideas and the selected novels discussed in the thesis. Chapter 3 introduced and explained the theoretical framework, research design, and methodology that were employed in the study. Chapter 4 presented a critical analysis of the selected texts using the theoretical framework and methodology outlined in the previous chapter. It addressed the research questions introduced in Chapter 1. The fifth and final chapter provided the conclusions and findings of the study, which were derived from the analysis of the primary texts.

CHAPTER 2

REVIEW OF LITERATURE

This section offers a survey of the existing literature to extract the gap for this research. This section is significant since it sheds light on the different approaches discussed by the various scholars and critics to make a dimension for the current research. This section also analyzes the importance of the selected field and determines its appropriateness.

2.1 Science Fiction Genre

Science fiction is a type of literature which emphasis on the author's imaginations and their unbiased observation of their surroundings. There is no doubt that the United States, along with other highly developed nations for instance United Kingdom, Japan, and China, are the origins of a few of the best works of science fiction. Science fiction, as defined by James E. Gunn, he says it is the genre of writing which explores with the influence of changes on individuals in the real world since it can be “projected into the past, the future,” or the distant locales (6). The term also refers about stories that speculate on possible futures made possible by scientific or technical advances but do not completely represent them as fact. The term “cyberpunk” was coined by science fiction author Bruce Bethke in 1983 to describe books and stories about the 1980s rapid evolution which depict about a vast, urban, “complex world” where most people were estranged (Clute 67). In cyberpunk fiction, the protagonists are described as artificial beings with torn clothes and “poofy hair”, and something very related to that picture can be seen. (Attebery 11). According to Joseph W. Campbell, emphasizes on the audience that they should be critically aware of those binary constructions by compelling the audience to focus that “encounter with the other and the resulting processes of othering more clearly than most modes do” (3). As matter of fact, posthuman tropes for instance the cyborg, the hybrid, the android, the splice, and the monster have begun to encourage literary and philosophical reexamination of whom and what constitutes as a human. More and more posthuman personas and forms are being used in science fiction settings to explore the complex subjectivities of marginalized individuals and groups. Cyborgs emerged as a well-known character in science fiction during the twentieth century as

writers hypothesized about the possibility of fusing humans and machines into one life form. The science fiction genre has also long been associated with artificially intelligent lifeforms like the android, machine beings that resemble humans. Like the cyborg, the android has evolved into a posthuman trope that is being used by twenty-first century women authors to encourage reevaluation of the politics of difference in relation to human bodies and identities. Other types of hybrid figures, such as those created as a result of scientific or technological intervention and consisting of humans fused to objects, humans fused to nature, or humans fused to other humans, are posthuman in the sense that they challenge the typical morphologies of the human by providing radically heterogeneous forms of embodiment. The biologically engineered splice, a new life form created using genetic engineering that can be a hybrid of human and Other, such as human and animal, or that is specifically produced to lessen or enhance certain human physical and behavioral traits, is another posthuman form that is quickly becoming a mainstay of modern science fiction. Science fiction of the twenty-first century frequently uses the key trope of posthuman landscapes that have been destroyed by technology and transformed into hybrid terrains of nature and the Other in order to advance ecofeminist discussions about the marginalization of nature as an Othered entity.

Moreover, posthuman monsters created through technological experimentation or destruction in modern science fiction have bodies that either lack or surpass the characteristics that define humanness and are constrained by a particular strain of Western humanism that is ideologically fixated on the supposed integrity of the natural human body (Campbell 3). Beside this, in "Blade Runner 2049," the major theme was the quest of godlike authority and the notion of prosthetics, most exemplified by the character of Niander Wallace, a significant figure connected to the Tyrell Corporation. Wallace's projects as the center of the development of replicates, which are highly complex bioengineered people made to outperform conventional humans and essentially raise humanity to a more powerful and heavenly level. Wallace focuses on the drastic means, such as the preservation and use of people from both previous and current civilizations, in order to fulfill their lofty goal. He utilizes his body parts to create duplicates that look remarkably like humans and have superior mental abilities. This demonstrates his desire to control the creation and manipulation of life with deity-like authority. The film's writer emphasizes on the

down fall of human values, the blurring of lines separating humans from machines, and the harmful effects of technological advancement in a dystopian society. This study highlights consideration on the potential costs of human ambition and the chasing of absolute power in an era of developing technology (Blade Runner 2049). Zara Rizwan and Zeenat Shahid do critical comments on this movie according to them future science fiction novels will show how science and technology is making progress. In a “dystopian era” where cyborgs and artificial intelligence gradually taking place of humans, it’s highlighted the state of man. The theme of the relationship between man and God has long been contentious in literary fiction (Riwan and Shahid 4). They further argue, it may signify submission to his deity or disobedience. In a futuristic context where humanity's future is at critical situation, man's connection with God has changed. Man seeks to be preeminent in order to quench his craving for power and become powerful and want to rule the world, which creates conflict with his creator, God. Consequently, a posthuman man who has access to technology and limitless opportunities may be seen as opposing God (Riwan and Shahid 5).

In addition to this another scholar Miss. O. Alisha in her work says that the development of intelligent devices that function and respond like humans are called artificial intelligence (AI). When machines imitate cognitive processes that people are typically connected with other human minds, such “learning” and “problem solving,” it is pragmatic (Alisha 409). When machines understand a great deal about the real world and all of its relationships, they can accomplish this. Reasoning, gaining new knowledge, language acquisition, perception, and the ability to move and manipulate objects are some of the general or traditional aims of AI. In the current period, artificial intelligence (AI) has evolved from being an aid to general intelligence into a sophisticated challenge to human intelligence. For her research work she chose writer William Gibson, in his science fiction novel he portrayed the human life became void in the near future, in the advance technological era where the humanity was replaced by machinery (Alisha 409). This novel had the background of the science fiction; it depicted the 21-century filled with technology and internet matrixes. In the modern posthumanism study, the internet server occupied a chaos space in the world where the privacy life is ruined by technology. In her literary work she chosen *Neuromancer* which represented protagonist Case is predisposed with hacking technological

advancement and it also unable to connect with other human being. By studying this novel, she comes to the point that the development of AIs, which would replace human labour with computer labour in the future, could be dangerous for civilization which can lead to the widespread unemployment. Then artificial intelligence might become the focal point of humankind. Technology should not replace human existence, but her research did not seek to avoid it in a broader sense. Theorists of posthumanism did not initially reject the existence of humanist ideas, but they did give importance to both living and non-living things. The AIs that may soon replace human intelligence were given priority in contemporary posthumanist research.

Likewise, Kubra Nisanoglu further discuss about this topic. According to Kubra Nisanoglu, physical sciences and human sciences are conducting different researches in various fields on the profound and important topic of artificial intelligence. She studies about the relationship between humankind and artificial intelligence in science fiction movies. She thinks that artificial intelligence takes us toward software which can create its own algorithms without using any outside assistance, that these algorithms are unpredictable, and that they are conscious of their own existence. Moreover, she emphasizes that two fundamental relationship types generally referred to as either a “slave owner relationship or a monster human relationship” are frequently employed between the characters that an audience watching an AI-themed movie will come across in the movie. She creates these connections on the base on human feelings and ideas including prejudice, technophobia, and fear of the future, inferiority, and curiosity, among others (Nisanoglu 6). Likewise Bostrom raises a valid question that whether human beings in future will lose their essence after the amalgamation with technology and become truly posthuman? Future interactions between posthumans, cyborgs, and biological humans will raise a number of ethical concerns. The radical conception of human as the most intellectual, autonomous, and ethical agent will undergo a paradigm shift first. If possible, it may be necessary to improve biological humans since, in order to attain a future that is balanced; we must adjust to technology advancements. It is commonly observed throughout of our history that weak are always marginalized by the strong and may be in future this history can be repeated in the case of posthumans or cyborgs and biological human beings (283–286). In Tegmark views that beyond an anthropocentric perspective of the world, posthumanism accords subjectivity to

animals other than humans. Some clever computers are still considerably more capable than any human being in the modern world. Therefore, if posthumans are shown to do better than humans, it will be a huge blow to the idea that humans are superior. The posthuman AI robots will be in direct rivalry with humans regarding action efficiency if the window of opportunity for human labour is limited. The former will undoubtedly take the place of the latter (114–128).

Beside this another scholar Glenn Rikowski raises a point that the post-humanist movement has misinterpreted history, neglected capitalist development, and missed the important realization that we are already non-human. We are all capital. Furthermore, on the strength of modern science and its applications to the design of the species, the post-humanists rely on technical determinism, variable choice about what we are going to become in the future, and disarming optimism on our ability to create a world worth living (2). The development of the new sciences and technologies that post-humanists do not take place in a social vacuum. They are growing within the social domain of capitalist cosmos, which is the one where we are currently living. These technologies are not so innocent; rather, they are a manifestation of the strengthening of capitalist social relations and capital as a social power. Ansell-Pearson warns that misunderstanding in the interpretation of changes in capitalism due to concepts like “biologize” and “hypostatize”. We should be curious about when evaluating depictions of evolution progressing toward a posthuman era (214). Secondly in his views post-transhuman theories are unable to explain how the relationship between humans and machines is changing, which is an essential aspect of Marxism (215). Ansell-Person gives opinion about Marx: Marx's deep realization that it is capital itself that develops as metaphysics of energy. He praises as following passages from Marx: Political economy and private property develop a multicultural, universal spirit that transcends all division and ties and positions itself as the one and only law, the one and only universality, the one and only boundary, and the one and only bond (Pearson 218).

Same as the novel *Neuromancer* published in 1984 by William Gibson is considered as the first Work in the cyberpunk genre. This novel focuses on the effects of technology on an individual's subjectivity. In this book, Gibson established the aesthetic norms of Cyberpunk in these narrative conventions, which is dominated by

the interaction of computers and people (Melzer 6-7). In views of Clynes this investigation is center on an example of cyberpunk literature called Natural History. The work comes under cyberpunk fiction, such as focus on posthuman gendered bodies, the dominance of the capitalist society, and the employment of cyborgs as the protagonists. Cyborgs are mostly presented as technologically improved humans in science fiction movies and literature (Clynes 7). The cyborg is a hybrid organism that questions apparent differences between the physical and the virtual, male and female, self and other. Still, most significantly, it also blurs the line where the body ends, and technology begins.

2.2 Representation of Women in Science Fiction

In science fiction most of the women are not represented as main hero, they are portraying with the main hero. The genre of science fiction originated by patriarchal culture, they portray female with male characters, they have to define their relationship with male characters, either feared or cherished, saved or destroyed. Various time female characters are present to support the male protagonist in an acceptable way. Before 1970 even female science fiction authors were writing about men's experiences, they write about men's adventure in future worlds where women have to stay at home to look after their home chores (Chakraborty 932). Though Western science fiction women are facing hardship to secure their position in the science fiction genre but there are also some other women those who belong to the third world country India. These women are multi-talented they produced some master pieces in science fiction genre but no one is there to celebrate their work. Begum Rokeya Shakawat Hossain is one of the famous Indian writers; people from all over the world admire her work. Her way of writing is so unique which appeal every reader. In 1988 she wrote a novel *Sultna's Dream*, in this book she creates a utopian world for female, through her rooted in our culture, have transcended borders, winning the attention of the readers all over the world with their universal appeal. These things show a historical contribution of female author in science fiction work, it also highlights the struggle of women within a predominantly patriarchal space. In addition to this there are Manjula Padmanabhan, Sukanya Venkatraghavan, and S.V. Sujatha, they also did various work in this field. These writers also faced challenges to

create authentic and diverse females' characters within these narratives (Chakraborty 933).

In some ways women have to be bound, sometimes they keep in the trap. Bina Shah in her book writes about the long-term consequences of pandemics. Particularly highlighting the negative effects on women and highlight how sleep may be cause of rebellion, sickness and nervousness, she tries to emphasises the importance of bedtime. She portrays the Green City civilization as sick, try to show its imperfections like a patient being examined on a surgical table, even after the virus fades and reality starts to heal itself. Women were marginalized and their fertility becomes a focus, something which can be controlled and exploited. Concerning patterns reminiscent of micromanagement, corruption, and the amplification of inequality have been brought about by the current pandemic. A comparison with the effects on women is made, focusing on how COVID-19 has undone hard-won rights due to the specific duties that women has to bear for instance care giving, emotional labour, and service work (Chambers & Lowden 4). This observation can be fit within the dystopian genre by warning that if we do not take action immediately; the pandemic's aftermath might resemble a post-apocalyptic scene. As if the pandemic had left behind a chronic social illness, there could be a persistent possibility of systemic oppression, interference, and deeply embedded inequity within society even after the infection has disappeared.

In the initial years of history of literature, female authors were kept to the lowbrow forms of literature for instance in ghost stories, detective novels and romances. After some decades when women start writing science fictions, different critics and writers such as Suvin, Kingsley Amis and Robert Conquest referred to them as slant. Suvin gives his opinion on Mary Shelley's *Frankenstein* as revealing flawed hybrid of horror story and philosophical Science Fiction (Suvin 127). Feminist theory, philosophy and satire of patriarchal points of views on women science fictions offended them. Writers like Doris Lessing and Ursula Le Guine showed in their science fictions works about their concern about social and political roles of women in society. Famous women writers in the era of 1970 were Joanna Russ, Marge Piercy and Octavia Butler. Russ in her novel *The Female Man* creates a utopian world, in this novel she portrays only women. In this work she creates contrast between the free and independent females of this ideal world with the oppressive and

exploited womanhood of this world. This science fiction, portray the images of Future Women in this work she mostly do satire on patriarchy (Zirange 11). In Butler's fiction we can analyze a utopian world where diversity or difference is welcomed. She was a black female writer, study about alienness is the most prominent theme of feminist Science Fiction, and her Xenogenesis series has a great expression of it. It's a trilogy, in which they use genetic engineering as a novum. The female hero of Butler's science fiction novel is captured by aliens, the Oankali, who have saved people from the nuclear holocaust. They were trying to borrow human genes for their own selves. They like diversity but on the other hand human beings fear difference. Lilith, main character says in this book *Adulthood Rites*: Humans oppress their different ones, besides this they have to give themselves definition and status. Oankali observes differences and then collect it. They try to keep themselves from stagnation and overspecialization (Butler 80). My research is different from these theorists' work because this research studies about the women's position in science fiction as well as it also shows how Western and non-Western authors differently portray the women in their science fictions, in this research work the researcher will study about women position in non-Western countries especially in those countries which are currently growing in science fiction genre.

2.3 Vanishing the Boundaries Between Humans and Technology

Another researcher Elaine Graham examines that how modern technological breakthroughs are reason of the conventional lines between humans and other animals, humans and machines, and other binary oppositions, as well as other lines, to become more ambiguous. In order to demonstrate how the lines between man and machine, mind and body, and natural and artificial have grown increasingly hazy in the late 20th and early 21st centuries, Elaine uses Donna Haraway's concepts of the cyborg, a hybrid blend of technology and biology. Elaine does not agree with the viewpoint of Haraway, she was in favor of this blending of boundaries and takes it as an opportunity for new ontologies that place an emphasis on diversity, hybridity, and fluidity of being. While considering the value of cyborgs, the author also highlights in his work about concerns about the results of this blending, specifically in respect to questions of identity, gender, race, and species. On the other hand, cyborg signifies a rejection of importance and rigid categories, the author contends that it also

introduces difficulties and ambiguities that require careful analysis. He engages with Haraway's idea of the cyborg but he slightly observes more skeptical approach, highlighting the essentialness to take into account the challenges and dangers of the blending of lines between people, machines, and other entities in the modern techno scientific landscape.

In addition to this Peta S. Cook in his scholarly work provides us a critical analysis of Donna Haraway's 1991 essay on the concept of the "cyborgs" and its implications for feminism. According to Donna Haraway modern definition of the cyborgs is a "illegitimate offspring" of the older militarized cyborgs (151). This thing neglects the conventional process of thinking by challenging dualities such as human/animal, mind/body, and more. It also blurs various boundaries and is more than just a convergence of biology and technology. He further argues that Haraway focuses that cyborgs are not only physical beings; our conceptions of the human body, technology, and language all have great side facts on them. This shows that they defy established categories and can be utilized as a weapon of empowerment in the struggle against societal dualities. This idealistic notion of cyborgs eliminating gender stereotypes, nevertheless, is at odd with the realities of everyday life. Cyborg technology often promotes gender differences. Even though they adhere to utopian ideas, they could promote hyper masculine images. Cyborgs presented new opportunities; however, they can still be affected by patriarchal ideologies and some dualisms might still exist. This link to patriarchal discourse has the potential to heighten gender inequality. Main issue on which he argues that Donna Haraway's idea of the cyborg brings limits but it doesn't always completely eradicate gender differences. It's essential to take into account how it interacts with the social dynamics of gender and power.

Hierarchies have emerged in the use of cyborg technologies as a result of patriarchy's effects on technological designs. Although the notion of unbiased participation, some organizations are very restricted and excluded. For example, some bodies are marginalized in virtual reality (VR) gaming through the use of cautionary signals without any justification. This highlights how cultural traditions can influence who can take profit from cyborg technologies, maintaining masculine dominance and control. Furthermore, he studies that, cyborg technologies can be employed for

monitoring and control, resulting in what some refer to as “degrading cyborgs” (Gray, et al 3). As illustrated by Warwick's implantation tests, corporate, political, militaristic, and policing interests are clearly present in surveillance capabilities. Consequences that would not anticipate could jeopardize privacy and boost governmental authority, resulting in a populace that is self-controlled and disciplined. The formation of hierarchies, moral dilemmas, and the possible marginalization of human by more developed posthuman or AI are all covered in these research investigations on cyborg technology and AI. They draw attention to the dangers of surveillance, the loss of human nature, and power disparities. My research, on the other hand, is concerned with the technophilic representation of female monstrosity. Specifically, I look at how technology gives women the ability to question and oppose patriarchal norms in science fiction. My study presents techsavvy female protagonist who challenge male-dominated structures, emphasizing the potential of technology as a weapon for social change and empowerment instead of just a source of ethical challenges or control mechanisms.

Moreover, Donna Haraway's essay *A Cyborg Manifesto* in which she argues that the boundaries between human and machine were blurred in the late 20th century and this is consider as a positive development that challenges notions of gender, race, and class. Haraway considers cyborgs as a figure which has fixed identities and suggests that we should accept this fact that technology offers us to break down these hierarchies. *A Cyborg Manifesto* tells us how the division that currently characterize our society could be banish if we abandoned the concept of patriarchy, capitalism, colonialism, and exceptionalism and believed in the idea that we were no longer superior to animals and technology. We present the idea of a unified animal and technology front free of conventional gender roles by integrating cyborgs into the scene.

