

## Resistance and Representation: Women, Technology, and Power in *Brave New World* and *Orphan Black*

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### Abstract:

This article compares the 1980 film adaptation of *Brave New World* to the 2013–2017 TV series *Orphan Black* regarding the treatment of women and their bodies. Each text depicts a dystopian civilization where technology shapes society and identity. The article examines the representation of women and their position in the society. *Brave New World* (1980) portrays women as sexualized, powerless objects; since human reproduction is mechanical in this story, technology subjugates women. However, *Orphan Black* (2013-17) shows powerful female protagonists who use technology to fight patriarchal oppression. Through this parallel analysis, the paper highlights women's empowerment and resistance to patriarchal authority, arguing that women can use science and technology to overthrow repressive structures. These two texts show that technology can oppress and liberate, emphasising the importance of varied and powerful women in literature and media.

**Keywords:** *Dystopian Narrative, Gender, Body Politics, Science and Technology, Cyborg Theory*

Science and technology are two closely related but distinct concepts. Science is associated with the study of natural phenomena through observation and experimentation, while technology is concerned with the application of scientific knowledge for practical implications. In the modern era, the relationship between science and technology has become co-relational. Advances in technology have enabled scientists to conduct more complex experiments and collect data more efficiently, while scientific discoveries have led to the development of new technologies that have transformed the way we live and work. As technology continues to advance at an unprecedented pace, the relationship between humans and the environment is constantly evolving.

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This has led to significant changes in society, from the way we communicate and work to the way we interact with the natural world. As a result, it is essential that we continue to explore the relationship between science and technology, to better understand the impact that technological advancements have on our lives and the planet as a whole. However, the obverse argument of this discussion presents the view that the advancements become the “bearer and even disrupter of values; it can cause individuals and communities to adapt to technology rather than use technology to extend human capability in harmony with social goals and mores” (Weinberg, 2).

As stated by Matt Weinberg in his article “Technology, Values and the Shaping of Social Reality”, although science and technology are expected to simplify human lives, the crucial aspect of their relevance lies in their utilization by humans. This raises the important question of whether science and technology lead to the liberation or confinement of humanity.

It cannot be denied that science and technology have played a major role in shaping the modern world. The operation of influence is based on human curiosity. Humanists argue that technology and machines are in opposition to nature. For instance, robots are considered to make humans expendable or the by-products of technology like pollution affect the natural environment. These statements are somewhere true, but the fact that science and technology are the by-products of the human mind and its curiosity as stated before, makes it more complex than it seems. Immanuel Kant, in his critical theory, which was a response to the theories of Hume and Locke, explained the importance of philosophy by positioning the mind in an active state. According to Kant, all the perceptions received from outside are processed and organised by the human mind, which other species are not capable of. His theory of enlightenment focuses on the human mind and its usage. Kant encourages people to use their minds to question the prevailing settings. The constant questioning, which can also be defined as curiosity, is a natural phenomenon of the human mind according to Kant and someone who doesn't question or just follow belongs to 'nonage'. Mary C. Smith translated Kant's influential work “What is Enlightenment” in which he defines enlightenment as:

“Enlightenment is man's emergence from his self-imposed nonage. Nonage is the inability to use one's own understanding without another's guidance. This nonage is self-imposed if its cause lies not in lack of understanding but in indecision and lack of courage to use one's own mind without another's guidance. *Dare to know! (Sapere aude.)* “Have the courage to use your own understanding,” is therefore the motto of the enlightenment.” (1)

Being aware of the source and inspiration of scientific and technological advancements, i.e., human curiosity and how the human mind is responsible for creating knowledge based on outside perceptions, the answer to the question if science liberates humanity or not is in favour of science but in opposition to the human mind. There are multiple widespread opinions about how technology is becoming autonomous and how machines are becoming the master of human species. This concept, in philosophical terms, is known as ‘technological determinism,’ which is defined by the ability of technology to shape the values and ethics of our society. An alternative perspective posits that technology serves as an enabler, with humans free to use it as they wish. Societal imbalance occurs when individuals exploit their inventions for selfish motives. Science and technology are neither against nor for humanity; they represent societal evolution through human imagination and action. For instance, during the pandemic, technology played a crucial role in supporting various sectors.

