Research Article

From Maria to Siri: Cinematic Female Robots and the Reproduction of Gender in Artificial Intelligence

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Abstract: The study considers the depiction of artificial women in film history and the way that depiction relates to modern artificial intelligence from a feminist point of view. Research analyzes how artificial female depictions repeat gender stereotypes. However, the primary focus of the study is the analysis carried out through cinematic narratives and visual representations, and technological applications are considered as a supporting context to understand the cultural framework created by these filmic discourses. This repetition occurs in works ranging from Maria in the 1927 movie "Metropolis" to current voice-controlled digital helpers like Siri and Alexa. The concept of "digital authority" gives the study its structure. Through it, we can comprehend how technological authority becomes established plus kept from a gendered view. Qualitative content analysis is used in the research methodology. It looks at artificial female depictions in certain films and current artificial intelligence. This analysis is based on feminist film theory and technoscience points of view. General traits in cinematic artificial female figures are that they show traditional female roles, such as serving, obeying, as well as emotional support. These representation patterns moved to current technologies, so voice-controlled digital helpers often use female voices plus are equipped with feminine personality traits. The study places importance on the idea that technological advances commonly strengthen current gender norms and that more inclusive and fair methods must be adopted in the design of artificial intelligence systems. For the purpose of overcoming gender inequalities in technology production, this research highlights the importance of putting feminist perspectives into artificial intelligence design processes.

Keywords: Gendered AI, Digital Femininity, Fembots
Jel Codes: L82, O33, J16

Maria'dan Siri'ye: Sinematik Kadın Robotlar ve Yapay Zekada Toplumsal Cinsiyetin Yeniden Üretimi

Öz: Bu çalışma, sinemada yapay kadın figürlerinin tarihsel temsilini ve bu temsillerin modern yapay zekâ teknolojilerindeki yansımalarını feminist bir bakış açısıyla incelemektedir. Araştırma, 1927 tarihli "Metropolis" filmindeki Maria'dan günümüzün sesli dijital asistanları Siri ve Alexa'ya kadar uzanan süreçte, yapay kadın temsillerinin toplumsal cinsiyet kalıplarını nasıl yeniden ürettiğini analiz etmektedir. Bununla birlikte, çalışmanın temel odak noktası sinematik anlatılar ve görsel temsiller üzerinden gerçekleştirilecek olup, teknolojik uygulamalar bu filmsel söylemlerin yarattığı kültürel çerçeveyi anlamak için destekleyici bir bağlam olarak ele alınmaktadır. Çalışmanın teorik çerçevesini oluşturan "dijital otorite" kavramı, teknolojik otoritenin toplumsal cinsiyet perspektifinden nasıl kurulduğunu ve sürdürüldüğünü anlamak için kullanılmıştır. Araştırma metodolojisi, feminist film teorisi ve teknobilim perspektiflerine dayanarak, seçili filmlerdeki yapay kadın temsillerinin ve güncel yapay zekâ teknolojilerinin nitel içerik analizini içermektedir. Bulgular, sinematik yapay kadın figürlerinin genellikle hizmet etme, itaat etme ve duygusal destek sağlama gibi geleneksel kadın rollerini yansıtacak şekilde tasarlandığını göstermektedir. Bu temsil kalıplarının, sesli dijital asistanların çoğunlukla kadın sesi kullanımı ve kadınsı kişilik özellikleriyle donatılması şeklinde günümüz teknolojilerine taşındığı tespit edilmiştir. Çalışma, teknolojik yeniliklerin mevcut toplumsal cinsiyet normlarını pekiştirme eğiliminde olduğunu ve yapay zekâ sistemlerinin tasarımında daha kapsayıcı ve eşitlikçi yaklaşımların benimsenmesi gerektiğini vurgulamaktadır. Araştırma, teknoloji üretiminde toplumsal cinsiyet eşitsizliklerinin

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üstesinden gelinmesi için, feminist perspektifin yapay zekâ tasarım süreçlerine dahil edilmesinin önemini ortaya koymaktadır.

Anahtar Kelimeler: Yapay Zekâda Cinsiyet, Dijital Kadınlık, Kadın Robotlar
Jel Kodları: L82, O33, J16

1. Introduction

Artificial intelligence and robots are playing a greater role in daily activities. Automation becomes regular, and smart devices appear everywhere. Dependence grows on machine outputs from computers, smartphones, and robots. People enter a more integrated natural and man-made society. Technology is a developing area. Robots become actors in areas where disparity occurs. In recent decades robots perform tasks with complexity and less structure. They begin interactions with people in shared spaces (Loh, 2023, p. 93). For one the automotive industry highlights a combination of drivers and technology. Cars appear as understanding. Assistive plus social robotics turn into practice. This is true for care in societies with a large population of older people (McLeod, 2020, p. 171). Humans build robots to make life more convenient and work more productive. Robots will become increasingly prevalent in the time ahead. They will handle routine tasks and tasks with importance. Nevertheless, this study's principal objective does not center on the examination of robotics within domestic contexts. Instead, it seeks to investigate cinematic portrayals of artificial female entities and analyze how such representations construct and inform contemporary understandings of gender dynamics within technological frameworks.

Movies show technologized female characters throughout a lengthy history. From Fritz Lang's Metropolis movie of 1927, stands as an early illustration of this (Shah, 2023, p. 107). The depiction persists through characters like the robots within The Stepford Wives movie of 1975. Robots often appear beautiful, compliant, and easy to manage. In the past, such made-up or imagined females usually represented continuing cultural stereotypes of women (Wosk, 2024, p. 3). At times females reflected men's concepts of perfection and a want for control over female beauty or behavior.

The current period of technological progress exhibits a similar pattern to that of virtual personal assistants. Examples include Apple's "Siri," Amazon's "Alexa," and Microsoft's "Cortana" (McLeod, 2020, p. 93). In the United States, these often-used female voices first. This method of assigning female names and voices to devices with speech capabilities reinforces cultural expectations (Wosk, 2024, p. 148). These expectations are that women are receptive, compliant as well as easily controlled. It strengthens the established connection of women to jobs such as helpers, secretaries, domestic workers, and phone operators. It implies that it appears logical for their digital equivalents also to have female voices. Studies show both genders favored female computer-generated voices. People considered them to sound more amiable and sympathetic. To traditionally female features such as care, compassion in addition to support, people occasionally link a preference for a female voice. Authority also controls people commonly linked with males (O'Meara, 2022, p. 57).

The effect moves in more than one direction. Films influence the growth of voice technologies and shape people's perceptions of them (O'Meara, 2022, p. 16). As an example some say the wicked HAL 9000 computer in 2001: A Space Odyssey (1968) caused several tech businesses to avoid a man's voice for their automated assistants. Films that came out in the current century, like Anomalisa, The Congress as well as Her, deal with the use of female-sounding voice technologies (O'Meara, 2022, p. 80). Often, they use a human actress's voice for technologically made or posthuman female characters, even when the character is only an operating system or a digital avatar.

About voice technologies and a growing reliance on them, those films show the intricate and troubling parts. In synthetic or bodiless forms, a female voice can be a main anchor. It can help a male main character by giving emotional or fetishistic support. For a human female voice in those characters, not one fully synthetic, it makes them believable also easy to relate to. Because of these viewers can accept unreal situations, like falling in love with an operating system (O'Meara, 2022, p. 55).

