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Remoulding Algorithms of Gender: A View of *Adolescence*

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Abstract: Katherine Hayles, in her works, has repeatedly demonstrated how code as a performative practice is located. In her book *Unthought: The Power of the Cognitive Nonconscious*, Hayles traces the nonconscious cognition of biological life-forms and computational media. Contemporary critical engagements with machine learning systems that follows up the theories of Donna Haraway, Katherine Hayles, Rosi Braidotti and others also involve the idea that human bodies are always already caught up in the algorithms that govern and constitute them. Yet, in our thoroughly digitized lives, the structures of socially constructed consciousness that are subtly embedded within the micro-movements of algorithms and artificial intelligence tend to be overlooked. Algorithms also carry within them human conditions that predate the algorithms themselves. I argue in this paper that dismantling and reworking one's own algorithm and refusing to remain confined within outdated moral bubbles or "filter bubbles" (Pariser) is a posthuman task that is vital to critical media literacy. In the premise of posthuman gender theories of Haraway and Braidotti, I observe the series *Adolescence* and its context of toxic assemblages to situate the broader frameworks of gender and posthuman existence.

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Cyborg feminism allied with intersectional feminism, understands that oppressions are an intricate web of coded dominations that cuts through race, class, gender, sexuality, disability and several other critical domains to become an assemblage of exclusion. Cyborg feminism is also inherently related to posthumanism in its critique of the 'informatics of domination' the supremacy of the western male subject and its logics of constitution. In her conceptualisation of cyborg, Donna Haraway's central idea was that human identity is no longer distinguishable from technology. It is a multiplicitous, fluid vision of an entity that we may rewire ourselves into. Even though the agency that Haraway envisaged through cyborg has mutated in several ways and although not without its limitations, the concept helps us to understand the critical intersections of gender, technology and power. In a way, *A Cyborg Manifesto* substantiates the view that human minds, social structures, and moral–political consciousness are increasingly produced as coded systems or "informatics," a realization that facilitates a shift toward the posthuman by dismantling traditional humanist dualisms (Haraway 32–33).

Haraway also substantiates the algorithmic nature of our moral–political consciousness by viewing writing as the foremost technology of the cyborg. (55) Because our bodies have been textualized as code problems on a military-industrial grid, feminist cyborg politics must focus on "recoding communication and intelligence to subvert command and control" (Haraway 175). Thus, the cyborg feminist consciousness rejects the genesis stories established by both religion and modern sciences, viewing them as tools of Western patriarchal domination. A cyborg political consciousness insists that the moral and political bonds are formed through affinities (conscious coalitions) rather than identity (assertions based on natural or essential categories), reflecting a programmatic approach to social organization (Haraway 16). Cyborg politics understands gender as not an identity category, but a fluid concept that evolves as an affiliation through patterns of normalization as well as conscious affinities and acts of rejection.

The cyborg functions as a postmodern ideation that deconstructs the binaries such as nature/culture and human/machine rational/emotional, male/female and others, upon which Western Humanism was built. Feminist debates regarding whether technology essentially manifest misogynism or whether it is liberatory have long discarded the liberal-humanist traditions that rests on foundational binaries of embodiment as well. Opposing the ontology of essential binaries is the primary requisite in offering any theory of rewiring human existence and that is where Haraway's project of socialist feminism grounds itself on. It offers an epistemological standpoint where every other notion of essence or binary becomes untenable and deploying new and radical feminist methodologies of resistance is rendered inevitable by the new material realities of oppression that the techno-capitalism brings in (Caddick 116). By recognizing that human identity no longer becomes fixed or distinguished from technology, Haraway challenges the dominance of the human subject in Western philosophy. The very

idea of a cyborg delinks the human agent from a universalistic posture, allowing for micro-politics that reflect the complex, nomadic nature of contemporary networked existence. One should remember Haraway's assertion that since "our machines are disturbingly lively, and we ourselves frighteningly inert," we must embrace the cyborg as a way out of the "maze of dualisms," a task that she calls for by famously stating, "I would rather be a cyborg than a goddess" (Haraway 68).