However, it also exposed class divisions, as those who could afford technology benefited, while others faced challenges due to limited access. The purpose of explaining the argument through this example is to bookmark that the socio-cultural elements hold much importance “in shaping the acceptance and use of technological devices sometimes in a manner far different from the original hopes of those who made the devices”. (Kranzberg 237)

This paper examines two visual narratives, *Brave New World* (1980) and *Orphan Black* (2013-17), through parallel perspectives. Although both texts share a dystopian theme, one narrative highlights the misuse of power and science, leading to the oppression of a specific societal group (namely, women), while the other narrative leverages science to free women from the constraints of male-dominated political and religious institutions. The analytical framework incorporates Donna Haraway’s cyborg concept; and Susan Bordo and Adrienne Rich’s theory of gender, body politics and motherhood.

In the past, cultural standards and expectations have frequently confined and regulated the female body, and motherhood has often been seen as a sign of subjection and weakness. The earliest patriarchal societies, in which men held positions of power and women played subservient roles, are where this phenomenon first appeared. According to Butler’s theory of gender performativity, gender is not a fixed characteristic but rather a set of customs and behaviors that are repeated across time. This suggests that the role of the mother is socially

formed rather than physiologically predetermined in the context of parenting. By meeting societal expectations, which are taught and reaffirmed through various means, women “perform” motherhood.

Women may change their preferences as a result of conforming to these expectations, leading to the internalization of gendered norms and duties. Irene Oh states in her essay, “The Performativity of Motherhood: Embodying Theology and Political Agency” that:

Motherhood, as this excerpt wittily illustrates, ought to be understood as performative. That is, motherhood as performative emphasizes mothers’ agency by focusing upon what mothers self-consciously do rather than what mothers biologically are. The concept of performativity thus offers a robust account of maternal identity. (2)

Women’s reproductive abilities, which were closely regulated by men, were frequently considered as their major importance. The restriction of women’s reproductive rights has also been a major factor in their oppression. Men have historically wielded influence over women’s reproductive decisions, further limiting their autonomy, by controlling access to contraception and abortion. This control has taken many different forms over the years, including laws, religious decrees, social expectations, and stigma.

Cyborg theory, which derives from Donna Haraway’s influential 1985 article “A Cyborg Manifesto,” provides a ground-breaking method for comprehending how people interact with technology and society. By introducing the idea of the cyborg as a hybrid being that transcends these dualisms, the theory questions conventional binaries and boundaries between things like man and machine, nature and civilization, and male and female. The term cyborg, short for ‘cybernetic organism’, was used to describe any material which contains both biological and technical elements. It is now used to blur the boundaries between human and non-human, as predominantly seen in science fiction films. The definition of a cyborg is well explained by a prominent theorist in this field, Donna Haraway. Haraway’s “Cyborg Manifesto” sheds light upon the concept concerning a socialist feminist stance. Published in 1985, the essay states, “A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction”. (291).

According to Haraway, Cyborg is a unit of technology that affects social and bodily reality. Moreover, it is the way of imagining the future world without gender. The patriarchal structures of society have always essentialised and analysed human behaviour in a way that supports male

domination over women. Haraway traces the history of breaking three boundaries that were culturally or naturally accommodated. The first boundary was broken with the publication of Darwin's theory of evolution in the 19<sup>th</sup> century. In *On the Origin of Species* (1859), Darwin rejected the idea of human supremacy as he proved a biological connection between humans and animals. With the advent of the second Industrial Revolution and the emergence of new sources of energy, the invention of telecommunication and the automobile, the second boundary, which existed between humans and machines was damaged. With the increasing dependence on machines, humans embraced technology as "an extension of human capability" (Ahmad).

