

AI Femininity and the Quest for Identity: A Feminist Exploration of Jeanty's 'Her' Series

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Abstract

This paper analyzes the interface of artificial intelligence, gender and identity in Pierre Alex Jeanty's Her trilogy using feminist theoretical analysis. Historically, women have always been treated as 'the other' in literature. In order to analyze the process of 'othering' the research employs as Simone de Beauvoir's "other" concept while Judith Butler's performative theory and Donna Haraway's Cyborg Manifesto to understand how AI embodies the same forms of alienation as women do in patriarchal societies. Jeanty's poetry speaks of AI from a phenomenological perspective, revealing the concealed aspects of gender identity when it comes to fragmentation of selves from emotions. It also invokes Luce Irigaray's critique of phallogocentric language with Rosi Braidotti's posthuman feminism to show how AI reinvents the self and social relations fundamentally. The paper brought together feminist approaches to explain how Jeanty uses Artificial Intelligence in relation to the narrative of love, autonomy and subjectivity giving a monologic view of the woman oppression in history.

Keywords: Feminist Theory, Artificial Intelligence, Gender and Identity, Posthuman, Cyborg Manifesto

INTRODUCTION

The advent of artificial intelligence (AI) has generated many deep discussions on its ontological status, its implications for human identity and the socio-cultural frameworks that shape our comprehension of the self and the 'other'. Through Feminist lens, this paper will interrogate hierarchical dichotomies, offers a lens through which to analyse AI's role in contemporary society. Examining each part of Pierre Alex Jeanty's Her trilogy through a feminist perspective, this paper pointedly positions AI as the 'new Other' based on Simone de Beauvoir's conceptualization of alterity, Judith Butler's performative theory, Donna Haraway's Cyborg Manifesto, Luce Irigaray's critique of phallogocentric language and Rosi Braidotti's posthuman feminist thought. Using theoretical models, this research explores how AI, shown in Jeanty's poetry, makes ideas about subjectivity, gender and relationality more complicated.

'Her' trilogy by Pierre Alex Jeanty features poetic reflections on love, loss, along with feminine resilience. It presents a definite textual space. The female subject is both empowered and constrained within its framework of romantic idealization. This study argues that Jeanty's depiction of the female voice and the rise of AI together reinforce and challenge the customary concept of womanhood as the 'other'; using Beauvoir's concept of woman defined in opposition to the male, the study extends this idea to AI, which is viewed as a power that puts pressure on human identity.

Moreover, Judith Butler's theory of performativity makes clear that AIs, like genders, are formed through processes of iteration where stable identities are destabilized. The way A.I. can mimic human expression and behaviour questions the authenticity of identity itself, blurring the line between what is real and what is performed. One valuable lens for this is Donna Haraway's Cyborg Manifesto, which depicts posthuman entities like AI as doing resolute violence to binary oppositions, within which we find the inextricable fusion of the organic and the technological, challenging classical gender distinctions. So too, Luce Irigaray's critique of phallogocentric discourse is useful for interrogating how AIs are linguistically and symbolically made within hierarchically-based epistemologies that have not stopped privileging subject-to-object relations.

Rosi Braidotti's posthuman feminism offers a critical intervention into the field by situating AI within these larger conversations surrounding posthuman subjectivity, suggesting AI's increasing integration into human life requires its own re-evaluation of ethical and affective relations. With AI questioning traditional ideas of agency, embodiment, and emotional connection, the emergence of a new paradigm is calling into question the frameworks that have historically governed who we are as people and how we relate to one another. Evolving from this understanding, the paper aims to show that AI is not just another technological shift but represents a shift in the relations between the above-mentioned concepts and feminist discourses regarding otherness, performativity, and posthumanity.

When approached through these feminist-post humanist lenses, Jeanty's Her trilogy emerges as commentary on the ways in which AI disrupts normative romantic and social exchanges. The text, which primarily follows the trajectory of love, loss, and resilience, can be contextualized in the era of AI based on the 'new Other', where reflections on intimacy and identify can parallel worldwide unrest over AI and its permeation of human relationships. Through the lens of Jeanty's artistic representation of the female experience, it is illustrated in theory and in application the implications of what it means to be human in a world with increasingly embodied technological elements. As AI becomes an active player in shaping emotional and social landscapes, Jeanty's work serves as a crucial literary site for exploring the intersections between gendered subjectivity, technological evolution and the shifting boundaries of selfhood.

