
I POST, THEREFORE, I AM: EXPLORATION OF MOTHERHOOD THROUGH A POSTHUMANIST PERSPECTIVE

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Abstract: The world owes its existence to women and men, slightly more to women due to their childbearing and other similar physiological capabilities. Hence, the stature of a mother is almost apotheosised unquestioningly across the world, irrespective of cultures, traditions, borders, etc. With the advancing age of Industry 5.0, every aspect of life waits to be reformed and/or rebuilt, in both material and immaterial domains. This paper tries to dissect the portrayal of motherhood in the present digital age and how it has transitioned from the conventional idea of motherhood in a patriarchal society. The study would also try to understand how an online presence challenges power hierarchies in relation to the idea of motherhood and also sometimes tends to reproduce them in newer forms. The paper examines such depiction through select examples from popular media in Indian context in order to underscore the shifts that cultural discourses surrounding motherhood have resulted into. It also talks about the concept of posthumanist motherhood through the lens of intersectionality in order to understand the various forms of motherhood across different parameters such as class, culture, etc. The paper further attempts to draw a link between the genre of autobiography and a virtual identity projected through social media in order to show how digital media has been able to generate a neo-theoretical discourse. With new age mothers redefining the perception of motherhood, this paper examines how a mother creates her own identity, much like the writer of an autobiography, to carve a distinctive niche in the digital space.

Keywords: *motherhood, technology, digital space, posthumanism, social media, identity*

“She (the Flo App) didn’t sound like a person. She sounded like a machine trying to sound like a person, and that made her seem, in a roundabout way, like an authority- an omniscient being that floated somewhere outside the realm of human expertise.” Amanda Hess, *Second Life: Having a Child in the Digital Age*

In May 2025, an astounding memoir delineating parenting and motherhood in the contemporary digital era hit the shelves, offering a fresh yet striking perspective of motherhood. Amanda Hess, the author of *Second Life: Having a Child in the Digital Age*, is an American journalist who maps out the intricacies of Internet

culture through her works featured in *The New Yorker*. Her memoir *Second Life*, holds up the mirror against the harrowing as well as life-saving experiences she has come across, owing to the deeply coded human lives wired to internet for all their requirements. Tracing her own experiential journey during her interface with technology, Hess underlines the programming of the human mind which Donna Haraway refers to as the budding “cybernetic organism” in order to underscore the growing conformity to “internet’s unblinking eye” (Hess 4). This memoir functions as a fulcrum of this paper on the basis of which the shift from human to posthuman, individual anecdotes to surveillance data collection, body to machine surfaces. The very basis of posthumanism emerges prominently in Hess’s work where she highlights the connotations of motherhood in the contemporary digital space rendering humans to the level of cyborg, “a hybrid of machine and organism” (Haraway 3). Popular media has created a multitudinous space where technology is reshaping the masses, the means of communication and inter-connectedness and that’s how Hess’s experiences underscore with the burgeoning annexation of privacy by and the pervasive mode of functioning of the internet. This paper engages with Hess’s memoir by pondering over how the perception of motherhood has shifted to its present shape, the (re)conceptualisation of self (the mothers), the constant relational entanglement with technology and the resultant decentralisation of human exceptionalism.

The paper refers to some of the popular social media stories from recent times revolving around motherhood and the consequent engagement with such digital narratives breaking away from historical underpinnings and the conventionally and culturally rooted understanding of pregnancy, motherhood and/or womanhood. There is an attempt to evince the unsettling cultural memory of motherhood where motherhood is considered to be “representing the height of individualistic achievement, the climax of woman’s life and the origin of her child’s” (Hess 115). This points towards to patriarchal baggage that motherhood is tied to and hence, the paper tries to foreground its liberation from patriarchy towards a form of motherhood which has been eased due to technological interventions. That’s how the shift from human to posthuman becomes prominent, promulgating the ubiquitousness and indispensability of digital engagements in the form of social media and pre/post-natal technologies. However, what appears to be breaking the conventional barriers held up against motherhood, also led to the spurt in an online trend of naming and shaming. Hence, on one hand, the presence of Hess’s memoir in 2025 points towards how the nature of posthuman becomes liberating while on the other hand, it hints towards the edge of precarity that the world created and therefore, inhabited has been pushed to. A critical reading of her memoir along with the gripping trends of popular media in the background unfolds its ramifications in being largely governed by market driven ideologies and data collection or state surveillance forming an integral part of this process.