In her 2021 essay on Posthuman feminism, Rosi Braidotti identifies feminism as a "meta-methodological tool", a navigational instrument to steer through the cartographies of dominations and presents posthuman as a theoretical and ethical position in anticipation, one that we aspire to become (Braidotti (2021), 101). Tracing several strains of feminist critiques by Gayatri Spivak, Genevieve Lloyd and Sylvia Wynter, ranging across the postcolonial, black and other radical intersectional streams of feminism, Braidotti points out how these feminist interventions had collectively established that by centralising 'man' in the schema of things, western humanism is akin to the male, white, heterosexual, able-bodied entity that it identifies as the centre of all reasons that produced knowledge. Collapsing the conceptual foundations of the duality of reason and emotion in western philosophy, Braidotti denounces 'reason as affective, embodied and relational'. Instead, she also proposes that understanding passions, in the line of how Spinoza, who found it as the location of desires, is perhaps the way to posthuman knowledge (Braidotti, 55). She emphasizes that human subject is no longer a single entity and is a complex ensemble of multiple related factors and that thinking and knowing are not exclusive prerogatives of human brains but take place in a world where multiple organic objects and technological artefacts coexist (Apata). Rejection of individualities and hierarchies is an idea that Braidotti borrows from Deleuze and Guattari which she uses to frame her posthuman epistemology. She discards masculine reason as transcendental illusion and proposes a human universalis where a human subject can think only when 'we-are-in-this-together', an ethical formula that Braidotti puts forward to conceive the act of posthuman knowing that is all-inclusive, all-embracing, comprehensive and integrationist (2019, 62). This is why for Braidotti, intersectional feminism, minority studies, postcolonial and decolonial studies and ecology are all foundational to the posthuman knowledge endeavours.

Adolescence (Thorne and Graham) unfolds within this fraught terrain of contemporary existence, where the boundaries of selfhood, identity, and culpability are a complex ensemble underlying our existence. The narrative is catalysed by a young boy's arrest for the murder of his classmate, a crime that sets off a series of investigative procedures and social ruptures. In its apparent form, the story is situated in an English town, and the narrative pivots on the intersection of bullying, social media, and adolescent psychology, charting the protagonist Jamie's disintegration under the weight of a toxic assemblage of new-age challenges. The plot is structured around Jamie's subsequent detainment, as armed police raid his family's home, arresting him on suspicion of murder. He is

processed, questioned, and then remanded to a secure training centre, marking the beginning of a systematic investigation into the factors that led to his violent outburst. Through interviews with a forensic psychologist and investigations at Jamie's school, it is revealed that the roots of Jamie's aggression lie in a convoluted history of cyber sociality, sexuality and familial crisis. Social media, particularly Instagram, is revealed as the crucible of both his self-constitution and the key that leads the forensic expert to his inner psyche. Seemingly, virtual interactions shape Jamie's self-perception, and his internalization of labels that are attributed to him on internet leads him to a state of nihilistic rage. Though daunting, a peripheral interpretation as this looks convenient enough.

Consequently, the series was able to provoke significant widespread discussion on cyberbullying, extreme misogyny on social media, the incel subcultures constructed on Instagram and could expose the very complex terrain of adolescent crimes that have occurred in recent times in Britain, the United States, and across the world. As the series had resonated with many knife crimes by young people across UK, the Prime Ministers of Britain and Ireland had even stated that it should be prescribed for mandatory viewing in secondary schools. ("Hard hitting"; "Downing Street"; Higgins). The public acceptance of the series around the world apparently revolved around the adult anxieties regarding adolescent lives which led to the problematic interpretation of the series as intended for the young audience, especially the Gen Z that thrives on internet subcultures. The general reaction to the series is summed up in this response.