In this manner, Haraway claims that in a patriarchal world, globalization and science together have made an entity that is both human and machine. This entity ironically challenges the globalised, capitalised, patriarchal world, leading it towards a 'world without gender'. Nour Ahmad has discussed Haraway's idea and has further explained it in the article, "We Are All Cyborgs: How Machines can be a Feminist Tool" that in every field, from agriculture to medical sciences to communication technologies, humans are expanding their capabilities, which helps them to achieve the result faster with minimal limitations and "all these aspects of technology are an expansion of human beings and an augmentation of our physical and cognitive abilities". (Ahmad).

The question thus arises of how cyborg does help in erasing the lines between genders that are ingrained in humans as something 'natural'? Women are always told that their nature places them in a position in the social system that argues for their position as submissive. Their roles in society are constrained to being home makers and mothers. This nature, which is repeatedly questioned here, is based on the nature of the female body. The discussions around the female body have been an important subject since the second wave of feminism. Theorists have questioned the excessive emphasis on the appearance of the female body as well as its functions. The strong urge to control the body of a woman by the man has created a correlation between man-woman and mind-body. In simpler terms, the purpose of female existence in society has been constantly questioned. Thus, the concept of the cyborg, which is the fusion of two entities, negates the neutrality of the human body. At this stage, all genders are socially reconstructed, allowing them the agency to form a new identity that is not based on sex. This is how, according to Haraway, cybernetics will generate a genderless world with no end.



Adam I. Bostic, in his article “Seeing Cyborg Through the Eyes of Popular Culture, Computer Generated Imagery and Contemporary Theory,” extends Haraway’s theory in terms of storytelling. He states that, “Cyborg narrativity emerges as a matrix uniting science, technology, cultural theory, popular imagery and entertainment, within the expanding frontier of digital culture and cyberspace”. (Bostic 361).

The traditional boundaries between humans, machines, and other entities are often blurred, reflecting the complexity of human-technology interactions in the digital age. By integrating themes and ideas from diverse fields, cyborg narrativity creates a rich and multidimensional narrative landscape that challenges our understanding of identity, embodiment, and human experiences, as seen in *Brave New World* (1980) and *Orphan Black* (2014-17). The world behind the lens is deeply immersed in the concept of cyborg and cybernetics as major themes in the narratives which allows the viewer to connect the reel and the real from both positive and negative standpoints. Dystopia as a social critique consists of three major types of control of the state: bureaucratic, religious and corporate. However, one factor which seems to be constant in most of the dystopian settings is control through science and technology. Haraway proclaims that science liberates humans, especially women and their bodies, by expanding their human limits. The two visual narratives discussed in this paper attempt to present both sides of this argument by questioning whether the liberation of humans by science is just limited to men, as shown in *Brave New World* or if science can actually help women to create a world where gender issues will dissipate, as attempted in *Orphan Black*.

*Brave New World* demonstrates contemporary relevance through themes such as consumerism and the use of technology to alter the human body. The novel also addresses enduring issues of gender inequality, including the objectification of women and restrictive gender roles. In *Brave New World*, set in a utopian-appearing future, advanced technology has eliminated the need for natural reproduction, and cloning has replaced it. The principal objective of this culture is happiness. However, deeper inspection reveals the underlying problems and deceit of this allegedly perfect world. This article will centre around the 1980 film adaptation of the text, directed by Burt Brinckerhoff.