This paper indulges in tracing how the world of digital machinery has transformed the understanding of motherhood, how technology has contributed to handling the vulnerabilities spurting out of a subjugated positioning of women in a socio-cultural space and also, reinforcement of such traditional norms in newer forms in many cases. There's an emphasis on transgressing boundaries and how posthumanism emboldens liberation in the context of the female body including child birth and child care. This emancipatory approach of posthumanism leads to a brief contemplation of how posthumanism appears to be in concurrence with egalitarian approach with respect to the position of women in the society. An extension of this argument is explicated by Partha Debnath in his essay called "Is Posthumanism Essentially a Feminist Discourse? A Critical Study" where he discusses the extent of congruity between posthumanism and feminism. However, this paper limits itself to examining the functionality of posthumanism in terms of redefining motherhood, one of the many dimensions of feminism. This is further elucidated by delving into select works of primal thinkers such as Donna Haraway, N. Katherine Hayles and Anne Balsamo who have significantly shaped the posthumanism discourse at large. Therefore, the shifting paradigm of motherhood is discussed in the light of technology, social media and the resultant contesting space laden with construction and deconstruction of identities. Cumulatively, these studies help in deeper comprehension of Amanda Hess' memoir embodying contemporary preoccupation with technological innovations entangled with her maternal experiences.

In the initial lines of her memoir, Hess makes an intriguing observation with respect to her mobile phone, a device with a gleaming blue screen prevailing over almost all human activities. In relation to her fetish for her phone, she dwells on how traditionally and in the bygone days, it took a village to raise a kid and that's why motherhood is inclined towards the role of community effort put together aiming for good parenting. However, with the absence of a sense of community in the contemporary digital world, the women turn to the internet for "facts, conspiracies, gadgets, idols, judgements and tips" (Hess 8). She continues to write, "My phone started working like a dream. All my sublimated thoughts surfaced there. Desperation over my age, my fertility- that was a costume of womanhood that I would never wear in public. But there in the dark closet of my phone, I slipped it on" (Hess 14). When she conceived her first child, the app on her mobile phone called Flo "guided" her to sail through the peaks and troughs of pregnancy. This is how the interface between human and a machine rises up and branches out in myriads of connotations.

N. Katherine Hayles, in her book titled *How We Become Posthuman: Virtual Bodies in Cybernetics, Literature and Information*, elaborates how human becomes posthuman amidst the gripping hold of technology, a mobile phone being one of

its tools. Hayler underscores the role technology plays in determining one's identity and how it cannot be distanced from the conceptual self. When Hess refers to "the dark closet of her phone", she underpins the centrality of technological intervention in human lives as well as shifting into a new identity altogether. However, what appears to be "dark" in fact creates a space devoid of bias and prejudice. The digital space created in relation to women, either through a menstruation tracking app or a pregnancy app, is equipped with an unprejudiced effect. Hess's first-hand experience with technology involves considering the Flo app as "her animatronic fortune-teller machine" who acknowledges the taboos and forbiddance associated with female body, and hence, offers a leeway. When technology appears empathetic in its operation, it points to what Donna Haraway expounds in her thought-provoking work called *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*. As implied by her, the world inhabited by cyborgs points towards the construction of a space where liberation hinges on awareness and a conscious understanding of oppression. Cyborg is a portmanteau of two words, "cybernetics" and "organism". Such coded and crafted blending of machine and living being, according to Haraway, helps in shaping a spatial domain where the real, i.e. the lived social reality mingles with the "imaginative apprehension" in order to destabilize the demeaning perception of women's experiences. Evidently, it points towards an era of change and drastic transformation in human history. The faith and reliance that Hess has on her mobile phone as her safe haven further foregrounds the fact that correlation and coexisting of humans with machines is vital as well as radical in nature. This results in fashioning posthuman motherhood which pulls apart the prejudiced and marginalised placement of mothers in the social space.