"It's heavily implied Jamie was radicalized online by incel-like forums, which skewed his view of women and their worth — and was upset after Katie rejected a date with him and called him an incel online" (Jones)

Jack Thorne, co-author of the narrative had observed that, in the internet's darker recesses into which he ventured, he encountered cultures marked by extreme forms of othering and by modes of hatred that circulate and proliferate in a manner analogous to contagion. (Thorne) In an interview, he recounts his encounter with the script when, after he had done some preliminary web search on related themes, videos of Andrew Tate began to suddenly spring up in his feeds, and his co-writer Stephen Graham's teenage daughter, educated them with preliminary stuff on 'menfluencers' like Tate. (King) This view of the authors also led to the series' popular interpretation as an expose of incel radicalisation through internet. Panicky parental guides to identify "manosphere emojis' etc were published widely, and blanket statements to effect social media ban for children also came up from different corners of the world. (Lemer) Media-frenzy induced techno-deterministic views only approach the problem in a concerningly peripheral manner. What we deem as an internet subculture that corrodes the lives of young people like a contagion is not produced by technology and the internet alone. Rather, as subcultures of hatred migrate into digital and online spaces, their circulation becomes the point of intersection to begin with.

Research and interventions into 'manosphere' had been happening for more than a decade before the release of *Adolescence* (Ging; Marwick and Caplan). 'Manosphere' is understood as a loose confederate of social media engagements in blogs, threads and other platforms where users share their bigoted, sexist and toxic views about women and society in general. In the internet it not only consists of various subgroups like 'involuntary celibates' or incels and Men's Rights Activists but includes the several forms of covert and overt hate-spewing through comments, social media harangues, spread of misinformation, victim-blaming and slut-shaming of women and gender-minorities. These groups are united by a misogynist and male supremacist worldview, in which men must defend themselves and their freedoms against the 'feminization' of their societies, which is associated with a loss of power and rights for men (Rothermel; Sugiura and Lakhani; Andersen). Studies have also shown how 'manosphere' is connected to right-wing populism and far right movements (Rothermel). It was already an established academic fact that online male supremacism is a digital reconfiguration of old patriarchal norms repackaged for young men as an imagined social exclusion, that encourage them to "reclaim" those gender powers that they had held before the advent of feminism. Baker and Ging observes how despite this, media responses to *Adolescence* were focused on digital cultures, often to the exclusion of the broader societal factors that have converged into online mode in the incel phenomenon even when researchers of the digital phenomenon confirms how "manosphere is not a random aberration, but the result of a long cumulation of societal misogyny reified gender roles, aggrieved masculinity, anti-feminism and neoliberal capitalist alienation." (Baker et al.; Bujalka et al.; Ging).

Misogynistic collectives often collectively referred to as 'manosphere' expresses male entitlement, exhibit gender privileges as rights and promote gendered hate. (Andersen; Ging) Incels, short for 'involuntary celibates' are communities where "men gather commiserating about their inability to obtain sex with women" (Andersen). Research into incel cultures reveal the fluid dynamic nature of their digital engagement, or 'digital drift' that make their existence distinct from typical platform centred subcultures. It is even observed how some participants choose not to overdo their subcultural identity to avoid social stigma and exclusion. The pattern perfectly aligns with those that masculinity theorists have exposed about the nature of male peer coalitions that compel men to adhere to hierarchies of power within themselves to avoid being excluded. An interesting enquiry into the history of 'involuntary celibacy' in the Indian context delineates how the online incel movement overlaps with the North American far right movements and to the extreme Hindu right movements in India. It is observed that the ideology of venerating celibacy that is often clubbed with deep misogyny and colonial concepts of masculinity got embedded in the radical nationalist movements of far right in India (Chung).