The film begins by establishing a classification system for individuals: Alphas, Betas, Deltas, Gammas, and Epsilons. Each category is restricted to particular actions and orders they

are supposed to follow. It is then made clear that humans are mass-produced in tubes and then for the next six years they are conditioned in their sleep. The entire concept of this mass production is based on the concept of eugenics. The theory of eugenics became a part of popular discussion during the World War-II period. The idea to disable unfit groups of community and create an unquestionable environment is visible from the very beginning of this text as well. The concept of genetic engineering in “Brave New World” can be seen as a cautionary tale about the potential dangers of eugenics and the dehumanization that can occur when science is allowed to dominate societal values. In “Eugenics in Brave New World: A New Historicist Reading,” Mabandine Djagri Temoukale, states, “The hierarchy of citizens in the novel, based on birth control and the standardization of citizens, shows how far eugenicists intend to increase their curiosity”. (Temoukale 232)

The concepts of “perfect balance” and “perfect happiness” are first mentioned in a scenario where the director briefs the Alphas on the goals for this new planet. The idea of classifying the population according to their predefined purposes replaces the concept of race, which refers to the segregation of people based on physical and social characteristics. There is a scene in the film where Bernard takes/undergoes treatment and stops it midway. The gammas, who are assisting him ask him if everything is okay with him, to which he replies:

BERNARD. I need to think and consider

GAMMA 1. Think! Consider! How awful it must be to be an alpha. (*Brave New World* 01:02:48- 01:03:00)

Feelings like love and emotions are forbidden. Monogamy is considered a sin and unnatural. Bernard Marx, the lead character, is shown as a faulty individual as his conditioning was more difficult than the other infants. Later, it turns out that his ability to question the system and feel emotions is what makes him different. His conversation with Lenina, the female lead character, about his feelings of love towards her and his need to be with her in a monogamous relationship makes Lenina uncomfortable. She replies to his confession, “Everyone has everyone so no one has no one.” (*Brave New World* 01:08:36). This makes Bernard feel out of place because of his surroundings.

The freedom of choice and expression has been diminished due to sleep conditioning, in which their brains are modified in a manner that only allows them to know about their categories they belong to and the work assigned to them. Jessica Eylem, in her research article, “The

Women of Brave New World: Aldous Huxley and the Gendered Agenda of Eugenics” explains, “Humans are genetically modified to keep those with valued characteristics at the top of society, while those below are manipulated into thinking they are doing their service for the overall running of the Fordian state”. (Eylem 1)

It is self-explanatory that humans in the *Brave New World* are cyborgs created to refine human civilization, embodying the concept of eugenics. Though Huxley’s world eliminates any objection raised based on gender inequality, it is very evident from the roles given to women in this society, that their position is inferior and the women characters in the text struggle with this idea as they are conditioned not to question it. Traditional gender stereotypes are maintained, as women’s roles are mostly limited to carers and nurses. Furthermore, women are regularly sexualized in female roles, and in one instance, they are even denigrated as simple “distractions.” Women are forced to participate with several partners due to society’s prohibition on monogamy, thus diminishing their autonomy and enhancing their objectification. A further example of patriarchal control over women’s bodies and reproductive rights is the non-consensual sterilisation of women in lower classifications like deltas and gammas. Deanna Madden in her work “Women in Dystopia: Misogyny in *Brave New World*, 1984, and *A Clockwork Orange*,” argues that in *Brave New World* there is a “subtle message that women are inherently inferior: less intelligent, less capable of seeing beyond their immediate physical comforts, [and] less likely to make a heroic gesture or defy status quo” (Madden 291).

Throughout the film, it is evident that women do not react to objectionable happenings. When a scene involves two or more women, their conversations would be just about engaging with other men and how embarrassing it will be in society if they didn’t. In a scene where Linda, a beta, travels to Savage Reservation with the director, is treated inferior based on her category and gender. In the morning, the director wakes up in his sleep bag while Linda, sleeps on the ground without any question. Further, the director abandons Linda in the Savage Reservation and there are no attempts to find her or rescue her as she is considered as unimportant. For years, Linda survives in the Savage Reservation with a child fathered by the director, hoping someday someone from the World State will come looking for her.

In a scene where the Director talks to Bernard, he cannot even remember Linda’s name and addresses her as “the female who went to savage reservation with him”. The idea of human



reproduction through intercourse followed by pregnancy was ‘unnatural’ to Linda, like every other woman in the World State. Linda was unable to cope with the situation. She was embarrassed about her body and what was happening to it, so much so that she did not even try to go back to her world. Her constant battles with the Savage Reservation and her own body led her to alcoholism. John the savage, Linda’s son, never really understood or received the motherly love and affection he deserved.