As her memoir progresses, it puts in picture the conventional perspective of motherhood being laced with tropes of sacrifice and selflessness, the ultimate purpose of women's lives and the most coveted role that a woman can play. However, such positioning of women in a social realm is "extraordinarily diverse and even mutually contradictory" (Ortner 68). In her essay titled "Is Female to Male as Nature is to Culture?", Sherry B Ortner, an American cultural anthropologist, draws a parallel between the binary of nature-culture and female-male. She argues that universality of female subordination owes its prevalence to patriarchy being practiced unquestioningly. Historical accounts are replete with examples of the marginalised position of women in public and private domains when it comes to wielding power and authority. Motherhood, being a feature of female physiology too, becomes a reason for their cornered positioning. In popular culture, market-oriented processes adhere to the pallogocentric code of conduct in order to meet commercially viable and remunerative targets. For example, the women-oriented advertisements of kitchen staples such as pressure cookers during the early 90s in India depict a peculiar aspect of gender roles. The

Hawkins pressure cooker advertisements had always been eye catching in India's domestic consumerism culture. The advertisements in question here are centered around traditional Indian femininity exemplifying women dressed in sarees and adorned with *gajras* gyrating to the ad jingle. Another such version of Hawkins pressure advertisement from 1996 features an Indian actress where the female body is compared to the bulges and bends of the pressure cooker. Such "otherness" assigned to female gender pushing them to the periphery attempts to materialise their subjectivities as the secondary beings. Their performativity remains tied to domestic space, fascinating the male gaze and eventually gets manipulated by market forces. The objectified representation where a female body has been reduced to the level of a spectacle or rather an object underlines the patriarchal norms being pervading as well as degrading for women.

A study through intersectional lens becomes crucial because motherhood is not just limited to gender, rather it encompasses a confluence of various other parameters linked to it such as class, culture, religion, etc. A more nuanced interpretation of motherhood in terms of intersectionality can be realised with the help of following examples. In 2017, an Indian entrepreneur and public figure, Mira Rajput, popularly known as wife of an Indian male actor, Shahid Kapoor, passed a statement on motherhood which sparked a significant controversy in the digital sphere. She remarked, "I wouldn't want to spend one hour a day with my child and then rush off to work. Why did I have her then? She is not a puppy. I want to be there for her as a mother." These remarks were called out by many working mothers whose retaliation foregrounds the privileged position Rajput occupies to articulate her perspective. While her remarks too fall within the bracket of motherhood but instead of challenging the imposed constraints, they reinforce the traditional norms in a different guise. Another intersectional viewpoint of motherhood can be fathomed in the light of how different cultures view motherhood differently. Chandra Talpade Mohanty, in her instrumental essay called "Under Western Eyes: Feminist Scholarships and Colonial Discourses" dismisses the universal and monolithic portrayal of Third World through the Western perspective negating the presence of diversity across the complex realities of patriarchy. For example, in Indian context, motherhood is placed on a high pedestal placing mothers, almost at par with gods and goddesses. Besides, the role of a joint family in neo-natal care and postpartum is not perceived as a confinement. Conversely, the concept of joint families in Western societies presents a different perspective. Therefore, motherhood should not be understood solely in terms of gender, rather it is an embodiment of numerous parameters at play at an individual level. This also explains how motherhood varies from class to class, culture to culture, so on and so forth. This implies that the concept of posthuman motherhood too differs across differing contexts.