Likewise, another researcher Melissa Schwartz writes about Donna Haraway work. She argues that Donna Haraway, who wrote the book “*Simians, Cyborgs, and Women: The Reinvention of Nature*,” asserts that science which is frequently viewed as objective and independent of culture is deeply linked with political and cultural frameworks. According to Haraway, patriarchal and economic forces have historically reinterpreted science and nature, giving oppressed groups especially women the upper

hand. She advocates for a socialist-feminist science that reclaims knowledge to empower women and questions established scientific methods. He added that Haraway's analysis, which advocates for a science that recognizes and takes into account the experiences and viewpoints of women, connects past generations of methods in science with feminist critiques. Melissa Schwartz discusses Haraway work in this study, noting that Haraway's emphasis on the theoretical and historical dimensions of science and feminism leaves a vacuum in the investigation of the real-world consequences of technophilic depictions of female monstrosity.

On the other hand, Simon Susen in his scholarly work tries to study the critical post humanities conditions with the help of Rosi Braidotti scholarly work. In this study he emphasizes the new kinds of humanities. He highlights both humanities scientifically and culturally oriented, as well as economically and technologically oriented. It includes various fields, for instance humanities, public humanities, and digital humanities. And he also divided critical posthumanism into two parts one is "epistemological perspective" and the other is "ontological perspective". Ontological perspective and epistemological perspective both acknowledge a posthuman and post-anthropocentric epistemology and that knowing entities can include both human and non-human agents. This idea highlights how Zoe (life), geo (earth), and techno (technology) forces interact to shape reality (Susen 71).

The Work of Donna Haraway has important impacted discussions about science, technology, and the body in the communication and cultural studies debates. Haraway writes in this regard, in late- 20th century the natural body is typically viewed as scientific discourse as a strategic assemblage of heterogeneous biotic components which combine together in a reproductive politics of genetic investment, a biotechnological cyborg, and an engineered communications device (Haraway 177). Haraway further says that we do not mean that we are cyborgs in the sense that we are all equipped with mechanical parts and prosthetic equipment's but this developments in science and scientific discourses have eliminate the distinctions which divide human from "Others" (Haraway 151).

Furthermore Pramod K. Nayar states in his book *Posthumanism* he talks about nature of bodies, according to him science fiction and film has great impact on our cultural imagination. Body representations of "clones and cyborgs" in popular

culture have plenty of time to be recognized as variations on the ordinary human body (80). According to posthumanist thought, the body is frequently used as a site for different interpretations of the human, which focuses to make a compelling case for the human as a constructed category built on exclusions even though true identity of human is constituted through a close assemblage and interface with environments, machines, and animals. Rosi Braidotti wrote an article “*Posthuman, All Too Human: The Memoirs and Aspirations of a Posthumanist*”. In her scholarly work she tells us about her struggle as a posthumanist thinker and she also offers some possibilities and challenges of posthumanism. In this research work she discusses the limitations of humanism, which she considers as a form of “speciesism” which excludes non-human beings and maintains power and privilege hierarchies. She further argues by saying that posthumanism offers us way to transcend this restriction by accepting the non-human and the monstrous, and by challenging traditional boundaries between humans and machines. She also observes the idea of the posthuman by observing a state of being that includes accepting the possibility of change and development. In her views, the posthuman is a dynamic and fluid process that persistently redefines what it is to be human rather than a permanent identity or category. She also focuses on the negative aspects of posthumanism, specifically how it impacts on other people and the environment.

In order to address this, my research looks at how women use technology to break free from technopatriarchy and support other women in resisting oppressive systems in addition to battling for their own liberation. This pragmatic approach emphasizes how technology may redefine female agency and unity in a transformational way. My study is unique because it has concerned with the technophilic representation of female monstrosity. This study will present techsavvy female protagonist who resist against technopatriarchy.

2.4 Transhumanism

Transhumanism beyond its philosophical roots, it is primarily a scientific movement. It suggests and upholds dramatic technological and scientific human augmentation. Major proponents such as Ray Kurzweil and Nick Bostrom feel that science and technology can greatly enhance the human condition and capacities. Important transhumanist techniques depicted in the chosen novels include brain

transferring, digital immortality, and cryopreservation. Posthumanism along with its practical form are generally regarded as a subtype of transhumanism. Though this interpretation of understanding transhumanism and its connection to posthumanism stems from an unsophisticated and gullible comprehension of both phenomena. Transhumanists do not question humanism's validity or importance. According to the author, "humanist enlightenment ideology" is what transhumanism is continuation of it. In Cary Wolfe views transhumanism is "the intensification of humanism,". The writer views that transhumanism is a continuation of, 'humanist enlightenment ideology' (Wolfe 15). Another prominent researcher Michael E. Zimmerman addresses the ideas of transhumanism and singularity in connection to Friedrich Nietzsche's notion of the "Overman." According to the author, Nietzsche was the pioneer of singularity or transhumanism. Overman is the objective to which Nietzsche alludes when he states, "What is great in man is that he is a bridge and not a goal" (Zimmerman 32, 36). Nietzsche is therefore seen by the author as the founding transhumanist and singularitarian. Nietzsche refers to the modern human race as the last man, noting that techno-posthumans will soon take their place (33). These "godlike immortals" who possess the ability to make the whole universe self-conscious are the techno-posthumans (34). A. H. More, in one of his essays, claims that humanity constitutes a temporary phase along an evolutionary pathway. As we have not reached the pinnacle of nature's evolution, it is imperative that we expedite our transhuman advancement (35). The author also says that humans would be the same to Overman as an ape is to us a laughing-stock, a thing of shame. Our current state is the result of our evolution from worms, but it does not represent the end of the world. We serve as a rope connecting Overman and Worm.

The author further asks, what can be an objection to those people who are unable to transcend to this level? If some humans progressed to extraordinary or Overman status. The author responds to this query by posing a follow-up query: What grievances have apes raised against the humans who abandoned them? (39). This paper is relevant to what I do since the author presents a very plausible vision of a transhuman future boosted by technology, while also firmly endorsing the transhuman philosophy. But Zimmerman leaves out an important point that my research fills: the question of AI conscience and women rights. In addition to this, James Hughes proposed the concept of "democratic transhumanism," (Hughes 187-220). He

unambiguously rejects the anti-technological beliefs held by Bio Luddites. Hughes expressly tackles the technophobic objections raised through Francis Fukuyama along with Leon Kass, and he rejects their suggestion to outlaw artificial intelligence and human enhancement initiatives. In Hughes, he refers to this conduct as “human racism” and draws parallels with the racism that once prevailed among white people in the West. Posthuman, robots, and animals are being denied human rights, just as African Americans were denied them in the past. Hughes is also against writers who embrace the transhumanist future with excessive enthusiasm while ignoring any potential drawbacks. They are what he terms technophiles and libertarians. Hughes suggests democratic transhumanism, in which everyone has equal entry of transhumanist technologies and where there is not a capitalist monopoly or “free market,” as a medium ground in between the conservative of bio luddites and that over-optimism of libertarians (202-206). Furthermore, in order to prevent the rights of lower classes from being violated, the democratic transhumanism theory suggests regulating and controlling such technologies on a “egalitarian” and democratic foundation (Hughes 202).

However, Francesca Ferrando examines other movements under the posthumanism banner that are misinterpreted and misunderstood with one another (Ferrando 26–32). This study is mute about the facts and rights of AI with regard to the mind-body dilemma. She examines the variations between these movements and, perhaps most importantly, makes clear the distinction amongst posthumanism and transhumanism. Transhumanism and posthumanism constitute “two distinct, yet interconnected movements” (27). Ferrando claims that the common interpretation of posthumanism is quite similar to transhumanism, which explores and promotes the prospect of enhancing human potential to the point of immortality and divine abilities. With this interpretation, posthumanism and transhumanism are synonymous, and both names are used to refer to this idea. On the other hand, this interpretation of posthumanism differs greatly from the “post-dualistic and post-anthropocentric approaches of posthumanism” (27). A “Humanity Plus movement” is transhumanism (Ferrando 32). Technologies such as cryonics, mind uploading, and life extension aim to improve humankind. It represents a human-centric approach in this sense.

Conversely, in its most significant sense, posthumanism (philosophical and critical) opposes the notion of human centrism and supports the rights of intelligent robots, animals, and the natural world. Transhumanism seeks to reinforce the human-nonhuman divide by turning people into superhumans, whereas posthumanism rejects this distinction. In her undergraduate thesis, Nikola Forsek applies the transhumanist and techno-skeptic viewpoint to Richard K. Morgan's *Altered Carbon*. The scholar draws attention to how the transhumanist developments depicted in the book lead to stark class divides and social injustice. By taking advantage of the lower classes or “ordinary people” who act as raw materials for technical trials and procedures, “meths,” or extremely wealthy people, profit from transhumanist technologies (Forsek 4). Additionally, the investigator draws attention to the moral dilemmas that result from human advancement in technology.

This research is related to my work in its posthumanist approach. However, it is silent about the rights of women in the technological era. People who are in authority take benefits from this system but females are marginalized through this. Marcus Rockoff examines the positive and pessimistic portrayals of transhumanist technologies in a variety of science fiction books. In his discussion of Nathaniel Hawthorne's *The Birthmark*, the author believes that some flaws and shortfalls in human life such as aging and mortality are significant as an allusion to perfection. Eliminating these flaws will have terrible results, similar to Georgiana's death in the narrative. The author addresses Margaret Atwood's *Oryx and Crake* as a techno-optimist masterpiece that promotes and supports posthumanist and transhumanist ideas in addition to the techno-pessimist portrayal of the literature. According to Rockoff's conclusion, literature emphasizes the diversity and multitude of options rather than either endorsing or rejecting transhumanist ideas (Rockoff 251-270). Since this study offers both the pro as well as anti-AI versions together, it is relevant to what I do. My research fills in the gaps left by this work.

2.5 Innovation-led Evolution

Though technology makes our lives so easy, in 21 centuries has changed due to technological developments. It totally changes our aspects of lives, society and our customs. According to S. Dinesh Nathan and Dr. V.L Jaya Paul study that technology makes easy our lives but with this it also brings lots of negative's effects too.

Technological development has brought humanity near to a cyberpunk future through which computers and cell phones function as mental extension of humans' beings. The consequences of this thing can be, people start depending on technology and would not be able to differentiate between people and machine. A "*Technological Singularity*," there can be a time when machines and artificial intelligence surpass human intelligence, is becoming more and more likely as technology develops. Writers for instance Ramez Naam talks about the idea of this singularity in their works like in *Nexus* imagining a future in which technology and humanity can be together to create a new species known as "trans humans." By blurring the boundaries between people and technology can develop a new type of life; this metamorphosis into transhuman beings signifies a new change in the human predicament (Nathan and Paul 52).

2.6 Technophobia and Technophilic Perspectives

A researcher Daniel Conway in his article talks about technophobia. Daniel Conway's examination of dystopian technophobia in science fiction films explores into how these storylines reflect a deep-seated fear of modern technologies. These worries, which are often expressed in terms of the biblical Day of Judgment, demonstrate a fear that autonomous systems will inevitably pass an uncertain judgment on humankind. Conway investigates how this common refrain appears in films such as Christopher Nolan's "Interstellar" in 2014 and Denis Villeneuve's "Arrival". He claims that, while these films have a common concern about the rise of artificial intelligence (AI) that outperforms human intelligence, they provide a more realistic and hopeful representation than standard technophobic stories.

In "Interstellar," future humans help their predecessors overcome existential problems rather than condemning them, thereby accelerating humanity's evolution. Similarly, in "Arrival," the alien Heptapods supply mankind with a tool that encourages unity and foresight, implying that technology advances can facilitate human growth rather than doom.

My research, which emphasizes technophilic images of women in science fiction, stands in sharp contrast to this representation of technophobia. While Conway explores the dread associated with technology and how it may be used to evaluate and minimize human accomplishments, my research focuses on the ways in which

women, as tech-savvy protagonists, employ technology to challenge and disrupt technopatriarchy. The works I look at show technology as an empowering instrument for women to resist repressive structures and reframe their roles in society, rather than as an existential threat. This technophilic viewpoint, in contrast to the dystopian concerns addressed in Conway's critique, emphasizes a positive connection with technology, emphasizing creativity and empowerment.

This study on technophilic female monstrosity focused on the empowering possibilities of technology for women, demonstrating a more positive and agency-driven perspective in science fiction than Conway's work on eschatological technophobia, which highlights the possible risks of innovation. Moreover, another scholar talks about technophilia, in which he shows the positive side of technology. Purian Ronit's in his article "Technophilia: A New Model for Technology Adoption" introduces an innovative framework for understanding technology adoption known as technophilia, which stresses the satisfaction gained from utilizing technology. This approach is notable for its multidimensional perspective, which includes person without organizational in nature, and national levels. Unlike traditional models which concentrate on income, skills, or formal learning, technophilia emphasizes how enjoyment and communication through technology boost digital literacy and acceptance. According to this paradigm, enjoyable technological activities, such as playing games or communicating online, help users to build expertise and digital literacy. This method sheds fresh light on digital literacy, management, creativity, and change in technological environments, highlighting the importance of positive emotions and satisfaction throughout the entire technological adoption lifecycle. The technophilia concept contrasts clearly with my research into the technophilic portrayal of female positive monstrosity. While Ronit's model emphasizes on the happiness and good emotional experiences that come with using technology, my research looks at how technology enables women in science fiction to confront and reject technopatriarchy. My research looks on the representation of tech-savvy female heroines who use technology to undermine male-dominated structures, portraying technology as a tool for liberation and resistance rather than a source of entertainment. This viewpoint changes the emphasis from the personal and organizational benefits of technology to its possibilities as a tool for social change and emancipation for underprivileged groups, notably women. By emphasizing the transformational impact

of technology in the lives of female protagonists, my research highlights a more essential and political aspect of technophilia that Ronit's model lacks.

2.7 Research Gap

After carefully going over and analyzing each one of these literary and scholarly works, it is clear that posthumanism has been discussed extensively in modern scholarship. However, most of the time researchers addressed it from the perspectives of technophobia, futurism, surveillance capitalism, industrialization, etc. Some researchers work on these novels. In the novel *Nexus* researcher talks about technological singularity and in the other novel *Before She Sleeps* by Bina Shah, researchers study it as Infection rebellion. By carefully and thoroughly reading the related scholarship, it is observed that no work has been done so far to highlight the idea of technophilic in posthuman society and posthuman female monster/monstrosity in science fiction especially in the novels *Nexus* by Ramez Naam and *Before She Sleeps* by Bina Shah.

This study is unique in its theoretical approaches, combining Donna Haraway, Rosi Braidotti, Ray Kurzweil, and Jeffrey Jerome Cohen's perspectives to examine technophilic representation in feminine monstrosity. Unlike past studies, my work focuses on women's rights in the technology period, examining how technopatriarchy favors those in positions of power while marginalizing women. This study examines the transformation of underprivileged women into tech-savvy persons who use technology for their own benefit, highlighting their resistance to technopatriarchy and efforts to assist others transcend this oppressive system. One more significant gap is that this study provides unique insights into the representation of women in science fiction literature, particularly in developing countries such as Pakistan. By exploring these stories, my research fills a critical empty space in the present literature, improving to a better understanding of the relationship between gender, technology, and power.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Method of Research

This chapter gives detail introduction and description of the theoretical and critical perspectives being used for this research. After the theoretical framework, this chapter provides the explanation of the methodology being used for this thesis. It presents the process of performing research in a systematic and process-oriented manner.

This study is qualitative and the method proposed for this study is textual analysis, a technique that involves a close, meticulous reading in order to examine them in the light of the theoretical framework chosen for this research and this study falls under the Interpretive Paradigm, which indicated that there is no such thing as ‘pure’ reading because interpretation always involves extra textual knowledge. Some of this is derived from personal experiences, some of this is general, and it’s depending on the matter of one’s own interests or biography: and some of it comes from the secondary sources (Belsey 161). Textual analysis, as proposed by Catherine Belsey, is an important tool for research inquiry in qualitative research, and the researcher intends to employ it in this study. The design of this research is qualitative because researcher has analyzed the primary texts subjectively and descriptively.

Moreover, Catherine Belsey in her essay “Textual Analysis as a Research Method” which was published in 2005, she explains the conceptual outlines of textual analysis which is related to literary works of art. In literary study, textual analysis will add additional knowledge for the investigation from outside sources in order to validate or contradict established facts in the selected text. Textual analysis commonly used for the analysis of the literary text, it all about the text itself. Catherine Belsey in her essay “Textual Analysis as a Research Method” explained this method very effectively, she explained the effectiveness of this approach, highlighted its suitability for a study like mine, where the complicated literary work examined in depth.

Textual analysis gives the researcher a detailed study which extends beyond mere surface level of examination; allow me for a richer, more complex

understanding of the literary text. The textual analysis is considered best suited for the selected fictional novels and studying the female positive monstrosity and their resistance against technopatriarchy. As indicated by the title, the primary focus of this work is on the analysis of technophilic representation of female monstrosity in the selected science fiction. Belsey's emphasis on how language and story structures influence our comprehension this examine on how these characters interact with and defy technopatriarchal systems. By using textual analysis method researcher was able to recognize themes, patterns, and trends that represent the experiences of the characters, which helped researcher, to understand actual events from their point of view in the fictional stories (161). The selected texts were chosen through intentional sampling for qualitative study to answer research questions that compliments my research goals.

Both novels depict female characters those who are tech savvy, but also represent a positive type of monstrosity as they battle repressive systems. Their resistance is equal to the discrimination they encounter, making these characters excellent for investigating the nexus of gender, technology, and power. Moreover, to analyze these texts researcher took help from the theorists such as Donna Haraway, who examines women's roles in technological narratives, and Rosi Braidotti, who addresses the merging of gender and technology, in order to examine how women are portrayed in science fiction. Moreover, by incorporating the views of James A. Tyner the researcher will discuss how technopatriarchy marginalizes women, explaining the systemic repression through technology. Moreover, the concepts of Cohen will be used to demonstrate in this study how technophilic female monstrosity in technopatriarchal situations transforms and empowers women.

3.2 Theoretical Framework

The concept of female monster and female monstrosity is not new and there is a whole plethora of work on the concept of metonymy and dynamics of female monster and monstrosity in different dimensions. Cohen in his book *Monster Culture (Seven Theses)* posits that “monster body is a cultural body” (4) which reflect the role of the culture in the construction of monsters. That is why in this study, researcher has selected novels from two different cultures and regions one from Pakistani science fiction and other is from Egyptian American science fiction writer to see the

positioning of females when they align their existence and beings with technology and transform into “female monsters”. The very connotation of the word monster is quite negative as he posits the idea that monsters are “pushed to the farthest margins of geography and discourse, hidden away at the edges of the world and in the forbidden recesses of our mind, but they always return...” (20). So basically, monsters are not a separate concept but a metonym, torn away copies of us that leave our meaty strands but connect them to us interrelation contexts. This idea gave me another conceptual footing to see the symbiosis of human (organic) and non-human as perpetuated by Donna Haraway, the concept of “cyborgs” in her book *Cyber Manifesto*. According to Haraway cyborgs are “a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction” (149). So according to Donna Haraway, Cyborg is a bionic being, partly human and partly technologically induced robots or beings that present the border between nature and technology. Cyborgs are partly fictitious but they also reflect the predicament of contemporary human beings, whose life world has become dominated by technology, and whose body is a bit unnatural or real technological suggestions and interventions. She talked about the concept of “speculum” a medium with which she can bring light to the hidden realities and possibilities of our social and political realities that are dominated by technoscience which in researcher case is “technopatriarchy” and “technocaptialism” researcher has intended to unpack this term later on one by one by explicating their relation with the concept of female monstrosity but here researcher wants to elaborate the departure point from the preexisting concept of female monstrosity. For the said purpose, researcher will again talk about the concept of cyborg that how they are not born but made by the culture and when we have cultural interventions and norms such cyborgs are taken as monstrous in the traditionalists’ way of thinking. In addition to this the women in Ramez Naam's novel *Nexus* fit in the description of “neural cyborgs” because of their incorporation of the nexus medication, which links their brains to technology.