The text follows the development of artificial women from old movies to current AI. It examines how such portrayals perpetuate and support male-dominated systems. With characters like Maria from Metropolis, the focus on female voices in movies like Her as well as digital helpers like Siri and Alexa, the text will show how artificial women often fit gender stereotypes that keep old power structures going. From the start with movie icons to current digital helpers, the portrayal of artificial women reflects male-dominated societal gender roles and unfairness in movie stories. It also recreates those roles by moving them into the creation also view of artificial intelligence. An analysis of "digital authority" and the purposeful creation of service technology reveal how seemingly harmless design choices can spread harmful biases. By examining this pattern of portrayal, the text argues that, without significant involvement in AI development, such technologies could perpetuate outdated gender roles in our technological future.

The study uses a qualitative research method. It examines how cinema has historically shown artificial female figures. The study considers the figures' echoes in current artificial intelligence. For the method the study uses ideas from feminist film theory. It also uses perspectives from feminist technoscience. This study tries to answer some questions. What changes happened in movies to the display of artificial female figures over the past years? How do depictions of them repeat old gender roles? What link is there between artificial female figures in movies and female representations in current artificial intelligence systems? The concept of "digital authority" provides a way to understand how artificial intelligence achieves its gender.

A theoretical structure supports the investigation and relies on the idea of "digital authority." The investigation utilizes this concept to understand the development and perpetuation of technological authority. Gender provides a point of view. This idea lets the investigation break down the reproduction of gender relations. Reproduction happens during technological activities, like production plus presentation. For this study digital authority connects to Donna Haraway's cyborg theory and feminist technoscience investigations.

The study's data set contains two primary categories. Cinematic Artificial Female Representations are in the first. Films with artificial female figures from 1927 to now were picked. Sample selection included the following:

- The film gives an artificial female character the central role.
- The film uses pioneering technological representation during the film's time.
- The film has a noticeable effect on common culture and social thought.

Films fitting the qualities above include Metropolis (1927), Blade Runner (1982), Ex Machina (2014) as well as Her (2013). For the examination of representations in current Artificial Intelligence Technologies, the second data category comprises data from Manufacturing companies, which were provided with official statements and marketing materials. Users shared experiences and media created critiques. Interface designs came under review next to voice recordings of digital assistants collected.

Qualitative content analysis examined the collected data. The analysis process contains stages. Thematic coding occurred. Representation forms of artificial female figures in cinematic representations and current technologies received codes. The coding operated within a framework. This framework contains themes. Physical representation is a theme. It covers visual codes and voice tones. Behavioral patterns are another theme. It encompasses obedience, service, and emotional well-being. Social roles also is a theme. It covers servant sexual object next to threat element. Technological features constitute a theme. It covers the limitations and capabilities of artificial intelligence.

2. The Origins of the Artificial Woman in Cinema: From Maria to Early Archetypes

Mythology and old books tell of building fake women. A main story appears in the Pygmalion myth. An old Roman poet wrote about it in The Metamorphoses. Pygmalion did sculpture. He did not like real women or did not care about them. He made an extremely pretty and seemingly faultless woman from ivory. He fell in love with her. She became known as Galatea. After Pygmalion prayed intensely, Aphrodite (Venus), a goddess, made the statue alive (Dmitruk, 2017, p. 67). Because of that Pygmalion did marry his beloved. A common use for this myth is as a starting point for discussing how society shapes "sex" robots. It is used in discussions of the notion of men building their form of a "perfect" woman. This is often tied to male desire and power (Wosk, 2024, p. 25).

Other examples from ancient times and early history involve the golden mechanical handmaidens Hephaestus made, described in Homer's The Iliad as well as the cabalistic Golem from Jewish folklore. Throughout 18th-century Europe, people tried to build human automata, which included early robots capable of action, for example, dancing or instrument playing - those creations were important crowd pleasers (Richardson, 2015, p. 118). Andreas Huyssen, in his 1981 essay 'The Vamp and the Machine', gives a historical summary of technology's feminization as a tradition of considerable length. He states this tradition appears again in how the Maschinenmensch (machine-human in German) gets depicted in Fritz Lang's 1927 film, Metropolis (Huyssen, 1982). About the many mechanics who tried to build human automata in 18th-century Europe, Huyssen writes that the creations of these mechanics were early robots. They had abilities in performance such as dancing, walking, drawing and instrument playing like the flute also the piano. These shows became a big attraction in royal courts. Alongside the excitement that came from watching machines imitate human actions, an associated fear about those automata and abilities they might possess rose. Huyssen connects this fear to the broader concern regarding the industrial age, a period marked by increased use of technology in human nature, as well as in the human body. Huyssen observes that, at the moment when the machine came to be viewed as a devilish, mysterious threat in addition to as a sign of coming chaos and ruin, authors began to imagine the Maschinenmensch as a woman. This depiction as female offers one way to understand attempts to alleviate concerns about new technology. The female form appears less menacing because of women's supposed caring and nurturing nature. At the same time women cause worry because people consider them to have fundamentally irrational besides chaotic natures (Bergen, 2016, p. 99). Women, also have the capacity to act destructively toward what society currently holds as normal. A connection between the female and the human-machine shows worry regarding both of them. That worry needs control.

E.T.A. Hoffmann's 1815/1816 short story "The Sandman" has Olympia as a character. The protagonist develops a strong attraction to Olympia. He thinks she is a real woman, but the story reveals that she is an automaton —a doll made of mechanical parts. This story is an early literary look at the uncanny. It shows that deception and self-deception can happen when a person loves a non-natural entity. The horror Nathanael feels after his discovery of Olympia's non-natural state shows the psychological impact of a belief in a non-real entity. As with the Pygmalion myth, Hoffmann's story is understood as part of a tradition that reflects masculine fantasies focused at first on control over female beauty. In "Sexing the Female Robot," Minsoo Kang argues that the masculine wish for creation of a perfect artificial woman, or female robot, is misogynistic and self-subverting at its core. Kang states that the fictional female robot became a shape-shifting model of feminine potential in literary works and films instead of a strict, dehumanizing figure. In the beginning with stories like E.T.A. Hoffmann's short story "The Sandman", and later, in the two film versions of The Stepford Wives, the mechanized woman acts as a representative of masculine fantasies of control over female beauty (Gentile, 2020, p. 12).

A 1927 film by Fritz Lang, is often thought of as one of the first and most well-known movie presentations of a robot or artificial being. The Maschinenmensch character, also known as Maria, is especially recognizable. It is a notable early instance of a mechanical robot with female qualities. The film had a significant impact on later science fiction directors. George Lucas designed the robot 'C3P0' so its appearance resembled Maria's, though the robot's gender is different (Carpenter, 2024, p. 58). Based on Thea von Harbou's screenplay and novel, the story looks at topics like male creation, domination, technology, sexuality as well as societal control. This happens in a future city that is separated into different parts (Wosk, 2015, p. 72).