Linda’s pregnancy was unpredictable for her. It was rather shocking that her body could transform into something else and give birth to a human. In a scene where Linda asks a woman what is wrong with her as she has gained a lot of weight and her stomach has expanded due to pregnancy explains her naïve understanding of the real world. It can also be interpreted as a non-consensual or forced pregnancy, as Linda was unaware of what could happen to her, and after she gets pregnant, she had no choice of abortion as she was stuck in the savage land on her own. This brings attention to the idea of “adaptive preferences”. Adaptive preferences are those that are unintentionally developed in reaction to oppression.

Women’s internalisation of their own oppression, which can result in the establishment of coercive and deforming desires within a patriarchal society, has been a topic of debate for feminist theorists throughout history. The concept of adaptive preferences emphasises how crucial it is to analyse how societal institutions and power dynamics can affect people’s preferences and decisions. Mary Barbara Welsh in her work, “Feminism, Adaptive Preferences, and Social Contract Theory” presents the rationale given by the supporters of adaptive preferences, stating, “If a victim can’t change her circumstances, perhaps the only way to alleviate some of the pain is through adaptive preferences, that is, by unconsciously adjusting oneself to the inevitable”. (Welsh 831)

In the movie *Brave New World* (1980), female characters are depicted as having embraced their roles in a culture that uses technology to repress and limit their liberty. These women’s conscious minds are conditioned to view themselves as sexual objects by the use of advanced technology. While their unconscious minds may dissent from this societal norm, their survival instincts prevent them from challenging the system. The spectator is therefore shown how women in this dystopian society are deprived of agency and are compelled to conform to a culture that denies them actual freedom.

The BBC web series *Orphan Black* (2013–17) has received widespread acclaim for its feminist themes and portrayal of strong, multifaceted female characters. The show questions conventional gender norms and stereotypes, and feminist viewers identify with its examination of female identity and agency. The programme features a diverse group of female characters who are not defined solely by their interactions with males, each possessing their own unique strengths and weaknesses. The efforts of the clones against the repressive powers can be interpreted as a metaphor for the broader struggles of women against discrimination and cultural expectations. The show also covers topics such as agency, autonomy, and reproductive rights. The clones' bodies are turned into commodities and subjected to scientific testing, underscoring the ways in which males have historically objectified and manipulated women's bodies.

It might be argued those portraying women's bodies as objects of experimentation and control, as well as parenting as a flaw or burden, perpetuates harmful gender stereotypes and undermines women's agency and autonomy. *Orphan Black*, on the other hand, depicts strong, competent women who are also mothers, taking a different approach on these concerns. The series subverts this cliché by portraying the clones as resourceful and powerful moms who are able to defend and care for their children despite the difficulties they encounter. Although initially being denied the right to procreate and experience motherhood, the clones exemplify strength and resilience, challenging conventional gender roles and stereotypes.

The discussion of motherhood and reproductive rights in science fiction and feminist discourse, however, is still nuanced and multifaceted, with differing viewpoints on the ramifications of these topics in various storylines.

Sarah Manning and other figures, such as Alison, who had her own family through adoption, did their utmost to safeguard their offspring. It is made clear through Alison's character that the term "mother" refers to more than just physically giving birth to a child; rather, it is a cultural and sociological position that women adapt. Similar to Shioban, who raised Sarah and her brother Felix as foster children, Shioban ensures the safety of her own children as well as her granddaughter. One of the sisters, Helena, had the most distinct and well-rounded personality out of all of them. At the start of the series, Helena was brainwashed by a religious organisation into fighting against her tribe even though she had no knowledge of the politics that had been going on. She was raised differently than the other sisters. She had received fighting training, and

she possessed tremendous physical strength. Helena battled through the seasons like a soldier. She still had maternal impulses, despite everything. She had a maternal bond with Sarah's daughter Kira, and she did everything in her power to shield the child from the Proletheans' leader, who had forcibly impregnated her. Helena's character breaks all stereotypes about women as over-emotional, impractical and weak. Kempken expresses in her article, "Orphan Black' and the Female Body", that, "feminist theory comments on how motherhood has been reduced to a battleground in which growing numbers of women choose to conceive and rear their children without men" (Kempken).