On the other hand, this framework aims to explore how patriarchal control over technology sustains traditional gender hierarchies and disempowering women in both traditional and technologically advanced societies. It also seeks to understand the ways in which disempowered women resist this oppressive system through their narratives. The concept of technopatriarchy serves as a basic aspect of this

framework. It refers to the dominance of men over technology and its use to support patriarchal structures. As Haraway points out, “the boundary between science fiction and social reality is an optical illusion” (149), this control over technology not only restricts women's access to it but also perpetuates the societal belief that men are more appropriate for technological advancements, thus supporting traditional gender roles. This concept will be further explored through an analysis of two literary works - *Nexus* and *Before She Sleeps*.

According to these contents women without reach to technology are limitized by traditional matriarchal system. They are not provided by equal opportunities, treated as inferior beings, and subjected to violence and prejudice. In relevance to this Cohen states that, “The monster’s body quite literally incorporates fear, desire, anxiety, and fantasy... giving them life and an uncanny independence” (4). In contrast, women who do possess technological enhancements are characterized as “monstrous, “rigorous societal norms and threatening male power motility. These female characters serve as a demonstration of society's fear of female empowerment within patriarchal narratives. “The monster is difference made flesh, come to dwell among us. The monster is an incorporation of the Outside, the beyond of all those loci that are rhetorically placed as distant and distinct but originate within” (Cohen 7). It illustrates how women in *Nexus* and *Before She Sleeps* use their technological transformations and monstrous identities to resist and reclaim agency within oppressive systems.

In description, the technophilic representation of female monstrosity in *Nexus* and *Before She Sleeps*, Jeffrey Cohen's theories demonstrate monstrosity, especially his ideas about the monstrous-feminine. Cohen says that monsters embody societal fears and anxieties, often linked to gender and sexuality. Monsters refuse to participate in the order of things, but their disturbance functions to affirm the system they threaten to dismantle (20). The researcher can use this to examine how female characters in these novels, by embracing monstrosity, disrupt technopatriarchal systems but also reveal the structures that these systems rely on. In *Nexus*, the female characters gain both empowerment and susceptibility through technology, challenging conventional narratives of monstrosity. They become legislator of their own transformation, voyaging a prospect where their bodies and identities or characters are

increased by technological advancements. This can be shown as a form of retrieving power, as their monstrosity is related to their ability to be beyond human limitations.

Similarly, *Before She Sleeps* shows a female monstrosity through the lens of reproductive control, societal expectation and limitations. The leader's negotiation of her own biology reflects a struggle and effort against cruel and brutal norms, suggesting that monstrosity can be a form of resistance. "The monster is difference made flesh, come to dwell among us. "The monster is an incorporation of the Outside, the beyond of all those loci that are rhetorically placed as distant and distinct but originate within" (7). Cohen's theory helps to unpack how these narratives demonstrate women's complex relationships with technology and monstrosity, often degrading the idea that monstrosity is completely negative. Instead, it becomes a means of empowerment and redefinition for women.

Both works demonstrate the relationship of technology and female identity, where monstrosity is reintroduced as an area for an organization rather than simply a marker of difference. This coordinates with Cohen's assertion that monsters are traditional constructs that reflect deeper societal realities, especially about gender and power dynamics. Building upon Haraway's cyborg theory, this framework also examines methods employed by restricted women in fighting against their discrimination through their narratives. "Cyborg imagery can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves" (181). The cyborg figure symbolizes breaking boundaries made by conventional binaries and embracing flexibility and cultural homogenization, concepts that challenge patriarchal ideologies. By utilizing elements such as fragmentation, discrimination, and blur social rules in their storytelling, these female characters disrupt entrenched power structures. "Cyborgs are not reverent; they do not remember the cosmos. They are wary of holism, but needy for connection; they seem to have a natural feel for united front politics, but without the vanguard party" (173).

The novel describes narrative concepts where the monstrous women change from restricted figures to empowered heroes. This transformation challenges the traditional binary between human beings and machine, and between feminine and masculine, as explained by Haraway. "The cyborg is a creature in a post-gender world; it has no truck with bisexuality, pre-oedipal symbiosis, unalienated labor, or

other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity” (Haraway150). The narrative methods, such as non-linear chronological order of events and automated narration, reflect and show the characters’ efforts and struggles to redefine their identities. Their monstrosity, taken initially as a negative quality, becomes a source of power that authorizes them to redefine what they deserve being a feminine in a technophilic society.

Through narrative techniques like dual perspectives and symbolism, the novels highlight the pressure which women bear between technophilia (the love of technology) and oppression. “The cyborg is resolutely committed to partiality, irony, intimacy, and perversity. It is oppositional, utopian, and completely without innocence” (Haraway151). The characters’ use of technology as a means of survival, resistance, and adoption of technology is a key narrative device, transforming them from restricted and limited figures into heroes. Moravec’s optimistic approach of technology is signified in these stories, as women use technology not as a neutral tool but as a voluntary strategy to challenge and demolish technopatriarchal structures.

In addition to the exploration of technopatriarchy and female monstrosity, the framework also delves into the concept of being “techsavvy” as an emerging source of empowerment within the novels. The term “techsavvy” refers to a person’s proficiency with technology and their ability to navigate, manipulate, and utilize technological tools effectively. In *Nexus* and *Before She Sleeps*, women who exhibit techsavvy skills use their knowledge and expertise not only as a form of resistance against patriarchal control but also as a means to reshape their identities and roles within the society. As Donna Haraway notes, “the cyborg is a creature in a post-gender world; it has no truck with bisexuality, pre-Oedipal symbiosis, unalienated labor, or other seductions to organic wholeness” (150). Their technological proficiency allows them to subvert traditional gender expectations, positioning themselves as critical agents in a world where power is increasingly linked to technological control. This aspect of the framework examines how the mastery of technology becomes a tool for liberation, allowing women to reclaim agency and challenge the power dynamics that marginalize them. Haraway emphasizes that “by the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism” (Haraway150), underscoring the idea

that technology is central to identity formation. By adopting a techsavvy stance, the characters undermine the techno patriarchal structures that seek to restrict their roles, turning technological competence into a source of both survival and resistance.

Lastly, intersectionality plays an important role to comprehend the complexities of marginalization in technopatriarchal societies. By scanning how different forms of oppression, such as race, class, and sexuality intersect with gender oppression, it is obvious how marginalized women are further silenced and oppressed. This variable highlights the significance of considering multiple identities and experiences in analyzing narratives of female marginalization. Furthermore, it highlights the need for intersectional strategies of resistance that tags these multiple layers of oppression simultaneously.

CHAPTER 4

ANALYSIS

In this chapter, researcher will analyze *Before She Sleeps* by Bina Shah by applying the key concepts of heteropatriarchy, patriarchy, technopatriarchy, female monstrosity, and technophilic representation. Though the narrative of *Before She Sleeps*, researcher will explore the concepts of technopatriarchy and then how females in this novel resistance against technopatriarchy and how they help other females to fight against this hegemony.

4.1 Textual Analysis of *Before She Sleeps* by Bina Shah

The portrayal of women which presents women as fundamentally defective and deplorable, contributes to the dehumanization of women in patriarchal systems. Because of this ubiquitous worldview, women are reduced to subservient roles, their voices muted, and their autonomy ignored. This patriarchal ideology continuously undermines women's agency, dismissing their perspectives and experiences. This exclusion is powerfully depicted in the writings of Bina Shah, a Pakistani female science fiction author who writes about the modern world. In the novel, patriarchy represents the broader societal structure of male dominance, while technopatriarchy specifically describes how technology is used as a tool to reinforce and perpetuate this dominance in Green City. This distinction is crucial for understanding the dynamics of control and resistance in the narrative. Bina Shah's novel *Before She Sleeps* depicts a dystopian society divided into two kinds of women's generation: first those who are oppressed by patriarchy second generation is divided into two levels, one those who are oppressed by technopatriarchy and second those who utilize technology to establish their freedom. The first group consists of women such as Sabine and Rupa's mothers who have been severely restricted by Green City's patriarchal society. Second group such as Sabine, Fairuza and Rupa they receive limited access to technology and are put into submissive roles, where they are constantly monitored and lose their independence but women from second generation such as Lin, Sabine and Fairuza are conscious of their predicament and actively fight against it, in contrast to their forebears. Patriarchal society considers them as ugly or monstrous, but this researcher will analyze how they represent a positive monstrosity. They exhibit a strong sense of

sisterhood and solidarity by using their strength and defiance to fight for one another as well as for themselves. They become strength for other females and try to empower each other.

In the starting of the novel writer talks about women's marginalization. In her works, Shah examines women's complicated struggles against heteropatriarchy, emphasizing their determination and the relevance of their points of view in creating a fairer future. Women have to do multiple marriages for children. As mentioned in the novel that,

“It is reported today, I repeat, today that a wife has committed suicide in her home in Qanna neighborhood. She was found by her third Husband, who reported the event to the Agency” (16).

Rupa, who is particularly oppressed by technological control, finds herself locked in an abusive atmosphere with no way to fight back. She committed suicide her terrible death exemplifies the serious implications of a technopatriarchal society (because the women of Green City are restricted and monitored with the help of technology) that limits women's freedom and choices.

but our sources tell us that the Wife committed suicide in a most criminal manner (16).

Rupa's suicide is a sad moment in the story, emphasizing the situation of women those who stuck under Green City's cruel hegemony. Rupa is overwhelmed by the continual surveillance and control, and she sees no way out to express her autonomy. Her death is a striking reminder of the effects of marginalization, as well as the enormous effect that oppressive regime patriarchy has on women's lives. Although necropolitics is not the primary framework, it complements the analysis by highlighting the control over women's lives and deaths in Green City. The central theme of Achille Mbembe's necropolitics is how the government and other strong institutions have the authority to decide what will happen in society, who should live and who should die. People in authority will decide what the role of people in society. They will quickly get exhausted from the large doses and subsequent high-risk pregnancies, underscoring the state's influence over life and death through a variety of ways. This involves controlling populations by subjecting them to death, which is frequently explained by moral and political grounds. The novel shows how political

and technological structures order the chances and circumstances of existence for various groups of people, which results in their marginalization and increased policing (Mbembe 10). In a textbook case of necropolitics, the women are compelled to live in circumstances that put them at risk of dying young and are subjected to great instability. Here Rupa's suicide serves as a powerful symbol of the hopelessness induced by Green City's oppressive technopatriarchal regime.

Furthermore, the high-risk pregnancies and several forced marriages that women in Green City experience are evidence of their marginalization and lack of control over their bodies. In addition, the narrative of this novel tells us that *Before She Sleeps* by Bina Shah is set in a world where women face the terrible effects of fertility medicines, which frequently result in high-risk pregnancies with multiple births. These women are forced to marry several times and must follow the laws of a technopatriarchy, a society in which male domination is reinforced and perpetuated through technology.

The fertility drugs took their toll on the women's health; women started giving birth to triplets and quadruplets because of the high doses, and the high-risk pregnancies wore them out quickly (Shah 28).

These lines emphasize how women suffer both physically and psychologically in technopatriarchal hegemony where male authority is upheld via the use of technology. By relating this to RosiBraidotti's of othering, researcher observed a hierarchical structure that uses women's reproductive capacities to enslave them (52). The use of reproductive medications affects not only the women of today but also the oppression their mothers endured for a long time. These ladies are forced to take large doses of reproductive medications, which results in multiple births, including quadruplets and triplets. They are exhausted from such high-risk pregnancies, which has a severe negative impact on their health. The physical toll that bearing and giving birth to so many children at once takes on the women's bodies, severely complicating their lives. Characters like Sabine, Rupa and some other women suffer in the novel because the society they inhabit exclusively emphasizes women's capacity for procreation. Without any consideration for their welfare, they are compelled to take these dangerous medications. This marginalization demonstrates how the male-dominated system uses technology to impose control over women while ignoring their autonomy

and health. These women are portrayed by Bina Shah as marginalized and submissive, technopatriarchal society use forced to marginalize them they bound them to marry multiple time and have more kids. While the first-generation women in Green City faced issues rooted in patriarchy, the current generation struggles with both technopatriarchy and the constraints of oppressive technological advancements. They are under pressure to fit the roles that are placed upon them and have little control over their own lives.

This cycle of oppression has persisted for decades, as evidenced by the fact that even their mothers were forced to bear several children. The technopatriarchal society portrayed in the novel subjugates women through the use of technology, keeping them under control and stifling their potential. By purposefully undermining women's autonomy and health, male dominance is maintained and women remain obedient. Shah's portrayal validates Rosi Braidotti's concept of othering, in which women's reproductive potential is exploited by a hierarchical system to maintain subservience (52). In *Before She Sleeps*, Rosi Braidotti's notion of othering is relevant since it illustrates how society sees women as inferior and different, concentrating only on their capacity to have children. Women are viewed as tools rather than as unique individuals, and they are subjugated by technology. Men continue to hold power as a result, perpetuating gender inequality. Apart from these women, there was constant surveillance in Green City. They were keeping an eye on everything they do. Women had very little privacy because of the technopatriarchal society and constant surveillance. There were cameras and sensors everywhere that monitor their activities and making sure they followed the orders of the dictatorship. The women were made fearful of the dictatorship and its authority was strengthened by the quick punishment imposed for any sign of disobedience. The leaders of the patriarchal society realized that to keep control over women was to control the basic fabric of society. They maintained rigid hierarchies that suppressed dissent and made sure women remain different and obedient by using technology surveillance. Furthermore, Sabine told the Lin that:

We knew that when we were women, we would be forced into marriage at least twice, but more likely three and four times (Shah 28).

These lines highlight the systemic objectification and abuse of women. The persistent pressure in first generation and second generation into several weddings demonstrates how deeply rooted patriarchal and technopatriarchal norms deprive women of agency and independence. The protagonist Sabine considers her experiences as well as those of her mother, noting that she doesn't even know who her biological father is and that her mother was married more than once. It was stated that women in Green City were forced to follow these harsh laws under the false impression that doing so would maintain social order, a belief that was often reinforced by psychological pressure. Men dominate women's lives in *Before She Sleeps*, relegating them to roles of reproduction and servitude. For example, Rupa is forced to follow exact society conventions and is unable to select her own career. This demonstrates how strongly the system influences their thoughts and actions. The idea that women are inferior to males is deeply embedded in this dystopian society, conditioning them to feel that they are inferior. They are viewed as weak, incapable of comprehending technology, and unable to defy these imposed constraints. Their sense of inferiority is cultivated by this systemic indoctrination, which also deprives them of agency and feeds the cycle of dependency and subordination.

Under the pretense of regulation and social good, this interaction demonstrates how technopatriarchy employs technology to marginalize and maintain control over women, reducing them to mere subjects. Sabine starts to change as she gets more technological knowledge, looking for methods to oppose and battle the technopatriarchal hegemony. Her experience is representative of the fight against the institutionalized subjugation of women by technology. Sabine is a symbol of the possibility of resistance and transformation inside systems of oppression because of her growing awareness and adoption. In a society where women are left helpless by the very technology that promises advancement and safety, she represents a fight for autonomy and equality by opposing the technological tools used to marginalize her. Moreover, Bell Hooks is arguing that women are being trained to act in ways that reinforce sexist beliefs by society, which forces them to compete with one another rather than cooperate. According to her, now women identify and alter these practices now they start practicing relationship of sisterhood. This shift entails a greater dedication to feminism the struggle against oppression and the development of female solidarity. The goal is to change the way women think and behave in order to foster a

more cohesive and encouraging group (29). The novel's story further tells us that these women in Green City were oppressed very badly by technopatriarchy and this thing now encouraged them to revolt against this technopatriarchy.

During their early years, these women in Green City were poor and had great difficulties. But as time went on, they realized they had to stand out for their rights not only for themselves but also for their other fellows. They try to develop a relationship of sisterhood between each other. Even with the harsh repression they faced, their means of resistance were just as effective. Second generation females such as Sabine, Farouza, and Rupa showed their persistence and determination to recover their agency by using technology to fight this injustice. In the novel writer further writes about Sabine who ran away from her father's house in Green City, where women were mistreated and compelled to get married to various people. Knowing that her youth is over, she decided to seek safety with a friend named Lin despite the dangers. When out with their families, Sabine and a few other girls in her area had a close-knit bond as children, recognizing one another by little gestures and eye contact. It was mentioned that when out with their families, Sabine and a few other girls in her area shared a close-knit bond as children, recognizing one another through small gestures and eye contact. They checked each other profiles, as mandated by the authorities, and fantasized about another existence. The girls created a connection by seeing each other as close companions in an environment that prevented them from challenging their positions or supporting one another. Sabine's decision to run away signals a turning point, as she chose defiance over reluctance, determined to avoid the fate that awaits her in Green City. Sabine with the help of her friend starts thinking about how they can escape from here. So, they start using some technical devices. Sabina tells us in this novel that,

We connected with each other in ways that our parents and the Agency didn't know about. At least, that's what we always told each other. We couldn't use our parent-connected devices at home, couldn't use the Network to find each other, so we resorted to things that had become almost obsolete (Shah 26).

These lines reveal that the girls of Green City discover new ways to interact and support one another despite their parents' and the society is not willing to support them. Sabine tells how they couldn't find each other through parent-connected

devices or the network, so they resorted to some technological tactics like leaving handwritten notes, digital codes in secret locations that only they knew about. In addition to this they (second generation females) also used some technological ways to communicate with each other. Similarly, the girls in Shah's novel adopt unconventional communication methods to resist technopatriarchal oppression. Women in this novel display flexibility and resistance to enforced limits by using technological methods such as digital codes and handwritten notes. This corresponds to Haraway's concept of the cyborg as an individual that upsets traditional power systems. Sabine told the Fairuza that,

The rules of the Panah provide a halfway house between the strictures of Green City and the complete freedom that exists in places I can't even imagine (22).