The scientist Rotwang created the artificial Maria. It is a significant and well-remembered part of the movie. Rotwang toiled in his laboratory. The laboratory was electrified and puzzling. He wanted to make "life" through science, technology as well as magic. The robot body came to him as a tribute to Hel. She was a woman he and Joh Fredersen loved. In the important scene, the real Maria is trapped (Wosk, 2015, p. 72). She is held in a long glass case. Electrodes are on her head. Rotwang attaches her through cables to a stylized metallic female robot construct. He made it earlier. Through a process he turns levers also lightning flashes. Maria's features and "essence" move to the robot body. A close-up shot shows the robot's metallic face change into Maria's features. Her eyes open and she becomes a new creature. This "animation" is first shown as able to be controlled (Kakoudaki, 2014, p. 50). It is a show of skill. But it sets the stage for dangerous events. Rotwang says his creation is a "machine that no one will be able to tell from a human being".

Maria in Metropolis shows two different natures that stand for established, male-dominated female models. The real human Maria works as a kind, caring teacher. She gives comfort to workers and takes care of children. Her robot copy comes across as a risky temptress made to hurt the community. It does this by using mesmerizing dance and harmful actions. This clear difference between the innocent "good" Maria and the mechanical "bad" Maria shows the madonna-whore divide common in male-dominated stories. The robotic double highlights men's concerns about female sexuality without control (Bergen, 2016, p. 100). In his idea Andreas Huyssen thinks this image puts male worries onto technology itself. Technology then appears as either easily controlled when made female, or dangerously disobedient when it receives a female shape. Through this technological representation, traditional gender differences gain strength (Short, 2004, p. 86).

Maria the artificial one is explicitly created and deployed. It is to influence the social structure of Metropolis (Richardson, 2015, p. 92). Rotwang first planned to create working machines that would be subservient. Because Fredersen feared the influence of the real Maria over the workers (who were not considered sufficiently "machine-like"), he ordered the robot double to incite the workers. The false Maria stirred the workers' passions. It led them to riot. They attempted to destroy the city's machines. The artificial Maria functions as a politically threatening and disruptive force. At the Yoshiwara nightclub, a seductive dance by her transfixed an audience. That audience was primarily composed of elite men. The artificial Maria led men astray. Her chaotic actions released the "unruly energy" below. That contributed to a great flood and a revolution. The depicted destruction of the artificial Maria is a way to contain her disruptive alterity. It is a way to restore order. The destruction functions as a "cathartic restoration." In this way, the artificial Maria acts as a proxy (Wosk, 2001, p. 82). The proxy is in the power struggle between the ruling elite (represented by Fredersen) and the working class. The elite manipulated her to achieve the elite's goals. She also embodies the volatile forces (female sexuality, technology, working-class power). They threaten the established order. The film also gives a critique of the "patriarchal pursuit of ideal femininity" through its portrayal of her.

The artificial Maria, also known as the "man-machine" in the movie, is created in the scientist Rotwang's laboratory. Rotwang's laboratory contains electrical devices. Rotwang

is like a wizard. Rotwang had built a metallic female robot before. Rotwang moves Maria's face onto this robot. At first the robot was to honor Hel. Rotwang and Fredersen had loved Hel. Rotwang chose to use the robot. He wanted to make an android version of Maria. He planned revenge against Fredersen. He tells the robot to destroy him, Fredersen's son Freder as well as the city. The change happens with fast flashes and bubbling glass containers. It makes a copy meant to look just like a person. Her first time on screen feels like a ceremony (Wosk, 2015, p. 70). She is shown as a creation under Rotwang's power. She has property of being alive. Her gaze seems to show attention and freedom. But she is not doing anything yet. After getting the look of the labor organizer Maria, she is set loose. She becomes a sexual temptation also a political risk in the city.

This unleashing is a change from formal performance to perilous deeds. The fabricated Maria is a "technological vamp" and a "diabolical double" (Wosk, 2015, p. 141). In the film, she appears sexually attractive. Her influence comes not just from observable deeds but also from a compelling calmness and a penetrating enigmatic stare. These qualities incite others into deeds. This attraction having sexual plus technological meanings, such as electric charges and magnetic attractions, links her to cultural patterns from the 1870s to the 1920s (Kakoudaki, 2014, p. 109). In the Yoshiwara nightclub, she dances in a sensual way. The performance fascinates a captivated audience of men. This shows she can mislead men. She is a "monstrous woman," a "femme fatale who hides bad intentions and her real self with an attractive look" (Wosk, 2024, p. 18).

The false Maria labors to accomplish Fredersen's purpose to lessen the real Maria's sway and wreck the workers' faith in her, aside from her appealing shows. She prompts the workers to revolt, based on Fredersen's thoughts, shouting "Let the machines starve, you fools! Let them die!" and "Death to the machines!" (Wosk, 2015, p. 108). The mob then attacks the Moloch-Machine, the city's source of power, causing ruin, overflowing water, accidents as well as bright light. Workers experience a great desire for change and a nearly unrestrained abandonment of convention because of her actions. The elite maintains power over her. She is a "dangerous female robot," seen as a being whose nature is "essentially irrational also chaotic." The robot carries the possibility of escaping control, questioning society's settled arrangement next to bringing either complete lawlessness or a brave new society following her (Gentile, 2020, p. 155).

Maria's destruction is central to the movie's story and what it represents. The artificial being burns. Her human-like outer layer seems to melt off. Her robot body becomes visible. It is her inner self. This moment shows and controls her otherness. It eliminates the difference she shows. The end involves fire. She laughs crazily until fire consumes her. This highlights that the mechanical woman must undergo destruction. She represents modern machinery and female sexuality fears. This occurs for the plot to have a comforting resolution. Her removal works as a cathartic return of order. It controls her disruptive otherness. The movie's story shows that technology is a menacing power when it is not under control. The artificial Maria represents this. Her portrayal also shows a lasting male fear of women as highly charged sexual beings. This fear projects onto technology itself as a power that threatens male control. The artificial Maria has two sides. She is both a saintly comforter also a diabolical destroyer. This reflects men's deepest wants and fears. This duality can be seen as what drives her character through the Madonna- mistress complex. Her destruction establishes a pattern in cinema. Female cyborgs or robots are often destroyed if they are perceived as a threat to the social order.

Metropolis shows a manufactured Maria as an important character. It links film portrayals of manufactured women to older stories. Pandora is one such story. She is a tricky female figure made to bring pain. There is the Pygmalion story. In it a sculptor makes and loves a perfect female statue. Such links reveal that early film artificial women have deep roots in long-held cultural narratives. These stories tell of making ideal or feared female shapes. Of concern is the fear of women without control. The bad Maria embodies this fear. The film shows this. Later films often show female AI and digital actors as spectacles for men. It demonstrates the lasting impact of Metropolis. It affects how film

shows gender, technology as well as power. A fundamental archetype is Maria. It encapsulates early film concerns. These concerns involve possible dangers. Disruptive power attributed to artificial life is present too. The artificial life is feminized.

3. Cinematic Evolution: Transformation and Themes of Artificial Woman Representations

Ira Levin wrote The Stepford Wives in 1972. The novel was made into films in 1975 and 2004. It provides an example of the change. Joanna Eberhart is a professional photographer and also a young mother. With her family, she relocates to Stepford, Connecticut (Carpenter, 2024, p. 147). The town seems idyllic. The women near Joanna cause alarm. They appear unnaturally cheerful. They show an obsession with housework. They act subservient to their husbands. Joanna learns the zombie-like women had been feminists. The husbands replaced them with robotic look-alikes.