In the context of motherhood, the stigmatisation of women who are unable to conceive, or in other words, those who are unable to fulfil the role of motherhood, takes place on a widespread scale. Various feminist platforms have highlighted the misery of women who are infertile, therefore, failing to meet the societal expectations from their physiological selves. By labelling them as “barren” women, the social acceptance becomes trivialised and exacerbates feelings of isolation within their private lives as well. Anna Balsamo, in her potent work called *Technologies of the Gendered Bodies: Reading Cyborg Women*, underlines the notion of pregnant women being a sign of a reproductive woman, and that is how such reproductive women become the target of “a scrutiny of fascinated gaze” as well as assets for the state. She refers to the Gilead regime of Margaret Atwood’s *The Handmaid’s Tale* in order to call attention to reproduction in the technological era which is closely watched and monitored due to advancement in reproductive technologies. This takes one back to the traditional humanist understanding of considering gender to be fixed and territorialising which has proved to be dissonant and rather, dehumanising.

When technology helped infertile women with options of IVF or surrogacy, it helped them to carve a new identity for themselves. Such technological advancement in the field of medical sciences not only helped lessen the oppression of women, mothers in this case, but also heralded a shift in traditional concepts surrounding motherhood, gradually carving a way to posthuman motherhood. However, the matter of accessibility and affordability is decisively crucial as well. Haraway rightly states that there is an urgency to utilising technology and its tools to render “naturalised identities” obsolete. However, despite such technologically backed choices opted by women across the world, the patriarchal bandwagon continues to dissect the very ground of their womanhood and/or motherhood. Such criticism reeks of deeply rooted misogyny practiced in the garb of upholding traditional norms of the society. In other words, when women failed to accomplish the “performativity”, a term Judith Butler deploys in relation to gender, of their gendered identities, their personas were dissected and condemned. For example, when female actor Priyanka Chopra Jonas opted to vouch for surrogacy for the birth of her daughter, the online trolls of social media turned judgmental and hypercritical. The surge in elective C-section childbirth faces flak in the form of comments like “too posh to push”. If being barren was one way to undervalue a woman, elective C-sec delivery becomes another reason for their banishment from the standardised level of motherhood. This points towards the semantically dense nature of female body bearing signs, meanings and connotations governing the interaction between technology and women. However, despite being questioned and scrutinised by the patriarchal institutions, women continue to deploy technology to facilitate their lives, hence, partaking of consistent destabilising of traditional constraints. This is owed to the rampant advancement of such reproductive

technologies on the basis of which Balsamo persuasively compares the relationship between woman and her body to that between an individual and personal property, consequently, labelling them as “some measures for liberty and economic freedom for women” (Balsamo 82). Such posthumanist approach conformed to by women can be viewed as an approach reinforcing the gravity of identity being fluid, regarding technological engagement as an aid endowed with the potential for liberation. These insights collectively point towards the emergence of the concept of posthuman motherhood in which the mediation between human and machine carries significant meaning.

In his essay titled, “Is Posthumanism Essentially a Feminist Discourse? A Critical Study”, Partha Debnath infers how posthumanism helps feminism to break away from the traditional designation of gendered identity that is fixed or essential to a space where identities are fluid and ever-changing. Posthumanism offers “individuals with new ways of engaging with their bodies as well as interpreting embodiment” (Dhar and Mallick 261). These “new ways” are the results of the interesting interface between humans, mothers in light of this analysis, and technology, easing life, refining appearance, treating illnesses, building structure, so on and so forth. In her chapter titled “Towards Embodied Virtuality”, Hayles posits a posthumanist approach which “thinks of the body as the original prosthesis we all learn to manipulate, so that extending or replacing the body with other prostheses becomes a continuation of a process that began before we were born. (Hayles 3). Evidently, such beneficial technological interventions not only transform the identity but also pave the way to parity among the resultant subjectivities. It can thus be inferred that the depiction of motherhood has undergone a radical evolution and reconfiguration in the public as well as the private spheres due to “intrusion” of technology into human life.