Sabine's depiction of the girls' secret network and Pana (a place which they created for their safety) demonstrate how females can empower themselves in a male-dominated society. Despite being technologically aware and intelligent, individuals are obliged to interact in basic ways because advanced technology is governed by patriarchal societies. This conflict exemplifies the concept of female positive monstrosity; in a male society, they are regarded as monsters because they resist and fight the system. However, their inventiveness and determination show their strength and adaptability. Despite being techsavvy and intelligent, individuals are forced to interact in simplistic ways because advanced technology is controlled by patriarchal societies. This tension highlights the concept of female monstrosity in a patriarchal context: women are often labeled as monstrous for resisting and challenging the system. However, their creativity and resilience demonstrate their strength and adaptability, reshaping what it means to challenge the status quo.

On the other hand, women who have joined an underground resistance make up the second-generation category. They take advantage of technology to overcome social restrictions. Technology is used by characters like Lin, Farouza, Malika, and ultimately Sabine to gain their freedom and defend them against the technopatriarchal regime. A major member of the resistance, Lin, uses technology to communicate securely and prevent capture, here Lin uses covert technology to communicate and reject technopatriarchal hegemony. She secretly gets access to the encrypted texts,

allowing women to communicate and plot without being detected. This enables her to defy the system while remaining hidden from surveillance and Malika's technical abilities supply vital information for calculated moves against their oppressors (147). Furthermore, Shah highlights the notable distinctions between women's lives according to their access to technology and capacity to challenge technopatriarchal hegemony by contrasting these groups. In this era where technology becomes a vital weapon for liberation and allows those who can utilize it to carve out places of freedom and self-determination amid widespread oppression, the novel realistically depicts this culture. In this analysis, "culture" refers to the societal norms, values, and practices that are shaped by the technopatriarchal system in Green City, dictating women's roles and reinforcing their subjugation. Sociologist Judy Wajcman coined the term technopatriarchy, which refers to male-dominated power systems that control the advancement and application of technology. The phrase technopatriarchy refers to the junction of technology and patriarchy, in which advancements in technology are used to strengthen patriarchal structures of power and gender inequality. This notion emphasizes how technology may be used to preserve and uphold existing gender norms and hierarchies, sometimes at the expense of marginalized populations, especially women (144). Within *Before She Sleeps*, Shah clearly shows how these kinds of arrangements maintain gender disparities and have a significant impact on women's lives. Systemic technopatriarchal oppression, which includes denying women autonomy, forcing them to perform basic activities, denying them access to technology, and continual surveillance, is the reason behind the marginalization of women in Green City. Systemic technopatriarchal oppression in Green City marginalizes women by denying them autonomy, restricting their access to technology, subjecting them to constant surveillance, and forcing them into subservient roles. It is challenging for them to question their current situation because of the systemic oppression that upholds their reliance and the cycle of dominance and subjugation.

The girls' acts demonstrate how hybridity and adaptation these concepts central to Haraway's cyborg conception, resonate with them. It emphasizes how the girls in *Before She Sleeps* embody Donna Haraway's cyborg conception through their acts of hybridity and adaptation. Hybridity refers to the blending or merging of categories traditionally seen as oppositional, such as human/machine, nature/culture,

and male/female. Haraway's cyborg embodies hybridity by existing at the intersection of these binaries, symbolizing the rejection of rigid classifications that perpetuate oppression and inequality (194). The girls in *Before She Sleeps* embody hybridity by using both low-tech methods (e.g., handwritten notes and coded communications) and high-tech tools (e.g., surveillance evasion and secure communication networks) to resist the technopatriarchy. They inhabit a space that blurs the line between victim and rebel, human and technological being, highlighting their complex identities. By combining traditional and modern approaches, they create a hybrid mode of survival and resistance.

Adaptation, in the cyborg context, is the ability to adjust and thrive in a technologically mediated environment. Haraway's cyborg is not static but constantly evolving, capable of integrating new tools, perspectives, and strategies to navigate and subvert oppressive systems (151). The girls demonstrate adaptation by turning tools of control (such as technology designed to monitor them) into tools of empowerment. For instance, they learn how to outsmart surveillance systems and leverage their limited access to technology to communicate and organize covertly. Their ability to adapt to Green City's oppressive environment highlights their ingenuity and resilience, mirroring the cyborg's dynamic and transformative nature.

Resistance is the main thing for the cyborg's identity, as it challenges the power structures and binaries that seek to constrain individuals. Haraway's cyborg resists traditional norms and embraces new forms of agency and subjectivity, disrupting systems of domination like patriarchy and capitalism. The girls' acts of resistance are both subtle and overt. By forming a secret network, they resist the techno patriarchy's attempt to isolate and control them. Their use of technology to subvert surveillance and reclaim agency embodies the cyborg's spirit of defiance. Resistance here is not just about survival but about carving out spaces for autonomy and solidarity, directly challenging the oppressive societal norms of Green City.

Haraway's cyborg is a metaphor for breaking boundaries and creating new forms of identity and agency in a technologically driven world. In *Before She Sleeps*, hybridity, adaptation, and resistance converge in the girls' actions. They blur boundaries by integrating old and new tools (hybridity), evolve to meet the challenges of their oppressive environment (adaptation), and actively oppose the systems that

seek to dominate them (resistance). Together, these concepts illustrate their cyborgs like defiance and their capacity to imagine and create new possibilities for autonomy and empowerment within a dystopian world. They show that even in situations where access to modern technology is limited, women can nonetheless maintain their agency and challenge patriarchal dominance through their ability to navigate and negotiate power in a digitally mediated world. This supports Haraway's argument that the shift to technologically literate people can reconfigure power dynamics and open up new avenues for empowerment, demonstrating the revolutionary power of posthuman femininity in reclaiming agency in opposition to traditional wisdom (150). They are living in the underground society of the Panah, where women live covertly to escape the patriarchal control and strict regulations imposed by the Green City. Lin, like other women in the "Panah", provides companionship services but refuses to conform to the rigid societal expectations placed on women in this technopatriarchal society. Rupa, Fairuza, Lin, and Sabine are examples of second-generation women who steadfastly oppose the technopatriarchy and fight against injustice. They have established a haven known as "Panah," where they are not subject to the Green City's tyrannical rule. Sisterhood is a key idea in this area; these women support and encourage others in addition to helping themselves, creating a community of resistance and mutual care. In the novel Lin informs Joseph that

Living in the Panah among women provides one kind of safety... (59).

Women can live in secret in this underground civilization, free from harsh rules enforced by the outside world and patriarchal domination. Although Lin and the other women in the Panah provide companionship services, they defy the strict social norms that are imposed upon them in this technopatriarchal world. This conception of sisterhood is in line with Bell Hooks' theories, which contend that women need to face their differences and change their mindset in order for sisterhood to flourish. A feminist political commitment that opposes oppression and fosters solidarity is crucial, she said. By establishing a space where solidarity is developed by shared experiences and group resistance, the women of the "Panah" exemplify this vision and provide the groundwork for real empowerment and social transformation (14). These women reject gender norms and use technologies to gain self-empowerment; they are the essence of posthuman femininity because they establish underground

networks to resist technopatriarchal rules and recover their autonomy, showing bravery and creativity in moving around repressive structures. Their deeds demonstrate how posthuman femininity has the power to change societal norms and promote gender equality. Moreover, the narrative of this novel said that

There were virtual tunnels on the Deep Web... architected to shift from one anonymous and undiscoverable server to another (Shah 27).

The lines show how the female group in Panah uses advanced technology to hide and protect themselves from government control. According to Jeffrey Jerome Cohen's theory, monsters represent figures that challenge authority and threaten social norms. In this case, the women become 'monstrous' to the state because they resist control through hidden digital systems. Donna Haraway's concept of the cyborg explains how these women, as human-technology hybrids, break traditional gender roles and use technology to empower themselves. By using the Deep Web, they resist technopatriarchy where technology is used to enforce male dominance and instead use it for their own protection and resistance. This makes their technological actions a powerful form of survival and rebellion.

Moreover, the narrative of the novel tells us that these ladies exhibit a technophilic approach by covertly and safely communicating via "TalkBots" and other new technologies. They are forced to live in a society that restricts their access to technology, but they manage to creatively use these resources to their benefit. Their creative use of coded communications and nicknames inspired by natural objects (flowers, diamonds, birds) shows how resourceful they are in evading the technopatriarchal controls that are placed upon them. They can stay in touch and help one another because of their technophilic attitude, which also demonstrates how they can utilize technology to challenge social conventions and recover their agency. In this context, technophilic representation refers to the portrayal of characters or groups who display a strong interest in and ability with technology, frequently as a method of empowerment and resistance. Their technophilic attitudes enable them to maintain communication and support one another, illustrating how they leverage technology to challenge social norms and reclaim their agency. In this context, technophilic representation refers to the depiction of characters or groups who exhibit a strong affinity for and proficiency with technology, often using it as a tool for empowerment

and resistance In *Before She Sleeps* women use their technological knowledge to secretly communicate and assist one another, rejecting the technopatriarchal system that wants to dominate them. Their creative use of technologies to communicate and plot escape routes demonstrates their willingness to restore their agency and confront the repressive power systems that surround them. To move further in this novel again Sabine said that,

We grew a little community that existed nowhere but in our own heads, arranging bits and bytes into patterns that relayed our thoughts, hopes, and dreams to each other (Shah 26).

These Sabine quotes could be related to Jeffrey Cohen's theory of monsters, which holds that monsters are representations of the fears and wants of the societies that generate them and that they also challenge social norms. The girls' use of secret notes and communications represents their desire for autonomy and personal expression, in contrast to their fear of Agency control and surveillance and parent-connected technology (84). In addition to this, these females also made a place for each other like Panah, where they can hide themselves from technopatriarchy. These women are the picture of positive monstrosity because they use technology to assist and connect while they pursue their freedom, rather than engaging in unlawful activity. Sabine taught to her fellows that technology can be an instrument of empowerment and resistance, posing a constructive alternative to the societal standards imposed by technopatriarchy. Their acts demonstrate their tenacity and resourcefulness in negotiating a socially constructed environment, with the ultimate goal of ensuring a future in which technology promotes rather than restricts their freedom. The girls use high-tech methods to maintain their secret communication network. For instance, they leave handwritten notes, digital codes in hidden locations, which evade digital surveillance, while also using encrypted digital communication tools for more complex planning. The girls' use of codenames inspired by nature (e.g., "birds," "flowers") to refer to each other in their network reflects hybridity (combining natural metaphors with a digital framework), adaptation (masking their real identities to avoid detection), and resistance (maintaining a network that defies the technopatriarchal regime).

This act symbolizes their ability to blend multiple strategies to survive and fight back, embodying the cyborg ethos of rejecting rigid boundaries and creating new forms of identity and agency in the face of systemic oppression. Even though the ladies in this novel are forbidden from utilizing technology directly, their ability to organize bits and bytes to express ideas and dreams demonstrates their knowledge of its power even though they are limited to using essential communication techniques like coded notes. This illustrates their technophilic mentality, which sees technology as a tool that could potentially be used to liberate people rather than to dominate them. The story depicts women's struggle against technopatriarchy, in which men use technology to retain their authority over women. Women, on the other hand, use their technological skills to secretly connect and assist one another, thereby subverting the patriarchal system. This thing matches Cohen's concept of monstrosity, in which monsters act as warnings against violating societal norms and bounds (205). In this perspective, women's use of technology to regain agency and oppose patriarchal control could be interpreted as a form of monstrous resistance, opposing cultural norms that seek to limit them. Moreover Sabine told the Joseph that

The gold powder that I'm coated in will prevent the security systems from picking up my DNA on the scanners... I can't be identified as I walk into or out of any building in Green City (Shah 13)

It illustrates how women in *Before She Sleeps* adopt subversive technologies to resist a surveillance-driven, patriarchal system. Through the lens of Jeffrey Jerome Cohen's concept that monsters are culturally constructed, these women become "monstrous" not because of physical deformity, but because they defy the cultural norms imposed by a technopatriarchal society. Their use of gold powder as a counter-surveillance tool marks them as figures of resistance constructed as threats to a regime that demands control, visibility, and obedience. By embracing such tactical innovations, these women challenge the system from within, turning their marginalized position into a source of power. Their ability to move unseen and untraceable redefines them as empowered agents who resist and disrupt the dominant social order that labels them as dangerous simply for asserting autonomy. In addition, the author of the novel describes techsavvy women like Sabine and other females those who begin to share technology among themselves and fight against injustice. They show technophilic

behavior as they change from being weak, negative forces to powerful, positive ones. Like Panah's women turn their fight against the repressive technopatriarchy hegemony into a potent force for unity and emancipation. By building a relationship of sisterhood, they change a toxic system into a positive space where women support and empower one other. Their opposition reflects feminism's dedication to turning oppression into a basis for freedom and group power. Since these ladies are battling for fundamental human rights, we can refer to them as technophilic monsters, a term that avoids the negative connotations associated with the word monstrosity. Since they are also human, they strive for equality. In the novel *Before She Sleeps*, Sabine shares her experience of her techsavvy she says that, being human, they also strive for equality. In the novel *Before She Sleeps*, Sabine shares her experience of being tech-savvy, stating that, I flatten

The Agency car stops directly opposite Joseph's building. I flatten against myself against the wall... My own car will have sensed the Agency car (Shah 13).

These lines show Sabine's response when she sees an agency car. It highlights the harsh control and surveillance that women suffer in this technopatriarchal society. Sabine's adaptation to modern technology is demonstrated in a passage in the novel where she spots an Agency car outside Joseph's building. Even though she is routinely ignored, this moment demonstrates how she has grown into a techsavvy woman who doesn't mind being watched by the Agency. Women face extreme marginalization, but they are fighting back with technological armour and strong resistance. Many women were first kept silent and endured agony under the technopatriarchy, a system that used sophisticated techniques to marginalize women. But some women rebelled, understanding that resistance was necessary to survive. This split produced two distinct groups of women: those who actively resisted, working for both their own rights and the rights of others, and others who were content to suffer, sometimes older generations with less experience. This division created two distinct groups of women: those who actively resisted, fighting for their own rights as well as the rights of others, and those who were resigned to suffering, often from older generations with less experience. Sabine's resistance to unfair treatment serves as an example of this. Here, Cohen's idea of positive female monstrosity offers some clarification.

Monstrosity, in his view, embraces variation and complexity while rejecting binary and hierarchical organization. Defying social standards, women positive monstrosity stands up for acceptance of diversity in identity and experience as well as equality. Being a positive female monstrosity rejects rigid categorization and embraces the diversity of women's identities and experiences (133). By opposing oppressive and marginalizing structures, these women fight for diversity, inclusivity, and acceptance of differences. They challenge damaging stereotypes and fight for a more fair and just society where all women can prosper, which bring them toward positive monstrosity. This analysis makes the connection between Cohen's idea and Sabine's story, demonstrating how she embodies positive monstrosity by opposing technopatriarchy and using technology to fight back against marginalization. She also challenges harmful norms and pushes for a more equitable society where women of all backgrounds can achieve success. This is also relevant to the technophilic concepts offered by Barry Richards in his 1993 study *Technophobia and Technophilia* published in the British Journal of Psychotherapy. Richards defines technophilia as the enthusiastic embracing of technology, which Sabine demonstrates. Her technophilia is a sort of resistance, using her familiarity with technology to fight hard against a system created to oppress her.

To move further, the narrative of the story tells us that Sabine needed to get out of traditional norms after receiving a signal from her companion. The protagonist, who is attempting to escape her restricted life in Green City, is extremely anxious as she waits for an answer from the Deep Web. She packed her room, worried that the technopatriarchal Bureau is setting a trap for her or that her preparations won't work. At last, she got instructions from the underground tech-savvy female network in Panah, and she took advantage of the chance to escape. Sabine's escape from Green City's technopatriarchal confines represents a powerful expression of Cohen's concept of female positive monstrosity. Sabine rejects the oppressive structure through her technophilic approach, which employs technologies like the underground network Panah and a self-drive car. This demonstrates her bravery and drive to break out from a system that seeks to subjugate and dominate her. Her activities question artificial constructions of gender identity and cultural expectations, showing resilience and embracing female empowerment through technology. Furthermore, she got instruction from techsavvy women in Panah; they told her to go the Metro so she could mix in

with the masses. Using her belongings as control to get past guards and get through gates that are typically closed, she must make her way east along the Corniche. Her desire for freedom and a life of her choosing led her to muster the bravery and accept the risk in spite of her father's dominance and the technopatriarchy Bureau's intense supervision.

Furthermore, she received guidance from tech-savvy women in Panah, who advised her to go to the Metro to blend in with the masses. Using her belongings as leverage to bypass guards and pass through typically closed gates, she had to make her way east along the Corniche. Driven by her desire for freedom and a life of her own choosing, she gathered the courage to take the risk, despite her father's dominance and the intense surveillance of the technopatriarchal Bureau. At this important moment, she rebelled against the limitations placed on her in patriarchal society and demonstrated her will to take back her independence and her technophilic perspectives. Throughout her escape she took help from the technology. She used some technological techniques such as digital codes and also hides in Panah. Sabine's resistance to the technopatriarchy reaches a point of functional oppression as she carefully navigates the technological environment to reclaim her autonomy. By using technology to overcome the system that wants to imprison her, she demonstrates her disapproval of social norms and capacity to develop new solutions to empower herself. Her escape demonstrates the revolutionary power of technology in empowering women to fight and overcome systematic oppression, indicating a trend toward female autonomy and liberty. Because of her fearless rejection of social norms and her use of technology as a tool for emancipation, Sabine represents a positive monstrosity. Her technophilic viewpoint and strategic use of resources to break away from technopatriarchal control represent a rethinking of established gender standards and a redefining of womanhood in a constrained society.

Sabine's journey, which aligns with Cohen's views on the female monster, demonstrates women's resilience and resourcefulness in the face of oppressive systems, as well as the transformative power of technology in empowering individuals to challenge and transcend societal limitations (181). Her technophilic approach and willingness to take risks show her rejection of societal conventions and ambition to assert her individuality. Her acts, in which she used technology to establish her

independence and went around a system that is meant to oppress her, are an example of female monstrosity. This story shows how, even in the face of oppressive systems, women have technophilic concepts and they use technology in creative ways to empower themselves.

To move further in this novel Ilona told her cousin that,

I dressed myself as a male social worker, with all the appropriate clothing, genetic switch chips and prostheses in place—obtained from the black market at great cost (Shah 22),

It reflects a powerful moment of technological resistance and gender subversion by Ilona Serfati in *Before She Sleeps*. Following her cousin's suicide, Ilona becomes increasingly aware of the oppressive structures that regulate and surveil female bodies, encouraging her to use advanced, illicit technologies to disguise herself and reclaim mobility. Drawing on Donna Haraway's cyborg theory, Ilona's transformation illustrates how women can become hybrid beings part human, part machine to challenge fixed identities imposed by technopatriarchal systems. Her body becomes a site of resistance, defying traditional gender norms and reclaiming agency through technological augmentation. Similarly, Rosi Braidotti's posthuman feminism supports the view of Ilona as a fluid, adaptive subject who resists essentialist definitions and embraces technological self-reinvention as a mode of survival. Furthermore, Ilona embodies the notion of female monstrosity, as defined by theorists like Barbara Creed and Jeffrey Cohen, wherein the monstrous female figure emerges as a cultural threat to dominant ideologies. By manipulating her body and identity through tech-savvy methods, Ilona transforms herself into a symbol of empowerment, subversion, and wisdom. Her actions reflect a broader feminist strategy learning, mastering, and weaponizing technology to confront and dismantle the very systems designed to oppress and erase women.