According to Adrienne Rich in her groundbreaking work, *Of Woman Born: Motherhood as Experience and Institution* (1976), patriarchal regimes intensively regulate and control parenting while simultaneously idealising and romanticising it in popular culture. Rich stresses the significance of understanding the psychological and personal aspects of parenting, as well as the significant effects it can have on a woman's identity and sense of self. She contends that women's mothering experiences can be a source of strength and fortitude, but only if they are allowed to exist free from the restrictions of patriarchal standards and expectations. She states that:

We experience not only physical, fleshly changes but the feeling of a change in character. We learn, often through painful self-discipline and self-cauterization, those qualities which are supposed to be innate in us: patience, self-sacrifice, the willingness to repeat endlessly the small, routine chores of socializing a human being. We are also, often to our amazement, flooded with feelings both of love and violence intenser and fiercer than any we had ever known. (Rich 37)

The men in the series are positioned in opposition to the female characters. Men in authority positions within Project LEDA, as well as those involved in Project CASTOR, which consists of all-male clones, consistently struggle to control and possess female bodies, sometimes even using them against each other. This dynamic portrays the patriarchal strategies of the world, but their failure to maintain this control contributes to the show's feminist utopia.

Women are kept isolated from one another and from the concept of sisterhood. Women are led to feel that their enemies are themselves. They make an effort to defend their families from trespassers outside their dwellings. However, in *Orphan Black* the characters choose to band together to fight their oppressors and support one another no matter what. The revolutionary television series *Orphan Black* subverts binary oppositions and traditional gender

norms by featuring strong, multifaceted female characters in leadership roles. The show's objective portrayal of the feminine gender allows feminine emancipation to take center stage.

The characters in *Orphan Black* are defined by their personalities, histories, and goals rather than by their gender. They are given the freedom to have multiple personalities, weaknesses, and personal struggles, adding depth and complexity to their portrayal. The series is a brilliant example of genre-bending storytelling, blending elements of action, suspense, and humour while exploring themes related to identity, ethics, and power. *Orphan Black* has forever changed the science fiction genre and popular culture as a whole, raising the bar for female representation in media.

Returning to Haraway's "Cyborg Manifesto", as explained earlier, Cyborg is the result of a world that is capitalised and militarized, but ironically, the cyborg is undoing this world. The two texts, *Brave New World* (1980) and *Orphan Black* (2013-17), analysed above, present both dystopic and utopic views of Haraway's theory. According to Haraway, women who are now cyborgs will take advantage of the situation to turn the tables in their favour. The favour here stands for their long-run fight for equality and against gender biases.

Technology has allowed women to cross borders and create a community worldwide. Issues related to the female body, like objectification and subjugation, are no longer limited to a specific society. With the help of the internet, women can now raise their voices on a global level. Women of colour, who were once colonised and faced double oppression, can now be identified as cyborgs because of their fusional identities. The lack of set identities gives them the potential to disturb the boundaries. Dianne Currier in her work on 'feminist technological futures' states that:

what is central to her argument for the possibilities of the cyborg is that it offers a means for feminists to oppose the oppressive logic of identity and the mode of masculine subjectivity it articulates, at the same time as it avoids recourse to that very same mode of oppression in elaborating a single feminine subject – Woman – which erases all the specificity of women's varied experiences and practices. (322)

Moreover, technology has now allowed women to own their bodies like they want them to be. Whether it is about conceiving a child without the active participation of a male or through surrogacy, it allows women to be independent. Robyn Rowland acknowledges this in her work, explaining:

the first significant historical change was the discovery of physiological paternity, which transformed male reproductive consciousness: men discovered that they delivered the seed. The second and more recent change in reproductive consciousness was triggered by technology in the form of contraception: women gained the freedom to choose or reject parenthood. Women could thus control the role of the seed. (515)

Using technology against male supremacy is evident in *Orphan Black*. The character of Cosima, a scientist and one of the clone sisters, actively fights against the organization and the state attempting to control them. Her knowledge of science and technology is her power. However, if Haraway's argument is so apt and valid, how do texts like *Brave New World* still make sense?