Amanda Hess, in her memoir on childbirth and her experience with digital space, confesses to have slipped on the “costume of womanhood” in the wake of a mobile app helping her to navigate through the tough time she faced during her pregnancy. Her reluctance to come out in public with her menstrual and reproductive queries points towards the solace she experiences while communicating to the AI generated helpdesk of Flo app, an experience barely noticed in real social space. This further explains how digital platforms, fuelling and foregrounding posthumanist discourse, have created a safe space for women to address their bodily concerns without being pointed at, judged or belittled. The interactions Hess engages into during her Flo app usage days explain the impetus social media generates. The “About Us” page of Flo states, “Flo exists to empower women.” (Hess 22) This explains how digital space provides a safe haven to address vulnerabilities and anxieties females experience due to their bodies struggling to stay in tandem with the societal norms. Hess goes on elucidating how the

traditional thought of motherhood renders a woman irrelevant, leads to erasure of one's identity and eventually disappearance (Hess 150). She mourns the absence of the role of community in raising a child in contrast to an old saying that it takes a village to raise a child. With the spurt in rapidly changing lifestyles, women face an absence of such community effort. She states, "In this digital day and age, not all of us have literal village to lean on, so we look online for advice, a sense of community, and product recommendations" (Hess 170). Clearly, the access to the digital world being easy and affordable, has helped mothers survive the vicissitudes of parenting, or rather "mothering". The advancement in daycare facilities with the help of surveillance cameras and recorders led by childcare professionals has replaced the anxiety surfacing due to lack of this sense of a community. The various instances of utilising technology as an aid can be understood in the light of what Hayles terms configuration of humans for seamless articulation with intelligent machines. The online applications and other such platforms disrupt the phallogocentric structure of child care and responsibilities. Moreover, the technological engagements also helped mothers to circumvent intrusive relatives impeding the novel and creative parenting approach of the new-age parents. Such faith in technology, according to Haraway, is the proof that humans have cybernetic integration, implied by dependence on technology. Thus, posthumanist motherhood is not merely powered by mediation between body and technology, but also by the very nature of humans being wired, suggesting the digital coding of human mind witnessed in such amalgamation of human and machine.

When technology assisted women to tackle the limitations of their bodily functions, it led to transgression of boundaries curtailing their progress and upturn. As Hess pointed out in her memoir, the internet offered "an alternate universe"(Hess 3), upholding different connotations altogether. The personification of the Flo app is an extension of a female bonding over a machine (or a machine-led app in this case), therefore, indicating towards a blurring of the dividing line between human and machine. Underpinning this argument can be further witnessed when Haraway gives the example of a single DNA molecule storing data in GBs and an AI machine starting to behave like a human. This delineates the consequences of one's active presence in the digital world in order to deal with real-life problems. This must be understood in the light of womanhood being in a constant state of recasting. Clearly, posthumanism and feminism surface to be in a close-knit association, their intersection corroborates the understanding of posthumanism as a navigation tool helping mothers to find ways to deconstruct the structures of inequalities. According to Rosi Braidotti, a continental philosopher and feminist theorist, woman is not just "the complementary and specular other of man rather a complex and multi-layered embodied subject who has taken her distance from the institution of femininity" (Braidotti 12). It is this "institution of femininity" that women tend to

escape with the help of digitally powered tools and platforms, social media being one of them.