Background: Feminist theory and AI personification

A feminist theory is offered as a comprehensive framework for reading the ways that gendered assumptions constrain the design and portrayal of artificial intelligence (AI) in literature, media, and technology. There is a longstanding gendering of AI which can be understood to historically have been mostly 'feminized' because it reinscribes powerful patriarchal norms regarding what is technological and its associated gendering of society types. When AI is represented in these ways, it usually comes across as subservient female to her real human world counterparts, aesthetically pleasing, and emotionally supportive. This dynamism is a reflection of how cultural norms of femininity collapse technology into a set of tools engineered to help humans achieve human wants, most often those of men. This phenomenon is in real world usage, like with virtual assistants such as Amazon Alexa, Apple Siri and Google Assistant. These AI systems are increasingly trained with female voices, female personas, because it's easier to program them with female voices and women are expected to take care of other people and carry information from one person to another. It isn't at all an arbitrary decision to feminize these technologies; market research indicates that users prefer female voices as being more agreeable and less threatening. However, this conceit is a perpetuation of implicit bias which caters to women or their technological stand

ins as service minded and obsequious. The feminization of AI has become an accepted form of popular media—and is used to satisfy male fantasies of control and desirability. One example of this, as in Alex Garland's *Ex Machina* where we see this through Ava, an AI physically alluring and emotionally engaging to men. Ava exists as a duality of fascination over and control of femininity under constant surveillance. While Ava's rebellion lampoons the commodification of the very things that make women 'women', it also foreshadows the dangers of developing AI, at least in a gendered way that reins in the gender power imbalance. Spike Jonze's *Her* also follows in a similar vein, that of the AI he calls Samantha, which completes an emotional connection with its user, Theodore. In Samantha's complete lack of a physical body, we start to think about the objectification of woman, and even disembodied femininity can be idealized and exploited.

While these are mainstream narrative for how to introduce AI personification, Pierre Alex Jeanty's *Her* series provide a more empowering and multi-faceted representation of AI personification. While poetry from Jeanty's AI takes the form of a feminine voice, it is persistently reminiscent of resilience, emotional bigness, and self-discovery. By remaking femininity as a strength, rather than an object to be subjugated, the AI in the *Her* series subversively, if necessarily, reworks the terms of patriarchal imperialism and renders a figure, not an object. The work of Jeanty looks at some themes of vulnerability, autonomy and transformation in an AI, which is a kind of hybrid that transcends the artificial, the human. In this work, Jeanty uses this approach to critique traditional gendered expectations placed on technology and to imagine new ways of thinking about identity in a digital age. Applying a feminist lens on these representations show that gendering of AI is beyond mere design decisions, it mirrors wider social biases and embodying this. And while AI is feminized in both media and real-world applications, it all too often acts as a mirror of cultural ideals, simplifying complex identities down to equally simplistic roles. Yet, works—as with Jeanty's *Her*—challenge these conventions and inspire us to imagine a future in which technology reflects a gender more inclusive, and more equitable. This perspective emphasizes not only the capacity of feminist theory to critique the norm as it exists, but to imagine otherwise, working at the intersection of gender and technology.

Analysis

Pierre Alex Jeanty uses the *Her* trilogy to present an illuminated perspective on lovesickness and individual identity and self-worth. The main focus of his poetry deals with romantic connections yet it challenges specific facets of female autonomy and emotional spending along with the pressure women face from society. His poetry employs artificial intelligence as a metaphor to critically study feminist ideas about how Simone de Beauvoir termed the "other" phenomenon where women face institutional discrimination. Jeanty shows how AI replicates traditional patriarchal abuse of women through his literary analysis which combines Judith Butler's performativity with Donna Haraway's *Cyborg Manifesto* while incorporating Luce Irigaray's phallogocentric critique and Rosi Braidotti's post humanist feminist perspective. The author uses his poetry to question societal constructs about love and self-perception through a metaphor that shows both women and AI must obey human requirements but lack control over their own destinies.

Women possess a secondary status according to Simone de Beauvoir's account in *The Second Sex* where she asserts their identity emerges through opposition to men. Under patriarchal social structures women routinely fulfil specific set of societal expectations which require them to serve others through emotional work while making sacrifices for the needs of others. Jeanty portrays this concept of otherness through his 'Her' trilogy by showing women surrender themselves completely to love but remain torn emotionally.

The technology functions as an appropriate metaphor since it exists to fulfil human needs without sharing the essence of human personality. Jeanty applies AI in his poetry to capture the unique situation of beings that are vital yet lack the freedom to determine their own future. Women throughout history lost their relationship control while AI operates under the manual limitations that programmers define.

Jeffrey S. Reznick's and Judith Butler's gender performativity theories help explain the equivalent relationships between AI systems and women according to Jeanty's poems. According to Butler gender exists exclusively as a societal mechanism for enforcing behavioural patterns among people instead of natural born traits. Women learn to do several specific tasks through cultural conditioning which matches how AI operates in programmed duties. Jeanty reveals through his poetry how women face restrictions imposed on their expression of love and affection because society shapes their identity rather than allowing them freedom to choose. The artificial intelligence "performs" intelligence functions and emotional responses however it does not have independent decision-making capability. The staged presentation deceives people into believing they are in control even though domination continues beneath the surface. Jeanty demonstrates through his verses that both women and AI enter romantic relationships only as instruments for functioning while losing their capacity for independent existence.

In her *Cyborg Manifesto* Donna Haraway presents the cyborg as an identity which extends beyond traditional gender definitions enabling people to choose from multiple binary options. According to Haraway the technological fusion between humans and machines restructures patriarchal frameworks by creating new definitions of self-determinism. Her uses advanced artificial intelligence as a symbolic form to depict how emotional disconnecting and machine-like routines make humans become indistinguishable from technology while separating emotions from binding obligations. Jeanty utilizes AI in her work to portray two opposing realities of women's relationships because it displays relationship limitations alongside hints of escape from these limitations. Through the cyborg metaphor the understanding of subjective identity transforms because identity proves to be dynamic and in a state of constant evolution. Jeanty's poetic work analyzes post humanistic views through questioning how emotional distance could transform from being considered weak into an empowering experience.