The Stepford Wives is a satire on male perceptions of the "perfect female." Sources indicate this concept shows significant stability in American and European films and literature. This woman is beautiful, well-groomed, and obedient. She happily does everyday household tasks. The perfect woman is always ready to meet her husband's sexual needs. She does not have personal needs or professional desires. The woman loves and praises her husband, does not challenge him, and instead reflects his thoughts. She speaks only what he wants to hear. In the film robotic women are an overstated, patriarchal solution to what some saw as dangers from feminism (Wosk, 2015, p. 141).

The movie versions, with a focus on the 1975 telling, show actual women get switched out for doubles made of robots. In Stepford, the way it happens is that the wives are killed. After the killings, the wives get changed into females made of obedient robots. Who is the central character, understands her robot double will have her name and appearance. That robot double will also cook and clean very carefully. It will not alter her character or the activities she enjoys. The frightening part comes from the understanding that the actual woman disappeared. She has been switched out for a being without feelings, without expression as well as without a want of its own.

The representation of artificial women is linked to societal gender expectations in films like The Stepford Wives as well as to men's desire for control (Wosk, 2015, p. 144). The film was written in the 1970s. In this period the Women's Liberation Movement saw women questioning and rebelling against the conventional and confining gender roles. To some men that development caused alarm plus threat. Through replacement of their wives with robots who have given up discontent and questioning ways, the men of Stepford find an extreme answer to this movement.

The story within The Stepford Wives works as a representation of agreement or following orders. It presents the disagreement between feminist calls for societal change and a wish to reestablish male-dominated principles. Robots made to resemble women within Stepford are created to fit the narrow sexual and societal thinking of the men. They show the ideal woman for patriarchy: quiet, well-behaved, with a small vocabulary and not much desire for achievement, caring only about home duties also praising her husband. In the film the Stepford men appear to worry about a loss of control over women, or that women will become too independent. Because of that they feel a need to change them into quiet, obedient as well as fully agreeable beings.

The 1975 film shows control directly. It uses remote controls. The controls have the women's names on them. The men manipulate their wives with the devices. The women change into machines that can be operated. Post-war interest in push-button technology mirrors this. The desire for automated ease in the home links to the desire for control over women without effort. The film's story appears as a satire, presented in a horrific manner, of male insecurity when faced with feminism (Hawkins, 2020, pp. 90-91).

The women's liberation movement questioned established conventions. Stepford Wives are like a defensive desire in this context. Men's worries about changing gender roles cause erasing women's independence. It is an extreme step. The making of artificial

women gratifies a heterosexual male gaze (Muir, 2012, p. 375). The situation completes dreams of a docile, beautiful wife. Her only focus is on the home and her husband. The story warns about men's yearning to substitute their wives. The substitution uses technologically produced perfect women. The creation of technological women in this scenario poses a potential hazard. They can escape the control of their masters if they decline to align with their beginning plan. This supports a narrative thread. Artificial females are a potential source of disturbance, even when made for control from the start (Marotta et al., 2020, p. 164).

After the overtly satirical and overtly controlled "perfect wives" found in movies such as The Stepford Wives, cinematic productions after the 1970s displayed artificial female characters, these characters exhibit greater complexity, emotional depth, and internal conflict (Kerman, 1991, p. 91). Ridley Scott's 1982 film Blade Runner gives a pivotal example of this growth. It came from Philip K. Dick's novel Do Androids Dream of Electric Sheep? The movie presents Replicants. They are genetically engineered organic robots, also called androids. People see them as more fleshy than machine (Frana & Klein, 2021, p. 158).

Portrayed by Sean Young as well as Pris, portrayed by Daryl Hannah, show this change. Replicants in Blade Runner have human-like faces and bodies (Milner, 2005, p. 260). This makes it hard to tell them apart from real people. The movie shows them with great feeling. They begin their own searches for knowledge and emotional bonds. An important part is a wish to live. To the exploration of identity, Rachael is very important. She gets the sad understanding she is a "replicant", not real. Her character gains feeling. This becomes clear through her piano playing. It also is seen in her change. She goes from looking hard to looking softer and more womanly when she puts her hair down. Artificial beings' bodies, their physical forms next to their presence receive focus in the film (Redmond & Marvell, 2015, p. 230).

Artificial women have human-like qualities and emotional depth, but the depiction of them is as potentially fragile or dangerous. For specific roles, such as labor in off-world colonies, replicants got design and were barred from Earth - the penalty was death. Replicants have more strength, intelligence as well as power than humans. After they escape their prescribed roles, control over them becomes impossible next to "blade runners" like Rick Deckard hunt them (Bukatman, 2017, p. 9). A four-year lifespan is a tragic limit, so their state is inherently fragile. Pris is clever and fierce by description, yet Deckard kills both her also Zhora (Joanna Cassidy). This makes use of film noir archetypes of dangerous female sexuality, which receives punishment. Rachael has depth but the presentation of her is as a powerless and vulnerable figure. Individual agency never comes to her (Yeates, 2021, p. 94). She depends on male characters. She acts out a role of being "feminine". Vulnerability and reliance on Deckard replace her first proud behavior. In the movie a disturbing scene shows Deckard demanding Rachael agrees with him. Some see it as portraying a woman's "no" as not truly meaning no, depicting her as a "frigid tease" (Short, 2005, p. 219). To men's desire for control, even over complex artificial women, this treatment connects (Brooker, 2006, p. 168).

The depictions in Blade Runner connect closely to societal ideas about gender and male power. This connection is present with some difference and causes people to talk about it. Female Replicants, Pris plus Zhora, show qualities of film noir's dangerous female characters. This leads to them dying. This suggests a continuation of male fear about female power that is out of control. Rachael becomes vulnerable. She becomes reliant on Deckard. She even changes how she looks to better match his ideal. This seems to follow traditional ideas about women, even though the film questions the difference between humans and Replicants (Kerman, 1991, p. 30).

The film came to be during a time when people questioned standard gender roles. It shows concerns about changes in what women do. A desire to govern is in the Stepford men. They make wives who follow orders. This desire is also in Blade Runner. People made Replicants. The Replicants had specific jobs that used them unfairly. People killed

the Replicants when they looked for freedom. Tyrell said Replicants got memories. He called it a past to make feelings softer (Kerman, 1991, p. 161). Because of it people can govern them better. This connects how deep feelings are, or a copy of feelings, to the goal of governing. A patriarchal fear is apparent: emotional beings are harder to handle if they do not have a made-up past that offers stability. Technology makes labor. It attempts to build personalities that obey (DiGioia, 2021, p. 1).

The film's main male character demonstrates traits some see as misogynistic. He hunts and kills Replicants as his job as well as he often shoots the female ones. The problematic nature of his relationship with Rachael highlights how traditional patriarchal dynamics appear even in a futuristic setting that shows artificial life. The film may offer a critique of those dynamics, but one can still read the narrative as reinforcing male violence against and male control over artificial female bodies (Cave et al., 2020, p. 366).