Women holding onto each other in the virtual space is a response to the rigid and hegemonic real-life spaces hindering the renegotiation of their identities. Various new trends become rage among the masses and garner validation for being progressive in nature. For example, a few decades ago, a pregnant woman was expected to remain behind the veil, keep her baby bump covered and avoid scrying the eyes of the outside world. However, with the passage of time, especially after the second World War, technology proved to be a precursor to unprecedented phenomena. Decades later, in 1991, when Demi Moore, a much-acclaimed American actress, posed naked cradling her baby bump for a magazine cover, there was an international outcry. Many decades after this “hiatus”, the world today has embraced the concept of maternity photo shoots comprised of dresses with long trails, aesthetically pleasing set-ups, decked up in the most Pinterest-y clothing. All this boils down to catering to a desire of mothers to be seen in a digital space or making a keepsake for future generations. In India, maternity photoshoots of Indian celebrities like Alia Bhatt, Kareena Kapoor Khan and Deepika Padukone are some of the recent examples held high in the digital space inhabited by expecting mothers. Such maternity shoots supply pictures to social media in order to occupy a space conducive to their bulging bodies carrying new lives. Body image insecurities are put to rest when technology, in this case, a camera, intervenes to surpass a zone of devaluation and restrictions. The traditional norms characterising femininity are pushed to the periphery of a newly built structure, fuelled by various technological inventions. If motherhood earlier meant the disappearance of the expecting mother, it has now become a territory rightfully owned and celebrated. This is where Haraway’s argument of fading frontiers between the physical and the non-physical becomes notable. According to her, the virtual space of social media helps mothers to create communities online, or a social life in a digital environment in order to rehabilitate themselves. In other words, there is an elucidation of how the immaterial spaces integrate with the material spaces. This becomes another example where posthumanism caters to the susceptibility mothers had been experiencing for many years and the ways in which it culminates into liberation and a place that belongs.

The rising number of elective C-section deliveries is another example of what Haraway calls and hopes for it to be rightfully labelled as a positive outcome of “feminist science”. Seeking elective C-section delivery is a choice that technology has offered to mothers. However, since it is technologically induced, it is frowned upon by the traditional bandwagon of motherhood which does not consider it to be the real childbirth process. Yet, it can be remarked that the intersection of posthumanism and feminism has helped women challenge the totalising ideologies

endorsing rigid stratification on the basis of hierarchy. Such regressive dualisms are rendered ineffectual in the wake of rapidly progressing science and technology.

As women felt rescued by technological advancement, they came out to claim the public realm which earlier was impermissible to them. Therefore, women of different kinds, backgrounds, belongings, etc. found social media to be an egalitarian space where they could voice their fears, vulnerabilities, insecurities and anxieties. In her memoir, Amanda Hess underscores the significance of virtual communities created by women for women. The “Share Your Stories” section of her pregnancy app helps her to traverse the hardships of pregnancy in spite of the accounts on the other side of screen being unknown or anonymous. This is what Hayles postulates when she writes about humans “engaging in virtual experiences enacting a division between the material body that exists on one side of the screen and the computer simulacra that seem to create a space inside the screen.” (Hayles 20) That’s why Hess compares her phone to a “scrying mirror” predicting her bodily functions revolving around menstruation, mood swings, ovulation, etc. At one point she confesses, “My body was the rabbit hole, or my body was a wonderland.”(Hess 94) This hints towards the cyborgian nature of human body which in fact is a product and always in making. Social media has created a niche which is devoid of the physicality of in-person communication, yet remains thriving due to the tenacity of its millions of users. Such engagement of the physical and the non-physical further beckons to the mingling of the material and the immaterial.

Interestingly, during the regular engagement with social media emerges to the surface an intersection between traditional autobiography and Instagram becoming a newer form of life writing. According to Philippe Lejeune, the author of *On Autobiography*, “autobiography is a retrospective narrative in prose that someone makes of her own existence when she puts the principal accent upon her life, especially upon the story of her own personality” (Lejeune 4). This can be juxtaposed with a social media account, say Instagram account of a mother tracing her teenage days, her marriage followed by pregnancy and now proclaiming herself as a go-to insta mom for all queries related to raising kids. This appears due to the communication between the physical (mother) and the non-physical (digital media platform) which is incessantly recasting the module of projection of the self. When humans utilise a non-physical space of digital media to narrate their lived experiences, their subjectivities undergo rapid and substantial transformation due to a dynamic mode of expression as well as reception, hence, shedding “light on how the new medium has democratised the expression of life narrative” (Malec 3). In other words, the digitalisation of self-expression helps in surpassing the boundaries inflicted upon by social structures and occupying an unprecedented egalitarian platform open to “everyday people”.