To move further in this novel, Reuben talks about Lin and she said that,

She kept scrupulous tabs on Clients, tracking the details of their homes and offices, finding out about their finances, their vacations, their families (Shah 173)

She tries to illustrate the strategic deployment of surveillance and information-gathering by a technologically literate female character. This act of data monitoring signifies a reversal of traditional surveillance structures, wherein women have historically been the subjects of observation and control under patriarchal regimes. In this context, the female figure reclaims technological tools as instruments of resistance, subverting the power dynamics embedded within systems of control. Drawing upon Jeffrey Jerome Cohen's theory of monstrosity, her actions position her as a culturally constructed "monstrous" figure one that transgresses normative gender roles and threatens hegemonic stability through the mastery of systems typically dominated by male authority.

This resistance is further underscored by Donna Haraway's cyborg feminism, which conceptualizes the technologically integrated female as a hybrid identity that challenges essentialist constructions of womanhood. By appropriating digital tools for surveillance and strategic knowledge acquisition, the female character performs an act of empowerment that aligns with posthuman feminist thought, particularly Rosi Braidotti's emphasis on technological agency and adaptability. Her informed manipulation of data signifies more than self-preservation; it embodies a broader feminist resistance against technopatriarchy. In transforming the mechanisms of control into tools of autonomy, the character not only redefines her position within the socio-political hierarchy but also exemplifies how technological fluency becomes a critical mode of subversion and survival for women in oppressive systems.

Moreover, the story of this novel tells us that Ilona Serfati and Fairuza Dastani established the Panah, an underground haven, as a means of escaping a rigid, technopatriarchal society. They created the Charbagh, an artificial garden with hanging vines, bushes, and flowers, in this place of protection. They created a complex lighting system that imitates seasons and natural daylight using modern technology, giving the garden a realistic sense. Their bravery and their technophilic concepts inspire others, and their story is legendary. With their own hands, they constructed the Panah and hid it from the technopatriarchy, giving the current residents (tech savvy women) confidence and hope as they fight the repressive regime. They created the Charbagh, an artificial garden filled with hanging vines, bushes, and flowers, within this sanctuary. Employing modern technology, they

devised a sophisticated lighting system that simulates the changing seasons and natural daylight, lending the garden a lifelike quality. Their bravery and technophilic ideals inspire others, and their story has become legendary. With their own hands, they built Panah and concealed it from the technopatriarchy, instilling confidence and hope in its current resident's tech-savvy women who continue to resist the repressive regime. In this novel one of the founders, Fairuza, is presented as a good monster due to her rebellious spirit and her advocacy for tech-savvy women's rights. She is respected for her bravery and vision, despite the fact that some see her as a female monstrosity in the technopatriarchy. Fairuza became a hero to women when she used her passion for technology to establish a free-spirited, safe environment for them. The inhabitants of the Panah are inspired by her creative use of technology and her rejection of the repressive society. All of them consider technology as technophilic.

In Green City women were also well qualified but they have no right to utilize their education for their own benefits. Even Fairuza was a biochemist. Fairuza has created an amazing landscape that demonstrates her skill as a scientist. Her meticulous division and nurturing of each quadrant represent her profound knowledge of the environment. The garden, which is surrounded by peaceful, mesmerizing streams and has a soft fountain in the center, creates a calm haven in the middle of the daily grind. All the distinction between humans and other species in the world is blurred in Haraway's notion of the cyborg, highlighting our mutually beneficial relationship with the natural world. Other theorists like Braidotti push us to accept a broader definition of subjectivity that goes beyond the boundaries of human interaction. A variety of living forms dwell peacefully in Fairuza's garden which she created. One feels close to nature as they listen to the soft rustle of the grasses, the soft sway of all the bushes, and the sight of pygmy trees. This place not only produced oxygen, but it is also released organically, adding to the solace ambiance of the garden. The story of the novel further tells us that,

Fairuza found the old map in the Geoscience archives and together we discovered this bunker... We both chose the name Panah, a Persian word that means "sanctuary. ".....It keeps us hidden from the men and their scanners above ground. And with luck we'll be able to go on living here for generations to come (Shah 66).

These lines show that Fairuza and her fellow researchers find an ancient map in the Geoscience archives that points them in the direction of a secret bunker. This bunker is called Panah, which translates to sanctuary from Persian. They could remain in freedom since this bunker shields them from human assessment. Cohen's conception of monsters as a metaphor for empowerment is reflected in this scenario. A haven of self-expression and resistance from the world's repressive institutions and social mores, the bunker represents a place of escape (8). As they defy social norms and establish their own safe haven, Fairuza, Sabine, and the other techsavvy women stand in for posthuman female monsters. By expressing themselves and defying oppressive authorities inside the bunker, their acts serve as an example of emancipation.

In addition to this, posthumanist concepts are embodied by Fairuza and Sabine, who redefine their roles in a dynamic setting. They challenge the technopatriarchy by using their technological prowess to push beyond social norms. They are now protagonists with a strong tech sense, above and above regular women. As positive female monsters, they challenge and oppose the oppressive system that aims to control them by using technology and knowledge in order to hollow out a zone of autonomy and safety. The concept of combining human abilities with technology, as proposed by Kurzweil, is also visible in Panah. Built with concrete reinforced and modern building techniques, the bunker is a physical representation of overcoming social and environmental limitations. This is in line with Kurzweil's philosophy of utilizing technology to go beyond limitations and guarantee life and safety (34). The structure and purpose of the bunker demonstrate the techsavvy women's creativity and their desire for both security and advancement. Through these initiatives, Fairuza and the ladies of Panah show how women continue to work toward improvement and growth even in the face of obstacles and limitations.

Fairuza and the tech-savvy women of the Panah are presented as heroic women who resist the repressive rules of their society by creating a refuge with the help of their technophilic perspectives. Fairuza and the tech-savvy women of Panah are portrayed as heroic figures who defy the oppressive rules of their society by creating a sanctuary, utilizing their technophilic perspectives to challenge the status quo. Their advanced understanding and innovative use of technology enable them to establish a self-sustaining refuge, such as the Charbagh, which mimics natural

environments through artificial lighting and seasonal simulation. This demonstrates how their technophilic mindset not only aids in physical survival but also symbolizes their resistance against the technopatriarchy, empowering them to reclaim agency and inspire others to fight against societal oppression. They fight against the oppressive technopatriarchy and create an environment where they can live freely and safely, embodying the ideals of posthumanism and female monstrosity. Their deeds and the construction of the bunker demonstrate their strength and tenacity as well as the liberating possibilities of fusing human creativity and technology.

However, within this technopatriarchal system, these women are viewed as monstrous because of their resistance against higher authority and their refusal to conform. Lin and other females when they reached Panah they realized that there is no way to go back to the way things were in the past while dealing with such a system. It is also reflected that shift from the patriarchal upheavals to the technopatriarchal upheavals and the level of resistance and revolt demanded and required by the females of the society and these female characters from their struggle and mobility from their own lands to pannah shows this transformation. Tyler's observations that worry and want surrounding female's sexuality and ability to procreate have long existed in technopatriarchal society. Women's bodies are considered valued but also take it as potentially dangerous to the status quo, making them both hated and desired. Though highly valued, the concept of motherhood also marginalizes these techsavvy women by keeping them in a cycle between male domination and punishment. It critiques how the concept of motherhood though culturally and biologically significant becomes a mechanism of oppression for techsavvy women in *Before She Sleeps*. Instead of being a source of empowerment or fulfillment, motherhood is weaponized by the technopatriarchy to reinforce gender hierarchies and control women. Because of this, techsavvy women in Panah questioned conventional notions of gender and pregnancy as well as the responsibilities technopatriarchal placed on them. Lin hears the consoling words; nobody's going to hurt you, as soon as she walks inside Panah. She initially believes that these remarks are merely intended to comfort everyone. She quickly learns, still, that Panah is a truly secure place for her and the other techsavvy women. Panah's leader, Lin, goes to considerable measures to ensure the safety and privacy of the community. She prepares everything carefully and takes calculated chances to make

sure they stay safe and hidden. When Sabine, a Panah member, finds herself in a potentially hazardous situation, the ladies pool their technological expertise and collaborate to overcome obstacles. Sabine and the other women in Panah use secure, outdated technology like TalkBots to communicate without detection by the surveillance systems of Green City.

Additionally, they shield their underground haven from scanners using advanced cloaking techniques, ensuring it remains invisible to the authorities. These actions demonstrate their calculated risks, where they use both old and advanced technology to safeguard Panah while minimizing their exposure to the technopatriarchal regime. This reflects their resourcefulness in creating a safe space. The women at Panah construct an artificial ecosystem within their sanctuary, complete with advanced lighting systems that mimic natural daylight and seasonal cycles. This not only sustains their physical health but also provides psychological comfort in an otherwise oppressive world. This shows their persistence and will to establish a secure atmosphere in which they are in charge of their life. In Panah, women demonstrate their creative minds and resourcefulness by refusing to comply with technopatriarchal norms that aim to limit their bodies and options. They build a haven where they can provide company without having to live under harsh regulations by using their technological prowess. They can defend themselves against an oppressive system by refusing to follow the established rules enforced by the Agency in this haven.

These techsavvy women value technology as an instrument for empowerment and are not just techsavvy but also appreciate technophilic principles. They represent a kind of monstrous femininity, but not in a bad way; rather, they are strong individuals who oppose the current state of technopatriarchy. They express their agency and autonomy by making their own area and implementing new rules within Panah. They reject cultural conventions that seek to control and restrict them, rejecting the roles that the technopatriarchal Agency has assigned them. In a society where technology is frequently used to uphold patriarchal domination, their actions demonstrate how women strategically use it to oppose and declare their independence.

Bina Shah's novel *Before She Sleeps* depicts a dystopian society divided into two kinds of women's generation: first those who are oppressed by patriarchy second

generation is divided into two levels, one those who are oppressed by technopatriarchy and second those who utilize technology to establish their freedom. The first group consists of women such as Sabine and Rupa's mothers who have been severely restricted by Green City's patriarchal society. Second group such as Sabine, Fairuza and Rupa they receive limited access to technology and are put into submissive roles, where they are constantly monitored and lose their independence but women from second generation such as Lin, Sabine and Fairuza are conscious of their predicament and actively fight against it, in contrast to their forebears. Patriarchal society considers them as ugly or monstrous, but in my opinion, they represent a positive monstrosity. They exhibit a strong sense of sisterhood and solidarity by using their strength and defiance to fight for one another as well as for themselves. They become strength for other females and try to empower each other. In Bina Shah's novel *Before She Sleeps*, Sabine, Rupa, Ilona, and Lin have established a safe haven in Panah where they can live openly and challenge Green City's harsh technopatriarchal authority. When Sabine is pursued by technopatriarchal agents while carrying critical information, her fellow women at Panah hack into surveillance systems to mislead the agents and clear her escape route. This collaboration showcases their ability to pool their technological skills to navigate and overcome life-threatening challenges. Their collective ingenuity ensures the success of their resistance efforts and the safety of their members. These techsavvy women utilize technology effectively to defend themselves, establishing a safe haven where they can exercise power and independence that they cannot enjoy outside of their houses. This is a positive version of female monstrosity, in which monstrosity refers to power, rebellion, and the ability to challenge restrictive conventions, rather than a negative connotation.

In addition to this, technophilic representation describes the positive use of technology to obtain independence and authority. The women of Panah use technology to promote a culture of freedom and togetherness, breaking traditional expectations and reinventing their roles. By embracing technophilic values, they demonstrate strength and a strong desire to live independently. This adoption contradicts with the negative adjective monstrosity, changing it into a sign of force and resistance. The term technophilic monster refers to women who utilize technology to oppose and confront the system that wants to control them, so reclaiming the name monster in a positive sense. Furthermore, it's obvious that they revolt against the

technopatriarchy Agency when they don't perform the jobs that have been given to them. By offering emotional connection without sexual action, they question their society's functional oppression and demonstrate that they will not be constrained by societal expectations. This resistance demonstrates their want to assert their identity and live independently. Their intentional use of technology to create a safe and empowered atmosphere demonstrates their defiance and perseverance. Finally, the women of Panah in *Before She Sleeps* exemplify a positive type of female monstrosity by using technophilic ideals to confront and reject Green City's repressive technopatriarchy. Their unity, strength, and clever use of technology tell a dramatic story of revolt and empowerment, showcasing the ability of techsavvy women to establish surroundings of freedom and solidarity. Their acts serve as an uplifting picture of how women may defy social standards and establish their individuality in a society that tries to control them, providing an optimistic vision of female resistance and autonomy.

4.1.1 Conclusion

Bina Shah's novel *Before She Sleeps* depicts a dystopian society divided into two kinds of women's generation: first those who are oppressed by patriarchy second generation is divided into two levels, one those who oppressed by technopatriarchy and second those who utilize technology to establish their freedom. The first group consists of women such as Sabine and Rupa's mothers who have been severely restricted by Green City's patriarchal society. Second group such as Sabine, Fairuza and Rupa they receive limited access to technology and are put into submissive roles, where they are constantly monitored and lose their independence but women from second generation such as Lin, Sabine and Fairuza are conscious of their predicament and actively fight against it, in contrast to their forebears. Patriarchal society considers them as ugly or monstrous, but in my opinion, they represent a positive monstrosity. They exhibit a strong sense of sisterhood and solidarity by using their strength and defiance to fight for one another as well as for themselves. They become strength for other females and try to empower each other In Bina Shah's novel *Before She Sleeps*, Sabine, Rupa, Ilona, and Lin have established a safe haven in Panah where they can live openly and challenge Green City's harsh technopatriarchal authority. When Sabine is pursued by technopatriarchal agents while carrying critical information, her

fellow women at Panah hack into surveillance systems to mislead the agents and clear her escape route. This collaboration showcases their ability to pool their technological skills to navigate and overcome life-threatening challenges. Their collective ingenuity ensures the success of their resistance efforts and the safety of their members. These techsavvy women utilize technology effectively to defend themselves, establishing a safe haven where they can exercise power and independence that they cannot enjoy outside of their houses. This is a positive version of female monstrosity, in which monstrosity refers to power, rebellion, and the ability to challenge restrictive conventions, rather than a negative connotation.

In addition to this, technophilic representation describes the positive use of technology to obtain independence and authority. The women of Panah use technology to promote a culture of freedom and togetherness, breaking traditional expectations and reinventing their roles. By embracing technophilic values, they demonstrate strength and a strong desire to live independently. This adoption contradicts with the negative adjective monstrosity, changing it into a sign of force and resistance. The term technophilic monster refers to women who utilize technology to oppose and confront the system that wants to control them, so reclaiming the name monster in a positive sense. Furthermore, it's obvious that they revolt against the technopatriarchy Agency when they don't perform the jobs that have been given to them. By offering emotional connection without sexual action, they question their society's functional oppression and demonstrate that they will not be constrained by societal expectations. This resistance demonstrates their want to assert their identity and live independently. Their intentional use of technology to create a safe and empowered atmosphere demonstrates their defiance and perseverance. Finally, the women of Panah in *Before She Sleeps* exemplify a positive type of female monstrosity by using technophilic ideals to confront and reject Green City's repressive technopatriarchy. Their unity, strength, and clever use of technology tell a dramatic story of revolt and empowerment, showcasing the ability of techsavvy women to establish surroundings of freedom and solidarity. Their acts serve as an uplifting picture of how women may defy social standards and establish their individuality in a society that tries to control them, providing an optimistic vision of female resistance and autonomy.

4.2 Textual Analysis of *Nexus* by Ramez Naam

Technology is a major theme in Ramez Naam's science fiction novel *Nexus* which examines how it affects morality, society, and societal circumstances. The main tension in the novel is whether or not to disclose Nexus 5, an amazing brain-connecting device, to the general public. This calls into question personal choice, identity, and the impact on women.

While discussing the advantages of greater human contact, the story also explains about a warning about possible exploitation and abuse of women. Naam examines the moral particulars of this technology by weighing the trade-offs between women's freedom and the greater good. These novel challenges readers to think about how advancements in technology and technopatriarchy could make worse power disparity that already exist, especially for women marginalization. *Nexus* explores the concerns of women's marginalization in a technologically advanced society. Characters such as Samantha Cataranes, a techsavvy secret agent, and neuroscientist Sam demonstrate the relationship between human agency and technological influence. Despite their skills and education, the novel's female characters face technopatriarchal pressures that exploit and dominate them. The story depicts how even technologically savvy women are marginalized, experiencing threats and problems in a male-dominated technology environment. *Nexus*' discussion of these themes highlights the importance of addressing and combating power disparities that technology might promote, particularly against women.

Over time, the women in *Nexus* learn to master technology and begin to apply it to their own benefit. Their resistance to technopatriarchy is as strong as the marginalization they experienced. The novel focuses on how, despite initial oppression, women use technology developments to confront and undermine the power systems that seek to dominate them. This shift demonstrates women's resilience and agency in the face of institutional male domination in technology. Patriarchal society considers them as ugly or monstrous, but in my opinion, they represent a positive monstrosity. They exhibit a strong sense of sisterhood and solidarity by using their strength and defiance to fight for one another as well as for themselves. They become strength for other females and try to empower each other. In the starting of the novel writer talks about women's marginalization. In his works,

Naam examines women's complicated struggles against heteropatriarchy, emphasizing their determination and the relevance of their points of view in creating a fairer future.

Although biopolitics is not the primary framework, it complements the analysis by highlighting the control over women's lives from the patriarchal society. Moreover, their marginalization related to the idea of biopolitics, developed by Giorgio Agamben, it describes how power has total control over people's life. Biopolitics is a tool used by the powerful to manipulate and control people, making it difficult for them to resist or achieve freedom because of its immense strength; individuals frequently perceive this force as an unbreakable obstacle that prevents them from living freely (6). The same thing happens in *Nexus*; in this novel, women are marginalized by technopatriarchy because they are in power, so they utilize their technological power to marginalize women. Despite their technological expertise, these women are subjected to subjugation by a male-dominated system known as technopatriarchy. This system restricts women's freedom and opportunity by using the latest technology to control and oppress them. The entire system is set up to keep women from gaining equality, demonstrating the extent to which technopatriarchy can be used to perpetuate gender inequality through the use of technology.