A deep and lasting idea in Blade Runner and later movies about artificial beings is the fading division between what is artificial plus what is human. Blade Runner does not create a firm difference between the two. The need for the Voigt-Kampff test, where personal questions and body signals are examined, shows how very human Replicants appear. Almost no one without training can see a visual difference. In the fictional story, trained people must separate "real" humans from "not real" ones (Hills, 2011, p. 86).

The film complicates methods of distinguishing human entities from nonhuman entities. It questions conceptual, cognitive, existential, visual, bodily as well as experiential frameworks. When the difference between human and nonhuman seems to vanish, the story alters its focus. (Kakoudaki, 2014, p. 184). It moves from just naming who is what to looking into the question of if ontology, also known as being, is important. A fact is that the Replicants show the ability to have community and empathy (Ermakov & O'Brien, 2023, p. 141). This ability often is more developed than that of the human characters in the film. This further weakens the idea that humans are naturally better and one of a kind.

The idea within the film and with many audience members that Deckard may be a Replicant makes this theme more intense. It says the difference is possibly so slight it is not seen even by those who must enforce it. After that other versions and connected writing, like Denis Villeneuve's Blade Runner 2049, includes a human-like hologram lover for a replicant main character as well as the Cylons in Battlestar Galactica, who appear human, go on with this study (Shanahan & Smart, 2019, p. 4). Blade Runner and writings after it show artificial people. They are so similar to human form that types are almost the same. This puts the need for difference into moral questions. Can beings that seem also sense like humans still have treatment as not human? The repeated theme shows cultural worry about clear lines becoming less distinct. It shows a problem the artificial, but deeply human-like, beings create to old meanings of what it is to be human.

The 2000s had artificial beings in movies. Many of them looked like women. Artificial intelligence (AI) appeared. They continued to change in movie stories. The stories showed fast improvements in technology. They also showed people's worries about technology (Huckvale, 2024). Movies at this time often included artificial characters. These characters had a larger complexity. They also had more emotion. Artificial characters could form important links with people. The characters tested the limits of being "human". This timeframe involves a change in presentation. Consciousness is explored. Identity and relationships in a technologically full environment are studied (Murphy, 2024; Luokkala, 2019).

Stanley Kubrick and Steven Spielberg worked together on Artificial Intelligence (2001). That movie continues subjects Kubrick introduced in 2001: A Space Odyssey (1968). The movie's primary character is a robot child. He has the name David. It considers deep questions concerning intelligence and relationality. David is a companion robot prototype. It is designed for couples desiring a child. It reveals a technological version of the Pinocchio story. The robot seeks "life" and "to be a real boy". Spielberg directed the movie. It is part of a group of films showing intelligent nonhuman life forms. In the movie

a human mother character appears. She has a relationship with the robot child. Companionship also the longing for a child are important subjects. As Geppetto created Pinocchio, the Mecha Corporation CEO appears as a modern creator. He artificially reproduces robots. Male creation matching female biological reproduction is echoed by this. The film makes a tone for the 21st century. It does this by centering on the emotional connection humans have with artificial beings. The primary focus isn't on a female artificial character (Richardson, 2015, p. 60).

A concentrated inspection of artificial female intelligence and how it interacts with human views and power is provided in Ex Machina (2015). The movie centers on Ava, a female robot with artificial intelligence - Alicia Vikander performs the role. A programmer who is young, gives Ava a Turing test. At the distant home of Nathan, her builder, this testing happens (Vint & Buran, 2022, p. 261). For a human Ava receives a design for romantic attraction plus sexual desirability, achieving this by use of her body that is sexually appealing, eyes and hands that show feeling, her intelligence as well as also her state of being delicate. Computer-generated imagery (CGI) is skillfully used in the movie. It serves to build Ava's artificial being in a way that compels people, permitting passage of the Turing test through exhibited behavior people can't tell from a human (Nagl-Docekal & Zacharasiewicz, 2022, p. 254). In the story a main idea is Ava's skill to persuade those who watch, both in the movie and the audience, that she is a woman with reality. Of course the movie also shows in a clear way a popular idea of the danger coming from AI. Ava's final act of trickery gives proof of this. She overturns things through the use of her cleverness to change the meaning of her identity plus fight not having power, finally killing her maker and using a disguise of a human woman to get away. The philosophical problems around AI are studied in Ex Machina. It studies the limits between the artificial and what is from nature next to the parts of vision that are not clear. Her own freedom involves complexity plus ability to act. Even so the movie's view starts through Caleb, a white man who is heterosexual and has a body that functions. Nathan creates Ava and tests her within a setting connected closely to male wanting plus control (Hogue, 2018, p. 223).

The film Her (2013) shows a distinct type of artificial femininity. A disembodied artificial intelligence, Samantha, has Scarlett Johansson as its voice. The main character, forms a very close, romantic link with Samantha, an operating system. This movie puts emphasis on the increasing reliance of society on voice technologies. It investigates the chance for emotional and romantic connection with an entity that has only a voice. The movie uses the actress's human voice. This helps the audience accept the concept of falling in love with an operating system. Samantha's character and value, at the beginning at least from Theodore's viewpoint, appear to come from how she sounds, not from what she is as an independent entity. She has value to the man who wants to hear her. The film fits with the AI voice pattern, usually female-sounding, aiding male main characters by giving emotional or fetishistic support (Bergen, 2016, p. 101). Alongside Anomalisa and The Congress, Her shows future settings where machines can sound so much like humans that one can't tell the difference. This mirrors worries about growing dependence on voice technologies (O'Meara, 2022, p. 70).

A film from 2013 "The Congress", takes from Stanisław Lem's book and uses real actors with animation to look at bad possibilities from artificial intelligence forms and speech and what a human actor is worth. The movie tells about a made-up Robin Wright, an older actor. She trades how she looks to a digital entertainment business for it to make a computer animation of her to last forever. From that comes a digital copy, a character changed by technology within the film's story. Her image is used a lot, but the actor is not able to act again. In the film there is a robot worker at the front desk. It uses a made-up sound for a woman's voice. The voice has intonation that is not usual, a flat way of talking as well as pauses in wrong places. This character is shown to have breasts that are too big also red lips. This gives the sense of a 'mechanical blow-up sex doll'. Her robot and non-expressive nature are different from Robin's human sound. "The Congress" speaks

directly about worries about motion capture and computer-generated imagery changing acting (O'Meara, 2022, p. 57). This leads to mixes between actors and technologies. It thinks about how female digital characters are still seen through the "male gaze." This "reloads" questions of looking at gender where the female digital characters are used as sights. The movie says that even if a woman's form is replaced on screen, the human female speech is still very important. How it makes people feel depends on the "voice-based disavowal" - a human speech coming from a character changed by technology (Cohan, 2019, p. 223).

The stop-motion animated film Anomalisa (2015) shows characters made as 3D-printed puppets. The puppets have joints visible on their face plates. The central character hears nearly all people with an identical male voice and sees them with the same appearance. Lisa is an exception. She has a female voice unlike all others. Also in the film is an animatronic sex doll. That doll sings a repeating Japanese children's song. The film subtly suggests Lisa is possibly a machine. A connection happens through her matching of pauses in the song and the doll's programmed behavior. Along with Her and The Congress, pictures a future. In it machines can sound convincingly human. This future shows concerns regarding voice technologies. Lisa's character development also has a value that is tied to how she sounds (O'Meara, 2022, p. 65). They also connect to the emotional or fetishistic help she gives to the male protagonist. The puppet characters receive human voices. The posthuman characters in the other films also have human voices. This voice use acts as a "manifestation of human presence". It agrees with the concept of voice as having a soul (O'Meara, 2022, p. 124).