The Instagram account @rollercoasterofmotherhood administered by Sonal Katyal exemplifies a model of posthuman motherhood leveraging the potential of social media to etch its own niche. Her Instagram account is abundant with a plethora of posts on maternal health, children's nutrition, recipes, etc. An analysis of her social media page can be interpreted as a prototype of a mother deploying such a platform to create a space she builds and sustains for herself. With respect to Katyal and her contemporaries, it can be acknowledged as a way of disseminating knowledge among other mothers in order to encourage more informed decision-making. In case of printed autobiography, the medium does not interact with its readers but in case of social media, there is an active interaction between the creator and the audience. Such a dynamic presence of social media helps in understanding the meaning of identity and its fluidity. Hence, social media gets transformed into a neo-theoretical space offering new interpretations of motherhood. When the Cartesian thought is tweaked to "I post, therefore, I am", it accentuates the relation that mothers develop with technology, the resultant by-product which further validates social media as a medium of expressive life narrative. Social media reinforces discrete recollections or records due to numerous platforms functioning at the same time. That's why, a large number of mothers opting to use social media as a "digital diary" is symbolic of narrating their stories which are otherwise marginalised in cultural history. Platforms such as Instagram, Facebook, etc. offer "a more immediate and more interactive means" to share thoughts and engage with the audience, a sense of interconnectedness and community to women contributing to society at large. (Malec 48).

Nonetheless, it is hard to unsee how technology is pervasive and also becomes integral yet dominating to ensure the well-being of physical and mental health in the contemporary age. For example, the panic one experiences on losing a phone, or when there is a malfunction in a certain mobile application, the machines created by humans have now become crucial and indispensable to everyday routine. There is no debate about how ATMs, Internet, social media, etc. have become part of our cultural mindset. Hayles argues in her book that the rising dependability on technology has paved way for virtuality as another mode of staying relevant amidst the tightening and prying hold of virtual world. At one point, Hess alerts her readers and states, "Empowering women was an easy gloss, but the work of turning bodies into information was not as straightforwardly liberating a Flo (the app she used during her pregnancy) made it seem" (Hess 24). On the surface, technology seems to be easing everyone's lives but what lies beyond the surface reveals how it becomes enslaving and addictive as well. Genea Corea in her influential work called *The Mother Machine: Reproductive Technologies from Artificial Insemination to Artificial Womb*, remarks, "Reproductive technology is a product of the male reality. The values expressed in the technology- objectification, domination- are typical of male culture. The technology is male generated and

buttresses male power over women.” In other words, the dependence on technology and the resultant ethos potentially unleash the adverse image.

By examining and discussing an array of examples delineating the transformation of humans into posthumans, deconstructing Hess’s memoir helps in comprehending how mothers interact with technology and in the act of utilising technology, they transgress the boundaries of traditional motherhood. However, social media also becomes the origin of trolling and criticism against mothers who do not fit into the framework of traditional motherhood. The paper explores the shifting connotations of motherhood backed by technology and how posthumanism destabilises the patriarchal baggage. Moreover, the focus of the paper lies on the transition towards a technologically mediated space of motherhood. The ongoing dialectic inherent in the intersection between “feminist techno-criticism and patriarchal technology lust” necessitates the need of an impasse and to seek a paradigm shift so that women as mothers are guided to navigate through social media-infused quandary and make suitable decisions. Balsamo emphasises on the importance of women being able to make more informed choices, judge how relevant a certain technology is and how to further disseminate such knowledge (Balsamo 96). Hopefully, such judicious use of technology will enable the perpetration of posthumanist motherhood in form of exercising social media not only as a space for promoting products or practices but also as a platform to impart a sense of discretion and nurture communities. Such are the intricacies of interconnectedness between technology, social media and motherhood working towards an inclusive space where technology becomes an extended help, social media becomes a shared and optimistic space, and motherhood, to some extent, converts into parenthood.

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