In the starting of this novel these women were feeling less free since they are frequently seen and managed by technologies like facial recognition software. Sam and Samantha Cataranes are two excellent examples of this. They have to compete with the fact that men with access to advanced technology are watching and manipulating them. Women are also afraid that if technology is used against them, they will be mistreated. All of this results in a world where males and their technology rule, making women feel excluded and marginalized. In this novel a man character named Rangan is portrayed as being in charge of the technological testing procedure. He suggested that he has the last word when it comes to technological decisions by insisting on testing their software using a dating app. He also expressly selected Kade, a male, to administer the test, suggesting a preference for men to handle technologically oriented activities. In addition to reinforcing the notion that men are naturally better at social interactions, Rangan remarked that Kade has to get out and have some fun and conveyed a disapproving attitude towards Kade's feelings. This

image is representative of a larger trend in which men dominate technological fields and think they have the ability to control and suppress women by keeping them out of decision-making processes and limiting their participation chances. In the selected novel the narrative of this said that,

All the test was supposed to show was that software could use their Nexus based interface to control speech and hearing in a real environment. It was Rangan who'd insisted on using this dating app to test their platform, and that Kade be the one to run it. You got to get out and have some fun, dude, he'd said. All you do is moping around. Flirting with some girls is exactly what you need (Naam 10).

In the narrative, Rangan demonstrated his control over technological choices by insisting on testing their program on a dating app. This is consistent with the notion of technopatriarchy, in which men think they are dominated by using technology and they exclude women. Rangan's wish for Kade to handle it exemplifies how men typically decide who is authorized to use technology, excluding women. The researcher saw similarities between the story and ideas about technopatriarchy. This is consistent with feminist claims about how men utilize technology to maintain their dominance over women. The researcher observed that, as in the real world, the story depicts men as being in charge of technology. The narrative also touches on the idea of degrading cyborgs, or the use of technology for surveillance and control like Rangan said this Nexus will use to control speech and hearing. This pertains to the ideas of the story regarding technological control and surveillance (Gray, et al 3). The researcher compared the story's notions about cyborg technology to expert opinions concerning the use of technology to harm and control technosavvy women, particularly those who are marginalized already. In the narrative of the novel another character, a PhD candidate Kade encounters Samara Chavez, who expressed interest in his area of study in brain-computer interface. They talked about the latest developments in neuroscience, such as animal studies that have shown brain-to-brain connectivity.

Furthermore, the topic of the medication Nexus, which allegedly promotes brain connection via nanostructures, ultimately comes up in their talk. While appreciating Nexus's promise, Kade and Samara also discussed its ethical and legal

ramifications. They both showed cautious curiosity regarding Nexus. While pointing out that Nexus is scarce on the East Coast, Samara discusses her lost chance to experience it in New York. Samara was a technosavvy. She studied about technology. She discussed various issues with Kade about use of technology. Her conversation examined the relationship between ethics, technology, and neuroscience while examining the effects of a potent mind-altering substance on society. While talking with Samara Kade start thinking that,

We could use more first-time females for the study... He hesitated. "It's dried up out here too. A lot of busts lately... (Naam 19).

In this scene Kade's inner reflection about the hiring of female participants for a study especially when he took into account the wider societal ramifications of technical experimentation create an impression of exploitation and marginalization. If one looks closely at the excerpt, one may see how literary narrative and posthumanism and transhumanism theory converge. Nikola Forsek in his research work highlighted how the narrative's depiction of transhumanist achievements increases class and social injustice. As a result of their technical advances, the wealthy elite, known as meths, take advantage of the poorer classes and benefit from their exploits (4). These selected lines highlight power dynamics and exploitation in relation to Forsek's observations. It illustrates the marginalization and exploitation of techsavvy women by using technology for the advantages of the technopatriarchy, when Kade thinks that more first-time ladies are needed for a study. When Kade speaks of busts and a lack of success, it alludes with the Forsek views that a larger pattern of exploitation in which people from lowers socioeconomic classes are misused as resources. Though Sam was techsavvy but still she will use for the experiment because she had little knowledge about advance technology that's why they considered her as weak creatures.

In addition to this it also supports another Forsek's claim that transhumanist advancements exacerbate injustices and class disparities. The idea that meths make money by taking advantage of the lower classes is consistent with Forsek's observation that common people are used to progress technology (4). It draws attention to technopatriarchy, in which the affluent use technology to further isolate and take advantage of women marginalized communities. Though these women are techsavvy but still they are facing these issues. These male scientists think if they will

introduce any new thing, they will do experiments on women, even they were also thinking about brain chips, which they want to transfer in women's brains. Furthermore, the notion of utilizing members of lower social groups as raw materials for experiments reflects the idea of technological marginalization.

Moreover, the novel narrative tells us there was a high-stakes battle between Wats and Sam, two augmented individuals. Utilizing her enhanced posthuman genetics, Sam aimed to counteract Wats, a Marine Corps agent possessing third-generation viral enhancements. In this situation two augmented persons named Sam and Wats engage in a high-stakes war. Sam battles Wats, a Marine Corps agent with third-generation viral modifications, while Sam is armed with enhanced fourth generation posthuman genetics. The onlookers' bravery grows as they fight, eager to see these highly developed creatures square off. During the battle, Sam, showcasing her techsavvy skills, decides to render Wats unconscious rather than strike him fatally. In keeping with Jeffrey Jerome Cohen's concept of the monster, it could be said that monsters frequently don't fit into civilization. In a similar vein, women who are labeled as awful defy social expectations and reject conventional roles (21). Sam is a strong, independent woman. She uses her technological prowess and strategic thought to defy expectations. Sam's function aligns with Cohen's conception of the monster as an outsider. She is unique and amazing due to her sophisticated genetics and technological abilities. However, she shows that she is a beneficial force by using her skills wisely rather than being harmful. This choice demonstrates her ability to plan strategically and exercise self-control. But things take a sharp turn when Kade, another enhanced person, mentally meddles, perhaps causing a rift in what is happening. After a battle of wills between Sam and Kade, Kade strikes out at Sam's temple, bringing everything to an abrupt stop. Technopatriarchy, techsavvy, and technophilic concepts are all interwoven in this narrative. The female character's extensive genetic upgrades and skills are indicative of a great passion and love for technology, referred to as technophilic ideals. Sam's techsavvy attitude demonstrates her adeptness at using technology, her genetic upgrades, in this case to carefully move through the fight. However, the power struggles and conflicts among these enhanced persons show a complicated interplay between technology and authority in this situation, which is characterized by technopatriarchy, a notion that blends technology and patriarchal power relations. Here Sam realized that,

She heard him in her mind. Felt his will slam against something inside her.
Hard fist connected with civilian body. All went black (Naam 41).

This line could be related to Donna Haraway's views. The complicated interplay between technology, gender, and power dynamics is highlighted by Donna Haraway's concept of the cyborg as the illegitimate offspring of militarized cyborgs (150). Although she believed that the cyborg undermines hierarchical structures and blurs traditional boundaries, she did not think that gender disparities are completely eliminated. Instead, it has subtle interactions with power and gender dynamics, among other social dynamics. The interplay between characters in these given lines from the novel illustrates aspects of control and power dynamics. Phrases such as felt his will slam against something inside her imply a struggle for control or dominance, which may be suggestive of themes of technopatriarchy, the domination of men in both society and technology. A strong fist linked to a civilian body is mentioned, hinting at the brutal and tangible effects of power disparities. On the other hand, the protagonist's resiliency and agency, serve to highlight good aspects of female monstrosity in the novel *Nexus*. She continued to fight for her right to self-determination in spite of obstacles and injustices. The protagonist is shown as a strong, rebellious person who is able to withstand technopatriarchal domination, challenging stereotypes of femininity as meek and delicate.

In addition to this, the battle in this moment between Sam, the protagonist, and her enemies Kade in particular reflects larger tensions in society and psychology. Here, Cohen's claim that the monster's body represents societal worries and desires is supported by the fact that Sam's psychological struggle against Kade's will is symbolized by her physical dispute with him, which also portrays the tension and dreads that come with facing exterior threats (3). Sam represents technical progress through her usage of advanced genetic alterations, making her a symbol of female monster in a world that values technology over gender. Even though she is marginalized in this social structure, Sam shows off her technological prowess by using her enhanced talents to great use in battle. Her decision to hold off on killing Wats demonstrates her moral character and emphasizes her opposition to the harsh standards that technopatriarchy upholds.

Sam's final victory over Kade's mental meddling also emphasizes her agency and tenacity in overcoming oppressive power dynamics. Sam and Kade's clashing wills represent the fight for independence and power in a patriarchal society. Sam ultimately demonstrates a technophilic mindset by embracing technology as a means for emancipation, implying a move away from traditional patriarchal institutions and towards the reclaiming of agency. By stressing the transformative possibilities of adopting technologies within a patriarchal culture, this representation of female empowerment by technological skill presents a counter voice to established gender standards. These women were not just simple women; they are techno females and they use technology to defend themselves, they are technophilic.

Furthermore, Sam the main character, faced with a similar dilemma in relation to an undercover assignment involving this technology. Her unwillingness to take part is consistent with Donna Haraway's idea of cyborg subjectivity, which emphasizes defiance of social norms and expectations. Sam's position challenges traditional ideas of identity influenced by ethnicity, sexuality, and gender and emphasizes her power in setting her moral boundaries in the face of outside influences (66). The narrative of the novel says that,

Her fingers found her slimline in her boot, tripped the emergency uplink sequence. Buffered data pulsed out instantly at emergency power... (Naam 38)

It highlights encapsulates a moment of technologically enabled autonomy and self-preservation, positioning the female character as a distinctly tech-savvy agent of resistance. Her ability to discreetly store and deploy advanced communication technology reflects a strategic internalization of digital tools, suggesting that her body is no longer a passive or vulnerable site but rather an integrated node of technological agency. This seamless interaction with technology marks a departure from traditional, analog forms of resistance and illustrates the evolving nature of feminist subjectivity in posthuman landscapes.

From a theoretical standpoint, this scenario aligns with Donna Haraway's cyborg theory, wherein the fusion of human and machine challenges fixed binaries particularly those that render women as passive, biological, and non-technological beings. By embedding survival technology into her physical being, the character

asserts control over both space and narrative, resisting the technopatriarchal systems that seek to monitor and contain her. Her technological literacy becomes a form of embodied resistance, enabling her to reclaim power within a system designed for her erasure. Moreover, such an act can be read through the lens of feminist technofuturism, where the female subject no longer seeks escape through traditional means but instead weaponizes digital systems for liberation and defense, redefining empowerment through technological mastery. Sam, a female character in this science fiction book, violates social standards by refusing to comply with pressure to use mind-control technology to carry out immoral acts. For instance, Sam refuses to compromise her ideals and communicates her reluctance clearly when asked to take part in an undercover mission. She is fully aware of the use of technology because she is techsavvy woman. She maintains her ground and asserts her own ethical principles in the face of coercion. This disobedience demonstrates her agency in choosing what is consistent with her ideals, going beyond gender-specific norms. She is technophilic woman and she wants to use technology for the betterment of other, in addition to this by using this technology she wants to become independent; she does not want to misuse technology. Furthermore, Sam's unwillingness to compromise her ideas, as well as her explicit articulation of her hesitation to participate in an illegal assignment, demonstrates her agency and values of ethics, which transcend gender stereotypes. Her technological abilities enable her to stand firm and declare her ethical viewpoint in the context of compulsion, displaying her agency in selecting what is consistent with her principles. This disobedience is a type of resistance to technopatriarchy because Sam uses technology for the benefit of others females and her own independence rather than for its misuse. In this context, Sam exemplifies Cohen's concept of feminine monstrosity, in which her acceptance of technology and resistance of technopatriarchy reconfigure her identity in a technologically driven society. Sam opposes being limited to traditional femininity by asserting her diverse individuality and resisting the systems that want to marginalize her.

Moreover, Cohen's thesis of the monstrous-feminine advocates the concept of female positive monstrosity, in which women who embrace unique or monstrous traits resist societal judgments based only on their physical appearance (205). Female positive monstrosity, like Sam, use technology to validate their identities beyond traditional descriptors, disrupting male-dominated structures. Their disobedience and

techsavvy abilities allow them to reject technopatriarchy and remake themselves, inspiring other females to recognize their own talents. The researcher observed female monstrosity as good rather than negative which helps the researcher to appreciate women's resistance and strength in the face of repressive structures, emphasizing their bravery and inventiveness in taking advantage of technology to achieve a more just society. Researcher also observes the concept of sisterhood in these women. Positive monstrosity thus emerges as a sign of defiance and metamorphosis, opposing old conventions while fighting for women's autonomy and agency. To move further Wats said about Sam that,

She'd become something like the thing she hated. She'd stared into the abyss, and it had transformed her. To destroy evil, she'd become it (Naam 40).

The given lines from the novel can be related to Haraway claims that people view cyborgs as boundary-crossers who question the concept of the Other and break social conventions. This is consistent with BaukjePrins' theory, which holds that marginalized women might awaken their rebellious impulses by accepting cyborg aspects (36). Haraway's thesis of technophilic women, who utilize technology to challenge gender conventions and show their independence, is reflected in the novel's character's acceptance of technology (361). The character exhibits bravery in defying societal conventions and accepting a new identity made possible by technology, even though she acknowledges that she has changed into somebody she once hated. The difficulties women encounter in claiming agency and self-determination within social limits are highlighted by this contrast between bravery and the idea of monstrosity. These women take on the persona of techno females, utilizing technology to stand up against oppressive powers and declare their independence.

To move further in this novel the narrative of the novel tells the story of Ana and Sam. Ana and Sam's revolt against technopatriarchy is depicted as a significant and complex struggle against the oppressive control exerted by male authority figures using advanced technology. In this context, Ana's abuse by the prophet, who utilizes mind-altering viruses, medication, and implanted chips, serves as a stark representation of how technology can be weaponized to subjugate women. Despite her initial resistance, Ana is forced into submission through horrific abuse, highlighting the brutal efficiency of such a system in quelling dissent. On the other

hand, Sam's role in this narrative brings a glimmer of hope and resistance. Her actions to comfort protect, and support Ana are not just acts of personal compassion but also political statements against the prevailing technopatriarchy. By using her technological knowledge to aid Ana, Sam embodies a form of resistance that challenges the very foundation of the oppressive system. This revolt against technopatriarchy is as intense as the oppression itself, signifying a powerful backlash against systemic injustices. The narrative demonstrates how the fight against such deeply ingrained structures requires both emotional and technological empowerment. Furthermore, the term technophilic monster as applied to Sam and Ana differs from traditional notions of monstrosity, which are often negative and denote something to be feared or reviled.

In this context, the term is reclaimed and refined. Technophilic monstrosity highlights the positive aspects of women who embrace technology not to conform to societal expectations but to subvert and challenge them. Unlike the negative connotations associated with monstrosity, this positive monstrosity celebrates women's defiance of conventional norms and their use of technology as a tool for liberation. Here the concept of sisterhood is also present, these women were suffering due to technopatriarchy but when they start resistance against this system, they start helping each other. Patriarchal society considers them as ugly or monstrous, but in my opinion, they represent a positive monstrosity. They exhibit a strong sense of sisterhood and solidarity by using their strength and defiance to fight for one another as well as for themselves. They become strength for other females and try to empower each other. Sam's and Ana's actions exemplify this concept as they connect their technological skills to fight against their oppressors and reclaim their autonomy. In addition to this Cohen's perspectives on monstrosity provide a useful framework for understanding these dynamics. He posits that monsters are projections of societal concerns and anxieties (21). In the case of Ana and Sam, their resistance against technopatriarchy embodies societal fears of women who refuse to be controlled and who instead use technology to assert their independence. This positive monstrosity challenges the patriarchal status quo by showing that what is deemed monstrous by society can be a source of strength and empowerment for women.

Similarly, Rosi Braidotti's concept of monstrous femininity further supports this narrative. It honors the resistance of women against oppressive structures and their refusal to conform to societal norms. Ana's and Sam's stories are aligned with Braidotti's ideas as they depict women who, despite their technical prowess, are marginalized and oppressed but still find ways to resist (32). Sam's nurturing and protective actions towards Ana, coupled with her technological defiance, illustrate a nurturing form of monstrosity that is empowering rather than terrifying. In this scenario the revolt against technopatriarchy as depicted in the story of Ana and Sam is a powerful testament to the resilience and strength of women who attach technology to fight oppression. The concept of female positive monstrosity redefines traditional notions of monstrosity, celebrating women's defiance and their use of technology as a tool for empowerment. This narrative not only highlights the need to combat technopatriarchy but also showcases the potential of technological advancements to be used for liberation rather than oppression. Through their struggles and triumphs, Ana and Sam offer a compelling critique of gendered power dynamics in technological domains and a hopeful vision of resistance and empowerment.

Furthermore, Bell Hooks is arguing that women are being trained to act in ways that reinforce sexist beliefs by society, which forces them to compete with one another rather than cooperate. According to her, now women identify and alter these practices now they start practicing relationship of sisterhood. This shift entails a greater dedication to feminism the struggle against oppression and the development of female solidarity. The goal is to change the way women think and behave in order to foster a more cohesive and encouraging group (29). Moving further narrative tells us Sam and other women try to escape from that place. They were helping each other for this and this thing show the concept of sisterhood between them. On their way they were attacked by some males. They attacked these women because they think they are techsavvy if they will get free, they start using technology against us but infact these women were using technology to defend each other. In addition to this they were also thinking about innocent kids because they were also suffering due to technopatriarchy. When these women attacked, the narrative told us that Sam,

She reached up with her left hand, grabbed the man above her by the hair, used it to pull him down and herself up, jammed the foot-long glass shard into

the underside of his jaw – all the way up into his head – as she came up to her feet... (Naam 278).

These lines depict how Sam fights against technopatriarchy. She was not afraid because she is not a simple woman, she is a techsavvy. These women realized one thing that if they want to survive in this system, so they should have full command on technology. Similarly, Sam stands out as a powerful example of a female idol that defies social expectations and upends conventional roles. Sam's fight with her assailants is a powerful illustration of her unwillingness to allow herself to be mistreated, using her technological prowess and physical toughness to fight against injustice. According to Cohen's notion of monstrosity, monsters are distinguished by their refusal to fit into any one category and by their refusal to conform to social norms (168). This concept is demonstrated by Sam, who rejects social standards by fighting back strongly and refuses to give in to violence. This act of disobedience is a prime example of feminine monstrosity, a concept in which women transcend preconceptions and demonstrate their agency. The dystopian society of *Nexus* exemplifies the technopatriarchy, a system in which technology promotes patriarchal power structures. Sam, on the other hand, challenges this idea by applying technology as an instrument of resistance as opposed to submission because of her tech-savvy personality. Her capacity for adaptability and her use of technology weaponry highlights the possibility of empowerment in a cruel and crumbling world. A group of attackers attacked Sam and other women, while they were traveling but she started resistance against them. She used glass shards and advanced technological weapons to get rid of them.