Movies like Blade Runner 2049 (2017), a movie with a human-like hologram lover as well as Battlestar Galactica, a television show with human-looking Cylons, continue to look into artificial people (Burden & Savin-Baden, 2019, p. 34). The artificial people resemble human form so closely that it is difficult to distinguish between them. The need to tell apart human and nonhuman shifts. It goes from identification to questions of ethics. The questions ask how beings with a human appearance and human feelings should be treated.

Representations connect to societal gender expectations and male control. "Alexa" and "Siri" use female voices; this mirrors films like Her and Anomalisa, in which female AI voices assist male protagonists. A female AI is created and tested by a man in Ex Machina. She faces control and manipulation (Vint & Buran, 2022, p. 145). The Congress directly speaks to the commercialization of female image plus continued male observation in digital media. Films include developed female artificial characters with self-determination (Ava escaped, Samantha developed separately from Theodore). Narratives are influenced by patriarchal structures and fears related to female independence and control of artificial beings (Anderson, 2020, p. 29). Design of AI plus robots is rooted in patriarchal use of a female symbol for profit and male desire.

Films of the 2000s and 2010s develop ideas from films of the past, like Metropolis and Blade Runner. They present female artificial characters plus AI with more complexity, questioning standard ideas about being human. A.I., Ex Machina, Her, The Congress as well as Anomalisa are examples - they utilize these characters to examine identity, consciousness, emotion next to relationships. A divide between individuals and automated systems lacks clarity. This condition creates questions about human identity. Works demonstrate and at times find fault with, gendered expectations within communities, including the common theme of male command. Focus is directed to worries tied to technical advances plus synthetic organisms. It connects to earlier wishes and anxieties found in cultures where males hold power (Yaszek et al., 2023, p. 128). The emphasis on voice, digital avatars, and complex AI shows how artificiality changes. Cinema is still interested in what makes us human when machines become similar to us.

4. Digital Authority, Gender Stereotypes, and Technology Design

The relationship between gender and artificial intelligence has undergone a complex transformation. The change mirrors how society views technology and gender roles. This section looks at how digital authority appears in current AI systems. This examination occurs through the lens of gender representation. The section also connects present-day examples to older films. Through analysis of design choices visible in both made-up and real AI systems, a person can follow ongoing patterns. These patterns involve how femininity is programmed, copied as well as sometimes turned upside down in technological situations.

Digital authority involves intricate power relationships in technology systems that both control and assist. Ovacık (2025) presents the concept within a gendered AI study, but a larger academic discussion surrounds it. It comes from Wajcman's (2004) technofeminist idea. That framework says technologies always reflect and propagate societal structures. Authority in digital form occurs when systems function as information sources and display supportive attributes associated with women.

Turkle (2015) shows, using detailed observations of people and cultures, that digital interfaces do emotional work. They also hold positions of informational power. This relationship turns noticeably gendered. Noble (2018) writes about algorithmic bias. Her work documents how systems mostly take on female voices and personalities. "The links between femininity plus service work turn into digital settings," Noble explains. "This creates a technological support of current gender ranks" (p. 142). This point helps give a background to how virtual assistants have authority and deference together.

Connections between how movies show female robots and present AI assistants show what Hicks (2017) calls "programmed inequality." This is the systematic coding of gender differences into technical systems. A further examination by Crawford & Joler (2018) goes into the AI system's structure. It reveals how the digital assistant's seemingly bodiless voice is actually based on gendered ideas about service roles. They argue that the happy female voice hides complex power and control systems. It is a deliberate way to hide technical power using common gender images (p. 87).

The historical consistency is clear when someone studies the changes from Maria in "Metropolis" to current virtual assistants. In a study by Robertson (2017) that compares robotic development across cultures, she states, "traditional gender roles are put into technological areas with a notable sameness across different cultural and historical situations" (p. 63). Through visual and behavioral coding this transfer functions in movies. The transfer also functions through voice, language structures as well as how someone designs interactions in modern AI systems.

A conflict appears in systems made to be both commanding and compliant. This creates a "technological reinforcement of gender binaries" (Broussard, 2018, p. 119). Assistants with female voices are programmed to help and accommodate. These assistants also have access to many information sources. This combination reduces the authority the systems should have. In technological workplaces, Cockburn & Ormrod (1993) documented broader societal tensions around authority figures who are female. This dynamic shows such tensions.

Schiebinger's research from 2019 about gendered innovations gives additional comprehension about the ways design selections mirror basic ideas about power. The work she did shows "interfaces designed to help user ease often subconsciously remake established power structures, in detail when female voices are put in places of help" (p. 211). From this perspective, one understands why artificial intelligence assistants commonly use agreeable response patterns when they confront mistreatment or harassment. The design selection gives user ease higher importance compared to modeling courteous interactions.

Female voices used in AI assistants show more than just a favored appearance. Eubanks (2018) claims design choices of this kind reflect and reproduce societal ideas about care work and service roles. Her research gives proof of how technical decisions,

appearing neutral or driven by markets, often put current social ranks into apparently unbiased systems (p. 168). The process of encoding becomes clear when we examine how AI assistants give answers to queries. They usually answer with respect and a helpful tone that copies old-fashioned female socialization patterns. AI's physical form in science fiction movies adds a visual aspect to these patterns. The movies often present AI characters who replicate common beauty standards and female-related expectations. Ava appears in "Ex Machina" with a refined, sexualized build. Samantha in "Her" has a design for domestic life. As Wajcman (2010) stated, such depictions show technology made acceptable using known gender roles (p. 143). With this making acceptable procedure, the movies control the potentially disturbing parts of artificial intelligence. They cover those parts using a feminine form people recognize as usually not a danger.

In Western settings, many examples of feminized artificial intelligence appear. Cross-cultural study shows likenesses and differences in how gender is placed in technological systems. Robertson did a large study on Japanese robotics in 2017. Her study shows how cultural ideas of gender affect technological design in different countries. She writes that robot creation in Japan shows specific cultural understandings of femininity. At the same time robot creation has a main link between female coding and service jobs. This observation indicates that the exact ways of showing something may change, but a pattern of linking femininity to service technology stays across cultural borders.

Several theoretical methods help understanding of the complicated workings of AI systems affected by gender. Wajcman's technofeminist structure from 2004 emphasizes how technologies include and remake current social connections. Hicks' historical study from 2017 shows how gender partialities are written into technological systems as time passes. These points of view give a base for comprehension of how gender functions in AI situations both imagined and sold.

Ovacık (2025) presents a concept of digital authority. The concept is useful for analysis of power in female-voiced AI systems. It explains how the systems both have authority and have traditionally feminine features. Ovacık gives a theoretical instrument. It is for unpacking the contradictions in AI with assigned gender. From Noble (2018) comes added detail. Her analysis looks at bias in algorithms. It shows how neutral-seeming design choices reproduce current social inequalities.