To answer this question it is important to understand that Haraway's idea of Cyborg has not yet been fully attained. It remains a long-term goal. Technology is helping women, but it has not reached everyone. Economically weaker sections of the society, especially in third-world countries, are still struggling. While there is recognition of the issues faced by these women, it remains limited. Robyn Rowland in her article, "Technology and Motherhood: Reproductive Choice Reconsidered," states that:

Though we can develop positions on each technology, we must realize that they all form an interlocking chain leading us from the test-tube baby to eugenics and genetic engineering. In reality, most of these new technologies are being developed in Western countries for use by white middle-class heterosexual women. Third World women struggle to feed their children, while Western women seek out expensive medical techniques to create more children. (513)

The fictional world of *Brave New World* is evolving due to technological advances, but it is still governed by patriarchal social structures. Through the use of technology, women's capabilities are obscured, and they are portrayed as inferior and feeble. This is not unique to dystopian fiction. The prevalence of issues with women's bodies is on the rise. Now that technology can assist in modifying bodies, the concept of the optimal physique is prevalent. Not to mention that technology and commerce are intertwined; this combination capitalises on the opportunity to heighten women's awareness of their body images.

This paper's central argument is whether science and technology liberates humanity or, in this case, gender, or whether it promotes their confinement. While *Brave New World* depicts the confinement and subjugation of women on the basis of humanity, *Orphan Black* investigates Haraway's ideology. Kant was a proponent of universality. According to him, the practical



application of moral ethics ought to be universally applicable. Keeping humans at the centre of everything, human actions and their legitimacy are contingent on the universality of their actions. It should be in the best interests of all people and avoid subjectivity. In the case of science, which has always aimed to make human lives easier, if it is applied in a manner that benefits all of humanity, it will be liberating; however, if subjectivity and personal gain control science, the results can be destructive. If scientific benefits are not universally applicable, then they are not ethical in nature.

Kant's emphasis on maintaining humans at the centre of every argument gives humans, not machines, the ultimate power. As the most self-centred species on Earth, humans will always hold the upper hand. Even with total automation and robotization, machines cannot govern humanity, giving humanity the ability to either liberate or confine. The human species is in charge of freedom. Science is the means by which humans attain their goals. Therefore, science should not be questioned; rather, the class of humans who control science and subjectively employ technology should be questioned. In *Brave New World*, men control machines and govern society. Because the women in the text are cyborgs and not humans, their resistance to this subjugation and actions against it liberate them.

When the original text was written in 1932, the role of women in studying and controlling science was extremely limited, so Huxley's representation of women in his work may have been unintentional and almost natural to him. However, when its cinematic representation was created in 1980, when feminist ideology was emerging, the issue of female representation was brought to light. Burt Brinckerhoff, the film's director, has not altered the original text's perspective. The narrative is presented as Huxley did in his work. *Orphan Black* was written and released during the post-feminist era, and its use of science and technology to liberate the female body supports Donna Haraway's arguments and her theory of cyborgs. *Orphan Black* also emphasises the backlash received from patriarchal social structures.

Therefore, returning to the primary argument, it is not science that liberates or confines, but rather human agency. According to Kant, the class or segment of society that controls science and its subsequent implementation disregards morality and functions in favour of the few, which is unethical. In *Brave New World* the ruling class of males used science to control women, whereas in *Orphan Black* women used science to achieve freedom.

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