Sam's glass shard represents the coming together of technology progress and human resourcefulness in an environment of hardship. It stands for her resistance to oppression and her will to stand up for other women who have experienced similar tragedies as well as herself. Sam challenges conventional notions of femininity in this way, imitating a kind of female monstrosity that questions the status system and motivates others to oppose. While fighting with their enemies one of her fellows got injured. Sam did not leave her fellow; even she also helped other women to escape from that place. She was playing the role of a monstrosity. Technopatriarchy considered Sam a monster because she was fighting back with them by using

technological weapons. She was not afraid of these technopatriarchy. In the face of danger and gunfire, Sam, Feng, and Su-Yong Shu collaborate to safeguard and tend to the wounded female fellow. In this scenario, technology is vital. She uses the latest medical supplies to cure her serious injuries, get rid of the bugs that were planted on them, and make sure they're safe. Sam's use of a field medical kit from the Chinese Special Forces, complete with growth hormones and an anti-burn respirator, demonstrates how technology is incorporated into their survival strategies. The section emphasizes themes of perseverance, cooperation, and the characters' will to conquer challenges by combining medical science with calculated risk-taking. Technology helps them survive in the face of impending threats and provides vital medical care as they make their way through the hazardous circumstances. To move further the novel story tells us once Sam was captured by them and they arrested her. The narrative describes Sam start thinking that,

I'm in a car with the enemies I was trained to fight, she realized (Naam 289).

This line shows that Sam shows a sense of struggle and disbelief that is similar to the ontological liminality that monster theory analyst Jeffrey Jerome Cohen has spoken about. Cohen contends that in times of crisis, monsters frequently appear, erasing moral boundaries and fostering doubt (21). The protagonist of the novel struggles with the idea that she had been taught to fight; at times she does not have weapons but still she has to fight for herself. This situation reflects the concept of ontological liminality by illuminating her internal conflict and the unclear nature of her surroundings. Moreover, Cohen's concept of female monstrosity is reflected in the protagonist's reflections on identity and agency. Her shifting loyalty and uncertain future demonstrate how she questions traditional norms of gender and power relations. She embodies the promise of a techsavvy woman who struggles for other women as well as herself, despite her difficulties, by showing bravery and resilience. Within Cohen's theoretical framework, researchers can analyze this representation of female monstrosity and learn more about broader societal dynamics. The examination of how stories affect people's conceptions of identity, power, and resistance is encouraged by this analysis, especially in turbulent times. The protagonist's tech-savvy personality also gives her a new dimension, demonstrating how she can use technology to further her goals of justice and women's empowerment. The line that,

Her sight came alive with structural elements, power lines, data lines, possible ingress and egress through doors, windows, weak spots in the walls (Naam 9)

It shows how the female character uses advanced technology to see and understand her surroundings in great detail. This enhanced vision likely through augmented reality allows her to identify weak spots, entry and exit points, and hidden systems within a space. It gives her a strong advantage in dangerous situations, proving that she is not just surviving but thinking ahead, planning, and protecting herself with the help of technology.

This moment reflects the idea of female positive monstrosity, where women who use technology in powerful ways are seen as different or threatening but in a good way. According to Jeffrey Jerome Cohen, monsters often represent people who do not follow society's rules. In this case, the woman becomes a “positive monster” because she breaks away from the traditional image of a passive, helpless female. Instead, she uses her tech-savvy skills to fight for her rights and freedom.

Her ability to use technology to “see through” structures symbolizes how women today are learning to navigate and challenge systems that once tried to control them. Rather than being marginalized, these women now use tools like surveillance, data analysis, and digital awareness to take back control. This shows how technological knowledge empowers women, allowing them to resist domination and fight back in smart, strategic ways.

However, Sam was in trouble, but her fellows came to help her; people from the high authority captured her because they wanted to have some experience with her. In addition to this, she was well aware of the use of Nexus 5. They wanted to utilize her knowledge for their benefit, but she did not want to do anything harmful to anybody because, due to their wrong use, they killed several innocent females and kids. She considers technology technophilic because it also protects her and her female fellows, but due to the misuse of technology by the patriarchy, they lost women's and kids' lives. Thought out in this novel, it was clear that these women were not just simple females; they were techsavvy, and they learned more about technology when they were marginalized by technopatriarchy. With time, they realized that if they wanted to get rid of technopatriarchy, they had to use advanced

technology to protect themselves. In addition to this Sam became a leader of these marginalized females, she thought that,

I want to protect them, Sam thought to herself. Above all I want to keep them safe (Naam 301).

This line reveals Sam's intention that she wants to do something for marginalized females. Sam, a former ERD agent, seeks comfort from a tragic experience in a Buddhist monastery in Thailand. With the nuns' help and meditation, she starts to recover both psychologically and physically. Sam begins to reflect on her life's purpose and her past while she heals. She understands that she can utilize her newfound identity and abilities to benefit others, particularly young people like Mai who were harmed by the ERD. Sam uses technology to change into a positive force and uses her skills to look out for and take care of other people. Moreover narrative tells about the female character that,

Face printing code identified them, used her tactical contacts to superimpose softly glowing names, ages, and threat levels beside their faces in her field of view (Naam 9)

It shows how Sam uses advanced technology specifically AR (augmented reality) contact lenses to assess her surroundings and identify possible threats. This technology gives her the ability to make quick decisions in dangerous situations, showing that she is not just reacting but actively in control. By using tools like face recognition and data display, she becomes a strong and aware figure who is difficult to deceive or overpower.

Through this use of technology, Sam represents what Donna Haraway calls cyborgs a person who is part human and part machine. This idea challenges traditional roles where women were seen as weak or passive. Instead, Sam uses technology to become powerful, capable, and independent. Her skills make her tech-savvy and prove that women today cannot be easily controlled or pushed aside. They have learned to use the same tools once used against them like surveillance and data tracking for their own protection and resistance. Sam's example shows how female empowerment in modern stories often comes through mastering technology and turning it into a tool for survival and freedom.

With the help of her technophilic ideas and abilities, Sam transforms into an ally and protector who uses advanced technology to keep women safe and teach women how to use it. Cohen's view of feminine monstrosity is consistent with this portrayal of Sam. Like demons, she embraces her dual identity as a techsavvy lady and a protector while refusing to fit within traditional norms (21). Sam represents a female positive monstrosity because she became a monster against technopatriarchy and she rejected the patriarchal system and utilizing technology for good. She was viewed as a monster by the technopatriarchy because she bravely fought and scared them. Sam's narrative demonstrates how techsavvy women may oppose repressive structures and promote constructive change. They become agents of progress and struggle against injustice by their reluctance to fit in and their use of technology for empowerment. In this novel Sam said to Shu that

The abilities of a properly trained human mind never ceased to amaze her, even now (Naam 324).

This line resonates deeply with Ray Kurzweil's technophilic perspective, which envisions a future where technology enhances human potential. Sam shares this vision, believing that advanced technology can empower women and improve their lives. Moreover, Donna Haraway's concept of the cyborg, which blurs the lines between technology and humanity, parallels the protagonist's awe of the human intellect. Haraway's cyborg is a fusion of human and machine, challenging traditional boundaries and highlighting the interplay between identity and technology (32). Sam's commitment to helping women escape the technopatriarchy inspires others to join her cause. Among them is Shu, a Chinese scientist who opposes the negative use of brain chips by male scientists, which turn women into unwitting spies. Despite numerous challenges, these women bravely resist the oppressive system, demonstrating resilience and solidarity. Their fight against technopatriarchy involves using advanced technology to their advantage, such as commandeering helicopters from their adversaries. They showcase their skills and determination by utilizing sophisticated technological weapons, including stealth attack helicopters. Shu's collaboration with monks at the mountain monastery in Ananda illustrates the merging of diverse skills and technologies. The narrative of the novel says that,

Sam integrates physical training with enhanced muscle memory and coordination, showcasing cybernetic enhancement for self-defense (Naam 21).

It exemplifies how technologically empowered women are reshaping traditional methods of resistance. Rather than relying solely on conventional physical training or outdated defense mechanisms, Sam combines bodily discipline with advanced cybernetic technologies demonstrating a shift toward a tech-savvy form of self-empowerment. This transformation aligns with Donna Haraway's cyborg theory, wherein the merging of human and machine creates a hybrid identity that defies patriarchal norms and reclaims agency through technological means. Moreover, Sam's actions also challenge the historical marginalization of women in technological domains, signaling a conscious departure from older, passive survival tactics toward active, high-tech resistance. As a posthuman subject, she embodies Rosi Braidotti's vision of a technologically adaptive female, who navigates power structures by mastering the very tools once used to control her. In the context of Cohen's theory of monstrosity, Sam's enhanced body becomes a site of cultural anxiety, as her resistance repositions her as a threat to the dominant technopatriarchal order. Her ability to integrate cybernetic systems for self-defense marks a new era of feminist resistance where technological literacy and innovation become central to survival, empowerment, and subversion. These tech-savvy women no longer accept their assigned roles; instead, they reconfigure both their identities and strategies, using technology to dismantle the structures that once oppressed them.

In addition to this, these women can be seen as technophilic because they embrace and utilize technology to challenge and overturn patriarchal structures. Technophilic women are those who see technology as a tool for empowerment and liberation (Haraway 32). When a researcher describes them as technophilic monsters, the researcher is using monsters in a positive light, contrary to its usual negative connotation. In this context, monstrosity signifies their extraordinary abilities and courage in defying societal norms and expectations. Furthermore, technophilic representation refers to the depiction of characters or individuals who are enthusiastic about and proficient in using technology to achieve their goals. By calling these women technophilic monsters, the researcher highlights their unique and powerful fusion of human intellect and technological prowess, which sets them apart from the

traditional, negative notion of monstrosity. They are not monstrous in a destructive sense but are formidable in their capability to connect technology for positive change. The portrayal of Sam in *Nexus* with her genetically and technologically enhanced body epitomizes the emergence of tech-savvy female resistance within a patriarchal and surveillance-driven order. The line,

She had the better technology. Fourth-generation posthuman genetics gave her nerves like quicksilver, muscles like corded titanium (Naam 39).

These lines underscore how women like Sam have strategically embraced advanced technologies not only for survival but for combat, agency, and empowerment. These women can no longer be marginalized or rendered invisible, as their technological fluency has transformed them into active resisters of technopatriarchal control. Their mastery of tools such as nanotech, genetic modification, and cybernetic augmentation signals a decisive shift from being objects of control to agents of disruption. Drawing from Donna Haraway's cyborg theory, these women embody a hybrid identity that defies essentialist categories and subverts traditional gender hierarchies. They understand the power of technological knowledge and deploy it with precision, turning gadgets and enhancements into weapons of liberation. In this way, their tech-savviness becomes a form of feminist resistance, enabling them to dismantle systems of surveillance, dominance, and exclusion from within. By refusing to remain technologically disenfranchised, they rewrite the rules of power, proving that informed, technologically empowered women can no longer be contained or marginalized.

From a technophilic standpoint, Shu's desire to combine her scientific background with conventional training techniques exemplifies the creative ways in which women can take charge of their own lives. They used technology and a variety of skills to achieve amazing achievements, defying expectations and resisting the hold of technocapitalism. The narrative of the novel shows technophilic women becoming agents of positive change and representing a monstrous woman that is pro-woman. They assert their agency in a world controlled by men by working together and being resilient in the face of prevailing technopatriarchal systems.

4.2.1 Conclusion

In conclusion, the research demonstrates that techsavvy women are terrifying opponents in a technopatriarchal society. Despite being marginalized and suffering severe mistreatment, including sexual, physical, and psychological assault, they refuse to accept their plight and fight back against the oppressive regime. The science fiction narrative reveals how male scientists create brain-manipulating chips intended for national benefit but instead use them to subjugate and exploit women, stripping them of their rights and autonomy. These women, however, are not passive victims; they are knowledgeable about technology and recognize its potential misuse. They educate other women, encouraging them to use technology to challenge technopatriarchy. These women adopt a technophilic perspective, believing that advanced technology can secure their lives and help resist illegal practices. In a telling moment at the novel's end, Rangan remarks, "Oh, this bitch is good" (44), reluctantly acknowledging the protagonist's skills and the positive use of technology to combat injustice. This statement subtly challenges patriarchal norms by recognizing the protagonist's power and competence.

Furthermore, the protagonist leads a group of techsavvy women who strategically employ technology to resist and eventually liberate themselves from technopatriarchy's grip. These women view technology as a savior, understanding that fighting back with technological means is essential for freedom from technopatriarchy. Naam critiques unchecked technological advancement, highlighting the necessity for female empowerment and the risks of exploitation. The novel presents these women as good monsters who fight against injustice, transforming the notion of monstrosity into a symbol of strength and resistance. Moreover, the revolt against technopatriarchy rises to functional oppression by directly challenging and undermining the systems designed to control and exploit women. The term positive monstrosity is used to celebrate the women's resilience and strength, as they turn the concept of monstrosity on its head, using it to describe their empowerment rather than something negative. Technophilic representation means viewing technology as a beneficial and empowering tool. These women are depicted as technophilic monsters, a term that redefines monstrosity in a positive light, contrasting with the traditionally negative connotations of the word.

In summary, *Nexus* tells a compelling story of women who embrace technology as a force for good, using it to resist oppression, inspire others to stand against injustice, and promote equality and sisterhood. Amidst structural oppression, the novel emphasizes courage, empowerment, and the transformative potential of technology.

CHAPTER 5

CONCLUSION

5.1 Conclusion

This study delved deeply into the intricate interplay between technology, gender, and power, as portrayed in *Before She Sleeps* by Bina Shah and *Nexus* by Ramez Naam two science fiction novels that are set in vastly different cultural and socio-political environments. By employing qualitative textual analysis and drawing from the theoretical frameworks of Donna Haraway, Rosi Braidotti, and Jeffrey Jerome Cohen, the research examined the multifaceted concept of technopatriarchy. Technopatriarchy captures the intersection of patriarchal systems and technological advancements, illustrating how these forces collectively marginalize women. The study also explored how female characters resist these oppressive structures and reclaim their agency through innovative, technological, and collective strategies.

Through a detailed analysis of the narratives, the study revealed that *Before She Sleeps* and *Nexus* both depict the dual nature of technology as a force for both empowerment and systemic oppression. In *Before She Sleeps*, women in Green City are subjected to intense surveillance and reproductive control within a technopatriarchal regime that reduces them to tools for societal sustainability. Their value is tied solely to their reproductive capabilities, highlighting the systemic dehumanization and commodification of women under such regimes. Similarly, in *Nexus*, women are systematically excluded from technological advancements, which are tightly controlled by patriarchal institutions. Those who attempt to master or repurpose these technologies are ostracized or labeled as threats, underscoring how patriarchal systems adapt to use technology as a tool for maintaining traditional power hierarchies. These narratives illustrate the enduring resilience of patriarchy, even in technologically advanced societies, where it shifts and evolves to exploit emerging tools for its benefit.

The study further illuminated how female protagonists in these novels resist technopatriarchal oppression through a combination of creativity, solidarity, and the strategic use of technology. In *Before She Sleeps*, the women establish Panah, a clandestine sanctuary that provides them with a space to collectively resist their

oppressors. This act of rebellion, rooted in mutual protection and defiance, transforms them into figures of empowerment rather than victims. Cohen's theory of monstrosity becomes relevant here, as the women reclaim their "monstrous" identities imposed upon them by patriarchal systems as sources of strength. In *Nexus*, Sam and her allies defy the control of technopatriarchal systems by repurposing the very technologies designed to subjugate them. Their ability to wield these tools for liberation blurs the boundary between human and machine, aligning closely with Haraway's cyborg metaphor. This metaphor encapsulates their resistance, as they merge human ingenuity with technological mastery to challenge the systems designed to suppress them.

Ultimately, the findings underscore that resistance in both novels is deeply rooted in collective action, sisterhood, and the strategic use of technology. The creation of Panah in *Before She Sleeps* exemplifies the power of community as a means of survival and defiance, while Sam's technological ingenuity in *Nexus* highlights the potential of individuals to subvert oppressive systems through technological expertise. The study also revealed that both texts actively redefine traditional gender roles, presenting female characters who defy societal expectations and transform fears of their empowerment into sources of inspiration and strength. These portrayals resonate with Cohen's and Braidotti's posthumanist perspectives, demonstrating how marginalized individuals can transcend repressive norms by embracing hybrid identities that challenge traditional binaries.

By examining the nuanced portrayal of female resistance and empowerment, this study contributes to a broader understanding of the interplay between gender, technology, and power. It highlights how speculative fiction can serve as a critical lens for understanding real-world issues, offering a narrative space where alternative possibilities for empowerment and justice are envisioned.

5.2 Findings

These two science fiction novels, set against the backdrop of vastly different cultural and socio-political environments, serve as poignant explorations of the ways in which technology intersects with patriarchal systems to shape and often constrain women's lives. Through the application of qualitative textual analysis and a multidisciplinary theoretical framework grounded in the works of Donna Haraway,

Rosi Braidotti, and Jeffrey Jerome Cohen, this research sought to uncover the multifaceted dynamics of technopatriarchy. It examined how patriarchal structures leverage technology to perpetuate control and marginalization, while also exploring how female characters navigate, resist, and ultimately subvert these oppressive frameworks through innovative, technological, and collective strategies.

The analysis of *Before She Sleeps* and *Nexus* revealed the dual and often contradictory nature of technology. On one hand, it acts as an enabler of empowerment, offering tools for resistance and agency. On the other hand, it functions as a mechanism of systemic oppression, reinforcing and even intensifying existing power hierarchies. In *Before She Sleeps*, women in the dystopian Green City are subjected to a technopatriarchal regime that wields technology as an instrument of surveillance, reproductive control, and societal subjugation. Women's identities are reduced to their biological functions, with their autonomy stripped away in service of societal sustainability. The pervasive use of technology amplifies patriarchal control, rendering women's bodies and lives tools for the preservation of a system that oppresses them. Similarly, in *Nexus*, technology is monopolized by patriarchal systems that either exclude women from its benefits or demonize those who master it. Women who attempt to engage with or repurpose these technologies are branded as threats, underscoring how deeply ingrained patriarchal biases adapt to emerging advancements. These narratives collectively underscore the adaptability of patriarchy, demonstrating its ability to exploit even the most progressive tools to maintain its dominance.

Similarly, in *Nexus*, women like Sam and Samantha Cataranes are subjected to an intrusive technopatriarchal society in which advanced technology, like as facial recognition, watch and regulate their every move. This constant observation deprives them of independence, resulting in a power imbalance in which men weaponize technology to maintain authority. Similarly, in *Before She Sleeps*, women are obliged to conform to Green City's technopatriarchal society. Sabine, Rupa, and Fairuza lack independence and have limited access to technology, while their lives are micromanaged by a system meant to stifle female autonomy. However, the scope of marginalization in both novels varies. In *Nexus*, women were restricted to learn to use technology, whereas in *Before She Sleeps*, the narrative broadens to demonstrate how

women without prior technological knowledge discover different ways to regain agency. In both cases, women are unified in their worry that technology used by males would intensify their oppression, but they resist this through persistence and togetherness.

Furthermore, the study also illuminated the creative and strategic ways in which female protagonists resist technopatriarchal oppression. In *Before She Sleeps*, the establishment of Panah a hidden sanctuary for women symbolizes a powerful act of defiance and solidarity. Within this space, women come together to protect one another, forming a network of mutual support and resistance. This collective action directly challenges the technopatriarchal regime, showcasing the strength that emerges from shared struggle and sisterhood. The concept of Panah also resonates with Jeffrey Jerome Cohen's theory of monstrosity. By framing the women's defiance as "monstrous" within the context of the patriarchal regime, the narrative reclaims this label as a source of empowerment. The women's perceived monstrosity is transformed into a radical reimagining of identity, where they embrace their defiance as a means to challenge and disrupt oppressive systems.