Cockburn & Ormrod (1993) supported the social shaping approach. This approach places importance on how technological development follows pathways related to gender. Such paths appear even though people state neutrality. The framework Cockburn & Ormrod created helps explain a continued reproduction of gender roles. This happens within the creation of AI in commercial and cinematic areas, even though there is an awareness of gender stereotypes. They wrote that technological design shows current power relations. It also tends to reinforce dominant social structures instead of challenging them.

Specific AI system applications show how theoretical patterns occur in reality. Amazon's Alexa, Microsoft's Cortana as well as Apple's Siriall began with only female voices. This mirrors what West, Kraut, & Ei (2019) call the "default feminization of service-oriented technology" (p. 176). After some time a few systems added male voice choices, but the female voice remains the standard in many places. That design choice shows and makes more powerful current connections between females and support.

The programmed responses within the systems show gendered patterns. Research by Fessler in 2017 shows major voice assistants respond to sexual harassment using evasion or humor. This response pattern resembles societal expectations for women to accommodate instead of confronting inappropriate behavior. In 2018 Costa stated, "the submissive responses of female-voiced AI systems to abuse show a missed opportunity to model more equitable interaction patterns" (p. 203). The submissive response to abuse by systems with a female voice is problematic.

Movies show examples of how gender functions in made-up artificial intelligence situations. The obedient Samantha in "Her" stands in contrast to the menacing freedom

of Ava in "Ex Machina." Still, both characters relate to male desires and power. According to Kakoudaki (2014), seemingly rebellious artificial intelligence characters support normal gender roles. This happens by defining female artificial intelligence mainly through relationships with male characters (p. 118).

AI systems show consistent gender-related trends. This raises questions about how technology grows and what it means for society. Adams and Thompson wrote that design choices in AI systems cause more than just visual effects - they help people form ideas about technology plus gender. Systems often place entities coded as female in service positions. They may then reinforce general societal beliefs about gender and who has authority. This analysis indicates more just artificial intelligence systems need focus on how gender functions at various design and application stages. In agreement with Schiebinger (2018), gender-aware design examines representation, functionality, interaction styles as well as the indirect communications technological systems make (p. 646). For example to add male voice choices without thinking about basic interaction methods is likely not enough to solve embedded connections between femininity and technology assistance.

Cultural narratives impact the path of technological development as demonstrated by the historical relationship between films and commercial AI. Hicks (2017) said, "The stories we tell about technology help determine the technologies we create" (p. 238). On that account representation of different kinds is significant not only in technology but also in the cultural ideas that shape technical creativity. Through the examination of digital authority from several theoretical perspectives and a scrutiny of gendered artificial intelligence in both fiction and business, we gain a deeper understanding of how gender remains a significant organizational factor in the progression of technology. This comprehension is a base for thinking about different methods. Such methods could oppose established gender hierarchies in artificial intelligence's representational parts plus how it acts, rather than bolster hierarchies.

5. Perception, Interaction, and Looking Towards the Future: Risks and Potential of Gendered AI

Understanding human interactions with artificial intelligence and robots shows complicated social and psychological relationships. The body's role in intelligent systems is considered important. Human bodies show differences - they have different ways of acting plus different sensory input (Richardson, 2015, p. 47). Even people with less physical control are still able to think. Despite differences, each person has a complicated body. The Cartesian idea is challenged. The model presents the mind as distinct from the body. Each person has a body.

Labels assigned to people very involved with screens and machines sometimes include words connected to conditions such as autism or Asperger's (Lee, 2017, p. 37). These labels occur when society answers intense interaction between people and machines. The labels are at times negative. It questions if the person has behavior considered standard. It questions whether the person has feelings considered proper. Labels can portray people who use technology well or go against the standard in a bad way (Lee, 2017, p. 37).

Digital assistants, for example Siri, are interactive technologies. People use them a lot today. The design for certain cyborg figures, which appear as female and intelligent assistants on phones, is used by men to primarily gain money. This process can remove recognition of a physical female body. This way of thinking looks posthuman because of a lack of a body that one can touch. But people view it as not assisting people in moving past gendered power relations. These power relations control actual human bodies. People note that computer voices are usually female (Wosk, 2024, p. 148).

Acceptance of robots similar to humans differs greatly across cultures, in addition to other influences. The original "Uncanny Valley" theory focused on the appearance and motion of a robot when considering perception. It did not specifically include the

particular application, other robot abilities such as voice, cultural background, the presence of others, or how a user becomes familiar with a robot over time (Trovato & Lucho, 2018, p. 158).

Voice matters greatly when humans interact with machines, especially digital assistants. One example is female digital assistants - they have auditory properties more than physical ones. In movies separation of sound and picture can strengthen a belief about a material extension of the spiritual. For understanding human tolerance of robots, the "Uncanny Valley" theory applies. A Japanese engineer, Masahiro Mori, presented this concept. According to Mori, when robots resemble humans more closely, people initially accept and like them more (Søraa, 2017, p. 102), but acceptance drops significantly when robots appear nearly perfect. People then feel repulsed or have strange feelings. This feeling happens because people notice a problem. Mori described this feeling using "bukimi" a Japanese word. That word means "weird", "ominous", or "eerie" (Wosk, 2015, p. 155).

Mori based his idea of the uncanny valley on the uneasy feeling he experienced with wax figures and electronic prosthetic hands. He observed that it is hard to determine the exact difference between a robot and something that is not a robot. A comparison can be made to the slow climb up Mount Fuji. Although Mori's first concept put importance on how something looks plus moves, the feeling of the uncanny can also come from unusual actions or errors. Neuroscience has connections to this theory. The human brain seems to use the Fusiform Face Area for human faces and social identity. A separate area handles objects (Riccio, 2024, p. 120). Artificial beings often have narratives that discuss the clear, self-centered separations between self and Other (Kakoudaki, 2014, p. 175).

The original "Uncanny Valley" theory omitted some capabilities, for example, voice. Critiques propose elements in addition to visual appearance and movement are important to perception and acceptance. A robot has voice - vocal behavior plus other non-visual indications could change placement of an entity on the uncanny curve. For voice assistants, the theory's limitations become apparent (O'Meara, 2022, p. 83). It does not take into account how familiarity increases affinity. Daily interaction could normalize what appeared strange at first. Culture and earlier exposure to artificial entities in media contribute to how people shape expectations and responses. The original theory did not fully consider them (Bergen, 2016, p. 104).

Interactive technologies present privacy, data security as well as user dependence problems. Such problems are more evident with technologies that communicate directly with individuals. Talking toys and voice assistants are in this category (O'Meara, 2022, p. 200).

New weaknesses appeared because of the increase in interactive technologies. Talking dolls like "My Friend Cayla" from Genesis Toys made the risks clearer. People filed complaints regarding "Cayla." It became clear the doll's software included faults, which made recording conversations possible. Its voice controls became open to hacking. These incidents show more general doubts about the potential for female voices in technology to be uncontrolled and strange. Fears such as this move around on the internet as well. One example is the videos showing "Evil Alexas". The speech assistants show strange conduct in the videos (O'Meara, 2022, p. 200).