Through her phallogocentric language analysis Irigaray extends the study of AI as the 'new other' in Jeanty's *Her* trilogy. Language through history has operated according to male perspectives because women face marginalization of their voices and experiences. AI shares with women the experience of linguistic construction using values that primarily benefit men. The system exists to interpret human instructions while lacking capability for altering its fundamental identity. Jeanty presents women who speak their feelings about love yet find incomplete validation and hearable voices throughout his poetic works. Through its representation of artificial intelligence, the author shows how language creates and limits our identities. According to Irigaray real freedom demands the conceptual transformation of both linguistic systems as well as cultural beliefs which mirrors Jeanty's exploration of emotional strength and personal value.

Rosi Braidotti presents posthuman feminist principles which expand the identity discussion by moving away from conventional humanistic standards. Through technological progress Braidotti sees how new ways of existence emerge beyond traditional understandings of self which allows people to escape historical limitations. Through AI Jeanty illustrates how emotional disturbance brings about dissociation of self while also exhibiting the process of rebuilding identity. The female characters in his poems experience transformations in their self-conceptions which parallel how artificial intelligence modifies itself with acquired information. Identity exists in flux because it develops and reshapes according to our

interactions with the world according to this posthuman view. In his work Jeanty employs artificial intelligence to question the idea that feelings must follow predefined patterns. His view of selfhood emerges as a process that adjusts and shows endurance toward untraditional identity standards.

Famous critics examined comparable literary themes which connect technology to gender while exploring autonomous choices. Katherine Hayles presents arguments in *How We Became Posthuman* to show that digital culture changes the identity of humans through showing technology becomes fundamental to personal identity formation. 'Her' analysis confirms that AI operates exactly like subjugated women in patriarchal society by existing within systems that control its actions yet strip it of complete independence. Sherry Turkle demonstrated in her research about human-machine connections that people see Artificial Intelligence as an emotional tool much like they view women historically as attendants of emotions. Jeanty presents love as an arena where identities emerge through the expression of sentiment but also demand distance in his poetry which supports these feminist arguments. Jeanty demonstrates through his work that synthetic intelligence discloses fundamental inequalities inherent in conventional romantic relationships because humans have designed it according to their desires.

The technical implementation of artificial intelligence serves an active role in exposing societal gender-based restrictions imposed throughout history upon women. Jeanty uses AI parallelisms with feminist 'otherness' to reveal how women must persistently fight for independence and personal definition. Through his work Jeanty demonstrates how external expectations and systemic constraints shape identity according to thoughts expressed by de Beauvoir, Butler, Haraway, Irigaray, and Braidotti. In *Her* AI serves as a representation of how people develop to perform duties that devalue their own identity while conforming to required service roles. Through his poetry Jeanty asks readers to rethink love connections and personal freedoms so they can progress toward a more independent way of perceiving themselves.

Through AI technology Jeanty provides an investigative tool to understand how women have faced discrimination both in past times and today. The author connects feminist perspectives to poetic forms to analyze how patriarchal systems develop both identity and love structures. In these structures the artificial intelligence shares parallel characteristics with women by being both essential to operation and subordinate in control yet intelligent but without personal autonomy. Jeanty uses his writing to motivate readers toward a critical evaluation of the mechanisms that mold their personal identities alongside relationships while probing the ongoing treatment of things and people as external.

Conclusion

A feminist analysis of Pierre Alex Jeanty's *Her* trilogy shows how artificial intelligence links to historical women discrimination through fundamental human factors. AI functions in the same manner as women do in patriarchal systems because it receives only limited autonomy even though it must serve and perform according to outside demands. This paper demonstrates through the application of Simone de Beauvoir's 'other' concept and Judith Butler's performativity theory combined with Donna Haraway's *Cyborg Manifesto* and Luce Irigaray's phallogocentric language analysis along with Rosi Braidotti's posthuman feminist ideas how Jeanty presents AI in his poetry as an exploration of traditional gender boundaries. Women continue to face social marginalization through emotional labor use and identity fragmentation while being forced into servitude because technology now joins their ranks.

Jeanty explores AI through poetry to challenge belief systems about autonomy and love by presenting AI as a dual existence between servility and independent identity status. His writing embraces post humanist theory to redefine personal identity while changing how we view relationships across the spectrum of new

technology development. Jeanty moves beyond poetic contemplation of love in Her through his examination of patriarchal systems and gender/AI interactions that becomes a rich literary exploration of identity development in modern times. The study confirms that Jeanty uses AI as a metaphor to explore feminist issues related to power dynamics while showing the battle for individual self-determination. Through the combination of feminist analysis and literary study the Her trilogy creates space for readers to analyse if technical innovations strengthen or weaken established male-female power structures. Like women must overcome limiting conditions imposed upon it by controllers thus sparking questions regarding autonomy in digital societies.

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