In *Nexus*, the resistance takes on a more technological dimension, as Sam and her allies leverage the very tools designed to oppress them to reclaim their agency. Their mastery of *Nexus* technology, which enables cognitive and emotional connection, exemplifies the potential for subversion and empowerment through innovation. This act of technological reclamation aligns closely with Donna Haraway's cyborg metaphor, which emphasizes the blurring of boundaries between human and machine as a site of resistance and transformation. By embodying the cyborg identity, Sam and her allies disrupt traditional notions of humanity and technology, using their hybrid identities to challenge the patriarchal systems that seek to control them. Their resistance also underscores the potential for technology to be repurposed as a liberatory tool, provided it is wielded with intention and collective purpose. Sam exemplifies resistance in *Nexus* by mastering technology and challenging technopatriarchal rule. She transforms from a passive victim to an active force for change, utilizing her technophilic abilities to protect and educate other women. Her path demonstrates that technology, while first used to restrict underprivileged women, can be repurposed to empower them. Her efforts reflect a

greater shift in power dynamics, as women learn to outmaneuver their oppressors by employing the very instruments designed to silence them. Rangan's statement, Oh, this bitch is good, is noteworthy here because it expresses grudging admiration for Sam's cunning and perseverance.

However, the resistance takes on a more localized and collective shape in *Before She Sleeps*. Women like Sabine, Rupa, Ilona, and Lin establish Panah, a secret haven that provides security and liberation from the repressive structure of Green City. The second generation of women aggressively opposes the system's control since they are conscious of their situation, but previous generations, such as Rupa's mother, give in to its influence. One aspect of their struggle that sets them apart is their solidarity. They reinterpret what it means to be strong in a technopatriarchal society by uniting into a sisterhood that provides emotional and physical support to one another. Instead of being portrayed as ugly or dangerous, their ugliness is reframed as a positive monstrosity that displays their humanity and empowerment.

Furthermore, the findings revealed that resistance in both novels is deeply rooted in the interplay of collective action, sisterhood, and technological mastery. In *Before She Sleeps*, Panah exemplifies the power of community as a vehicle for survival and defiance. The women's shared struggles and mutual support not only enable them to resist oppression but also redefine their identities as agents of change. In *Nexus*, Sam's ability to wield technology disrupts patriarchal control, illustrating how individuals can harness innovation to transcend systemic constraints. Together, these narratives challenge traditional gender roles, portraying women as active agents who transform societal fears into sources of empowerment. This redefinition of gender aligns with the posthumanist perspectives of Cohen and Braidotti, who advocate for the reimagining of marginalized identities as sites of strength and resistance.

In sum, this study underscores the critical role of speculative fiction in examining the complex intersections of gender, technology, and power. By presenting nuanced portrayals of female resistance and empowerment, *Before She Sleeps* and *Nexus* offer profound insights into the ways in which marginalized individuals can navigate and challenge repressive systems. These narratives not only critique existing societal structures but also envision alternative possibilities for justice, agency, and

collective liberation, making them invaluable contributions to the broader discourse on technopatriarchy and resistance.

In addition to this, through qualitative textual analysis, enriched by theoretical perspectives from Donna Haraway, Rosi Braidotti, and Jeffrey Jerome Cohen, this research unraveled the nuanced dynamics of technopatriarchy, highlighting how oppressive systems evolve and adapt to reinforce their dominance using technology. At the same time, it illustrated how resistance emerges through the innovative and collective efforts of women protagonists, as they navigate these complex structures to assert their power and agency.

The analysis revealed that both *Before She Sleeps* and *Nexus* illustrate the dual and often paradoxical nature of technology: as a tool for empowerment and a mechanism of systemic oppression. In *Before She Sleeps*, the dystopian society of Green City operates under a technopatriarchal regime where technology is weaponized to control women's reproductive abilities, monitor their movements, and enforce strict societal roles. The oppressive use of advanced technology highlights its potential to amplify patriarchal norms, reducing women's identities to their biological functions and stripping away their autonomy. The narrative exposes how deeply ingrained power structures co-opt technological progress to sustain systemic inequality, ensuring that women remain subservient in the guise of maintaining societal balance. Similarly, in *Nexus*, patriarchal systems dominate access to and control over groundbreaking technologies. Women who attempt to engage with or master these innovations are ostracized, vilified, or systematically excluded, reflecting a global pattern of gendered technological gate keeping. By monopolizing technological advancements, patriarchal systems reinforce the narrative that technology is inherently a male domain, thus marginalizing women and stifling their potential contributions. Both novels emphasize that patriarchal oppression is not static but highly adaptive, exploiting emerging technologies to maintain its relevance and power.

This study also illuminated the innovative strategies employed by female protagonists to resist and subvert these oppressive systems. In *Before She Sleeps*, the creation of Panah, a clandestine sanctuary for women, serves as a symbol of collective defiance against the technopatriarchal regime. Within this hidden refuge, women band

together in solidarity, protecting one another from societal control and reclaiming their autonomy. The concept of Panah resonates with Jeffrey Jerome Cohen's theory of monstrosity, which reframes the patriarchal perception of these women as "monstrous" into a source of strength and resistance. By embracing their supposed monstrosity, the women challenge societal norms, transforming their defiance into a powerful form of empowerment. Panah becomes a space where women redefine their identities, not as passive victims but as active agents capable of envisioning and creating alternatives to patriarchal dominance.

In *Nexus*, resistance takes a more technological form, as Sam and her allies master the very tools designed to oppress them, turning them into instruments of liberation. The novel highlights how technological proficiency becomes a critical site of power, allowing marginalized individuals to challenge systemic inequality. Sam's ability to wield Nexus technology, which enables cognitive and emotional connectivity, exemplifies the potential for innovation to disrupt oppressive systems. This aligns with Donna Haraway's cyborg metaphor, which envisions the merging of human and machine as a site of resistance and transformation. By embracing their hybrid identities, Sam and her allies blur the boundaries between humanity and technology, challenging traditional notions of identity and reclaiming agency in the process. Their actions underscore the importance of reclaiming technological spaces as sites of empowerment, demonstrating that even within systems designed to oppress, there exists the potential for subversion and liberation.

Furthermore, this research revealed that the resistance portrayed in these novels is deeply rooted in collective action, sisterhood, and technological ingenuity. In *Before She Sleeps*, the women of Panah exemplify the strength that arises from communal solidarity. By uniting their efforts and pooling their resources, they create a network of mutual support that not only ensures their survival but also empowers them to challenge the societal structures that oppress them. The sanctuary they build is not just a physical refuge but a symbolic space of resistance, where traditional gender roles are subverted, and women reclaim their power. In *Nexus*, Sam's resistance is similarly rooted in collective action, as she collaborates with others to challenge the monopolization of technology by patriarchal systems. Together, these narratives highlight the transformative potential of collective resistance, showcasing

how solidarity and shared purpose can disrupt even the most entrenched power structures.

Moreover, both novels challenge traditional gender roles and societal norms by portraying women as active agents of change who transform fear into strength. The reimagining of female characters as “positive monsters” aligns with the posthumanist perspectives of Cohen and Braidotti, who advocate for the redefinition of marginalized identities as sites of empowerment. In both *Before She Sleeps* and *Nexus*, women navigate and transcend the limitations imposed on them, using their ingenuity, resilience, and solidarity to resist oppression and envision alternative futures. These portrayals not only critique existing societal structures but also offer a hopeful vision of what resistance and empowerment can look like in the face of systemic inequality. Furthermore, the term technophilic monster as applied to Sam and Ana differs from traditional notions of monstrosity, which are often negative and denote something to be feared or reviled. In this context, the term is reclaimed and refined. Technophilic monstrosity highlights the positive aspects of women who embrace technology not to conform to societal expectations but to subvert and challenge them. Unlike the negative connotations associated with monstrosity, this positive monstrosity celebrates women's defiance of conventional norms and their use of technology as a tool for liberation.

To sum up, this study underscores the critical role of speculative fiction in exploring the intersections of gender, technology, and power. By presenting nuanced depictions of female resistance and empowerment, *Before She Sleeps* and *Nexus* contribute valuable insights into the ways in which marginalized individuals can navigate, resist, and ultimately transcend oppressive systems. These narratives highlight the dual nature of technology as both a tool of oppression and a means of liberation, emphasizing the importance of collective action, technological mastery, and solidarity in challenging and dismantling repressive power structures.

5.3 Recommendations for Future Research

Future studies should build upon this research by broadening the scope to examine how technopatriarchy operates in diverse cultural and literary contexts, particularly within non-Western speculative fiction. Analyzing works from a variety of cultural traditions can provide a more comprehensive understanding of the ways

gender, technology, and power intersect in societies shaped by different histories, ideologies, and technological trajectories. Comparative studies that juxtapose dystopian and utopian narratives across various literary traditions can offer a deeper exploration of how cultural contexts influence the representation of technological oppression and resistance. For example, contrasting depictions of technopatriarchy in African, South Asian, and East Asian speculative fiction could reveal region-specific strategies of resistance and empowerment, while highlighting the global dimensions of technological inequality.

Moreover, future research could extend beyond literary analysis to investigate real-world parallels, particularly in the context of emerging technologies such as artificial intelligence, biotechnology, and surveillance systems. These technologies are reshaping societal structures and have significant implications for gender dynamics, especially in non-Western contexts where cultural norms and technological advancements interact in complex and unique ways. For instance, in countries like Pakistan, the adoption of digital tools and innovations often reflects and reinforces patriarchal values, but it also creates spaces for potential subversion and empowerment. Examining how women and marginalized groups navigate these technological landscapes can yield valuable insights into the evolving nature of technopatriarchy and its global manifestations.

Additionally, interdisciplinary approaches that integrate feminist theory, science and technology studies, and postcolonial perspectives could enrich our understanding of how technology functions as both a tool of control and a medium of resistance. By exploring how emerging technologies shape gender roles in fields such as healthcare, education, and labor, researchers can uncover the broader societal implications of technopatriarchal systems. Studies focusing on the agency of women and non-binary individuals in technological design, innovation, and activism could also illuminate the transformative potential of inclusive technological practices. Such research would not only deepen our theoretical understanding but also offer practical strategies for challenging and dismantling technopatriarchal structures in the real world.

Finally, a focus on the voices and experiences of those most affected by technopatriarchy such as women in underrepresented communities, LGBTQ+

individuals, and activists can bring forth overlooked perspectives and shed light on grassroots resistance movements. Investigating how these groups use technology to challenge traditional power hierarchies and reclaim agency could provide powerful examples of resilience and innovation. By addressing these gaps, future studies can contribute to a richer and more inclusive discourse on the intersections of gender, technology, and power in both speculative fiction and lived realities.

In concluding notes, this research has demonstrated how speculative fiction, particularly *Before She Sleeps* and *Nexus*, provides a rich framework for understanding the intersections of gender, technology, and power. By portraying female characters who resist and redefine technopatriarchal systems, these novels challenge traditional gender norms and envision alternative possibilities for empowerment. Through their narratives, these works emphasize the transformative potential of technology and collective resistance in confronting systemic oppression. Ultimately, this study calls for a deeper engagement with speculative fiction as a critical lens for examining societal issues and fostering inclusive narratives. As Shah and Naam's works illustrate, the power of storytelling lies in its ability to inspire reflection and action, offering visions of a more equitable and just society.

WORKS CITED

- Alaimo, Stacy, and Susan Hekman, editors. *Material Feminisms*. Indiana University Press, 2008. e-book, DOI: 10.1080/08164640802680643, <https://iupress.org/9780253013606/material-feminisms>.
- Attebery, Brian, and Ursula K. Le Guin, editors. *The Norton Book of Science Fiction: North American Science Fiction, 1960–1990*. W.W. Norton & Company, 1997.
- Braidotti, Rosi. *Nomadic Theory: The Portable Rosi Braidotti*. Columbia University Press, 2012. Columbia University Press, 2012.
- Blade Runner*. Directed by Ridley Scott, performances by Harrison Ford, Rutger Hauer, and Sean Young, Warner Bros, 1982.
- Chakraborty, Sanjukta. "The Position of Women in Science Fiction." *Science Fiction Studies*, vol. 47, no. 3, 2020, pp. 355–370. DOI: 10.1080/25723618.2022.2106663.
- Clute, John, and Peter Nicholls, editors. *The Encyclopedia of Science Fiction*. St. Martin's Press, 1995.
- Cohen, Jeffrey Jerome. "Monster Culture (Seven Theses)." *Monster Theory: Reading Culture*, edited by Jeffrey Jerome Cohen, University of Minnesota Press, 1996, pp. 3–25.
- Conway, Daniel W. "Eschatological Technophobia: Cinematic Anticipations of the Singularity." *Religions*, vol. 15, no. 2, 2024, article 172. MDPI, <https://doi.org/10.3390/rel15020172>.
- Creed, Barbara. *The Monstrous - Feminine: Film, Feminism, Psychoanalysis*. Routledge, 1993.
- Cohen, Jeffrey Jerome. "Analysis of Jeffrey Jerome Cohen's Monster Culture." *IPL*, www.ipl.org/essay/Analysis-Of-Jeffrey-Jerome-Cohens-Monster-Culture-PJYJ35JK5U. Accessed 2 Nov. 2024.
- Campbell, B. "Phenomenology as Research Method." 1997. Victoria University, www.staff.vu.edu.au/syed/alrnnv/papers/bev.html. Accessed 30 June 2011.

- Campbell, Joseph. *The Masks of God: Primitive Mythology*. Penguin, 1969.
- Campbell, Norah, and Mike Saren. "Posthuman Biology." *Marketing Theory: A Student Text*, edited by Pauline Maclaran et al., SAGA Publication, 2010, pp. 152–77.
- Davis, Gabriel. *Mankind Is Machine: A Monstrous Posthuman Reading of Philip K. Dick's Selected Works*. MA thesis, East Tennessee State University, May 2023. <https://dc.etsu.edu/etd/4224>.
- "Egypt as a Test Case for Gender in Arabic Science Fiction." *SFRA Review*, 7 Feb. 2021, sfrareview.org/2021/02/07/egypt-as-a-test-case-for-gender-in-arabic-science-fiction/. Accessed 2 Nov. 2024.
- Gunn, James E., and Matthew Candelaria, editors. *Speculations on Speculation: Theories of Science Fiction*. Scarecrow Press, 2005.
- Gibson, William. *Neuromancer*. Ace Science Fiction Books, 1984.
- Haraway, Donna J. *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*. University of Minnesota Press, 2006.
- Haraway, Donna. *Simians, Cyborgs and Women: The Reinvention of Nature*. Free Association Press, 1990.
- Hassan, Ihab. "Prometheus as Performer: Toward a Postmodern Culture?" *Performance in Postmodern Culture*, edited by Michel Benamou and Charles Caramello, Coda Press, 1977.
- Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Science Fiction Criticism: An Anthology of Essential Writings*, edited by Rob Latham, Bloomsbury Academic, 2017, pp. 376–407. DOI: 10.5040/9781474242101.ch-028.
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.
- Kurzweil, Ray. *The Singularity Is Near: When Humans Transcend Biology*. Viking, 2005.
- Imasuen, Osasumwen Sofia. "Abjected Women and Feminine Subjectivity in Margaret Atwood's *The Handmaid's Tale* and Kate Chopin's *The*

- Awakening." *American Research Journal of English and Literature*, vol. 8, no. 1, 2022, pp. 47–51. DOI: 10.21694/2378-9026.22011.
- Melzer, Patricia. *Alien Constructions: Science Fiction and Feminist Thought*. University of Texas Press, 2006.
- Moravec, Hans. *Mind Children: The Future of Robot and Human Intelligence*. Harvard University Press, 1988.
- Nayar, Pramod K. *Posthumanism*. Polity Press, 2014.
- Nathan, S. Dinesh Jayapaul, and V. L. Jayapaul. *The Use of Bodies*. Stanford University Press, 2016.
- . "Technological Singularity: A Transhuman Speculative Study of Ramez Naam's Nexus." *Technological Singularity*, no. 2022, 2022, pp. 62–68.
- Phillips, Anne, and Cynthia Cockburn. "Brothers: Male Dominance and Technological Change." *Feminist Review*, no. 15, 1983, pp. 101–111. www.jstor.org/stable/1394822. Accessed 2 Nov. 2024.
- Player, Mark. "Review of *The Routledge Companion to Cyberpunk Culture*, edited by Anna McFarlane, Graham J. Murphy, and Lars Schmeink". *Configurations*, vol. 28, no. 3, 2020, pp. 395–397. DOI:10.1353/con.2020.0028.
- Pereira, Ismael Bernardo. "A Convergence of Genres: Gothic and Science Fiction in Frankenstein." *Revista de Letras JUÇARA*, vol. 2, no. 1, July 2018, pp. 153–67 DOI:10.18817/rlj.v2i1.1531.
- Rodak. *Cultural Hosting* 201224. Rodak OSLS3. Studypool, [n.p.], 2020, www.studypool.com/documents/43192192/cultural-hosting-201224-rodak-osls3. Accessed 3 July 2025.
- Ronit, Purian. "Technophilia: A New Model for Technology Adoption." *UK Academy for Information Systems Conference Proceedings 2011*, pp. 11–13 Apr. 2011, Oxford, UK, paper no. 41. AIS eLibrary, aisel.aisnet.org/ukais2011/41.
- Shah, Bina. *Before She Sleeps*. Delphinium Books, 2018.
- Suvin, Darko. *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. Yale University Press, 1979.

- Turkle, Sherry. *Alone Together: Why We Expect More from Technology and Less from Each Other*. Basic Books, 2011.
- Turkle, Sherry. *The Second Self: Computers and the Human Spirit*. 20th anniversary ed., MIT Press, 2005.
- Tyrer, Ben. "Do Filminds Dream of Celluloid Sheep? Lacan, Filmosophy and Blade Runner 2049." *Lacanian Perspectives on Blade Runner 2049*, edited by Calum Neill and Derek Hook, Palgrave Macmillan, 2021, pp. 13–39. DOI:10.1007/978-3-030-56754-5_2.
- Tyler, Imogen. "Against Abjection". *Feminist Theory*, vol. 10, no. 1, 2009, pp. 77–98. *Sage Journals*, DOI:10.1177/1464700108100393.
- Tyler, Imogen. *Revolting Subjects: Social Abjection and Resistance in Neoliberal Britain*. Zed Books, 2013. DOI:10.5040/9781350222359.
- Vint, Sherryl. *Bodies of Tomorrow: Technology, Subjectivity, Science Fiction*. University of Toronto Press, 2006. DOI:10.3138/9781442684072. De Gruyter, degruyter.com/document/doi/10.3138/9781442684072/html.