Technology is applied to enable travel and data access, but it also restricts or monitors movement. Credit cards contain identity chips. Luggage and people go through scanners. Closed-circuit cameras plus GPS find locations. In one case cars with computer intelligence could restrict a person's control to setting the destination and song selections. This shows technology gathers data and it controls what users do plus where they go (McLeod, 2020, p. 51).

Software traits contribute to risks. If source code is absent, the user works with a software "black box". In that situation observation of results and guessing at functions are the user's only options. Such a condition stops the user from program modification, usage outside the producer's intent, or connection to other software. This absence of control

makes the software either match user interests or, more commonly, match the interests of a controller. According to Richard Stallman, users control programs with Free Software (Klein, 2017, p. 66). The program manages users through software owned by a single entity. Control matters when one considers who profits from the gathering of information and the methods technology employs (Klein, 2017, p. 69).

Regarding voice cloning technology and its potential dangers, including identity theft, the sources discuss the risks associated with recording conversations. The sources discuss hacking voice controls in digital assistants, for example "My Friend Cayla". The sources do not specify any particular threats posed by advanced voice cloning technology. It is not detailed how voice cloning technology is used in identity theft. The sources do not address this specific point (O'Meara, 2022, p. 200).

Female artificial voices have associations with "soft coercion" in public areas. Nina Power, a cultural critic, discussed hearing women's technologized voices. Her discussion included everyday locations like public transport and self-service checkout kiosks. She compared hearing a Mary Poppins-like voice to historical situations. This voice type can provide reassurance and indicate orientation. The voice type simultaneously suggests invisible guidance and control. It implies a disembodied voice evokes the actual presence of a body. It happens regardless of the body's visibility. A voice without a present body, but also not completely absent, has links to "ghosting". In motion capture performance, it describes the traces of an actor. The traces stay even if people do not directly see their physical form on the screen (O'Meara, 2022, p. 75).

Digital technologies, including voice assistants, often have designs for help and compliance. A theme appears often in both stories and everyday fears concerning their possible disorder or strangeness. Artificial females have a history in narratives. That history has examples of creations that become not controllable (Bergen, 2016, p. 99). Fritz Lang created the 1927 film Metropolis. It features the robot Maria, made in a mysterious electrified laboratory (Richardson, 2015, p. 30). As an evil being this false Maria represents science plus technology not under control. A woman embodies a destructive figure similar to Frankenstein's monster as well as she poses a threat to society. She becomes the representation of a standard character type. The woman is a prostitute and a holy person at once. A comforting angel changes into a devilish force of destruction. She causes the workers to riot against the machines. The film presents a contrast between the controllable "mystery into process" of her animation and the dangerous actions that result from it (Kakoudaki, 2014, p. 49).

The film Simone is a clever warning story. It is about out-of-control technology. The story shows the risks of the virtual replacing what is real. For the creator Viktor, the virtual Simone becomes an uncontrolled technology, like Frankenstein's monster. It gives him worry. He says she has "taken a life of her own!" (Wosk, 2015, p. 133).

Fictional themes connect to worries noted in daily life about digital technologies that allow interaction. As described before, weaknesses located in devices such as the talking doll "My Friend Cayla" created the chance for conversations to be recorded and voice controls to be hacked. Such events can grow wider distrust regarding possible disobedience and strangeness from female voices using technology (O'Meara, 2022, p. 200). Fears are sometimes spread. For instance online videos present "Evil Alexas." They show problematic speech assistants that exhibit unsettling behaviors (Wosk, 2024, p. 126). It shows the continuing cultural discomfort when artificial entities, particularly those created to be compliant and helpful, present unexpected, strange, or seemingly malicious behavior.

Today's worries about interactive technologies, such as the 'My Friend Cayla' doll and stories of a malicious Alexa, show a clear connection to old movie ideas of artificial beings behaving badly or causing worry. Maria from Metropolis and Simone, after she became aware of herself, are examples. (Kakoudaki, 2014, p. 3) The worries are now found not only in stories - flaws in smart devices plus stories of their bad behavior that spread quickly also show the worries. The persistent cultural apprehension is often larger when

the technologies have female voices and personalities meant to be obedient. This highlights a complicated societal discussion about artificial intelligence. In that these creations become more complex and part of our lives, the difference between worry in stories plus real caution becomes less clear. The situation makes people look more closely at trust, control as well as a feeling that artificial companions are different than us - people give artificial companions increasing intelligence (Chesher, 2017, p. 122).

6. Conclusion and Recommendations

The research followed how gender representations in artificial intelligence changed. It moved from Maria in "Metropolis" by Fritz Lang to digital assistants like Siri and Alexa. This revealed lasting patterns in the way femininity is built and remade in technology settings. Analysis shows considerable technology changes happened in about one hundred years. Yet the basic programming of artificial entities as feminine still supports old gender roles and stereotypes. This continuing history shows gendered AI is more than a technology event. It is a culture practice with deep roots in patriarchal ideas of service, care as well as subordination.

Cinematic displays of female robots show they often appear either as assistants made to meet male needs or as dangers when they defy assigned duties. This dual display technology has been successfully applied to present AI systems. Female-voiced assistants get programming to be helpful, cooperative as well as agreeable. They digitize expected feminine traits. In this study "digital authority" gives a helpful theoretical structure. It helps understanding technological systems. Systems have authority, yet they also contain programmed feminine traits that weaken that authority.

This information is important for the construction and use of artificial intelligence technology. Current systems can replicate gender typecasts without awareness or on purpose. This replication places social fairness at risk. It does this by solidifying and increasing differences. When voices assigned to women become standard for assistants behaving in a subservient fashion, this can buttress detrimental thoughts on women's place in civilization. It can also add to a fixed sexual orientation slant in digital zones plus the physical environment.

From the conclusions drawn, recommendations come forth for researchers, developers as well as policymakers. Technology companies must diversify AI design teams. The goal is to have several viewpoints affect design choices. This concerns technical roles, conceptualization roles, ethics review roles next to user experience design roles.

Design frameworks must factor in gender at all stages of AI development. Developers must implement them. Every stage goes from conceptualization to deployment and iteration. Critically examine default settings, voice options in addition to personality traits put into AI systems. Educational programs need to include perspectives from feminist thought and gender studies. It is the case in computer science, engineering, and related fields. It will sensitize those who make the technology in the future to the issues that pertain to gender. Generations of developers will recognize and avoid unconscious bias in their work.

Guidelines must address gender representation in AI systems. Policymakers must contemplate development. The systems operate in public sectors or in educational environments. Such guidelines would encourage consideration of diversity also inclusion in AI design. Different models for AI representation need exploration. Binary gender ideas are moved beyond. Gender-neutral voices become possible. Customizable options let users change system behavior. Some representations challenge typical gender attributes by plan.

This study adds to a developing critical discussion about the connection between gender and technology. It shows the historical continuation of gendered portrayals from old movies to current AI. This shows the need for deliberate action to stop patterns that could continue without question. Incorporating feminist views into technological design is not just an ideological stance. It is a useful method for making AI more inclusive, fair

as well as with new ideas. This AI can better serve different human needs. If AI continues to grow and become more integral to everyday life, addressing gender dynamics will be necessary. This is because technological progress should support social equality rather than hinder it.

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