Baker and Ging observe that in the context of *Adolescence*, the framing of the series as an expose of incel radicalisation or its affinities to the brash misogyny and bombast of menfluencers like Andrew Tate is highly misplaced. What is presented by the series is the boiling point of an ensemble of deep misogyny and techno-sociality. For instance, in the series, when Katie uses the word 'incel' to offend Jamie, she might have used it as a commonplace slur to publicly shame him. The script never dwells deeper into Jamie's online engagement except to refer to his experiences with sexuality, particularly his access to pornography in the third episode, in his conversations with the forensic psychiatrist. It is therefore apparent that Jamie's insecurities are the results of an ordinary level of online exposure rather than any intense participation in incel subcultures. Nuances of critical cultural insights regarding internet cultures, in contrast to popular media perspectives that obsessively focus on internet as a dangerous terrain for the young, offers us some practical clarity to comprehend subcultures as reconfigurations of dominant cultural patterns.

If one is to identify a constitutive internal force that persistently endorses and animates the cultures of hatred, it is the logic of hyper/hegemonic masculinity—an ideological formation that normalizes domination, reinforces gendered hierarchies, and legitimizes aggression as a mode of masculine self-assertion (Connel). As this author had observed elsewhere in a review, the series is about and for the rewiring of posthuman parentage and cannot be treated as a restorative and regulatory warning for youngsters (Balakrishnan). Rather than singling out certain isolated boys as problematic, as criminally inclined individuals who need correction, or catapulting into abject technophobia, and panicky parenting, what is pertinent here is a focus on societal misogyny in general and the crisis of masculine fatherhood in particular.

In the context of the series, the events that unfold—Katie sending a topless photo to a boy she liked, which is subsequently circulated without her consent, Jamie asking Katie out in the hope of capitalizing on her emotional vulnerability, and her rejection followed by his public humiliation via social media—are not extraordinary in the digital age. These incidents mirror everyday occurrences in contemporary adolescence that we see all around us. Apparently, media hype and moral panic over such occurrences may neither help the young people involved nor give any perspective to the mundane sense of gendered existence. The series explores how these seemingly small transgressions reverberate across the emotional and social lives of the characters, ultimately contributing to violent responses like Jamie's. But rather than focusing on the violence, in a stiflingly critical manner, the scripts approach it with a distinctly Dostoevskian–Kafkaesque intensity.

In the series, Jade, the friend of the murdered Katie, makes a telling remark to a teacher who treats her with compassion. She observes that Katie was the only person who had ever loved her with genuine care. Within that single sentence emerges a vivid portrait of a young woman, a Gen Z girl who is forthright, emotionally resilient, and capable of supporting her friend with courage and moral clarity.

It becomes apparent that this moral strength would have been the very reason for the enmity that is spewed at her. Apparently, Jamie was at once attracted by her strength and repelled by it too. This broader context, in which a conflict between two capable adolescents escalates into an act of brutal murder, is illuminated in another context when facing the psychiatrist's probing questions, Jamie accepts that he was rejected by Katie. Jamie's attempt to draw closer to Katie by exploiting the circulation of her nude image is met with her uncompromising rejection—and it is this rejection that ultimately provokes him to kill her. The inability to process rejection is hardly unfamiliar to us as a crisis of masculinity. News of young men responding to refusal through murder, suicide, acid attacks, or other forms of retaliatory violence has become disturbingly commonplace. The politics of hatred that targets those who refuse subjugation, whether women, religious minorities, Blacks, Dalits, or any other marginalized group, has been subsumed as a worldview actively disseminated around the globe.

The most significant political intervention effected by *Adolescence* resides in its deliberate reorientation of critical attention away from the narrative of the murdered Katie and toward the interlinked trajectories of Jamie and Eddie. This shift foregrounds the structural and relational conditions through which masculinities are produced, reproduced, and rendered intelligible. It becomes imperative, therefore, to interrogate and dismantle the algorithmic logics through which masculinity is organized and normalized. Toxic masculinity cannot be understood as a phenomenon confined to digital or cyber spaces; rather, it is deeply embedded in everyday social life, manifesting within familial structures, intimate relationships, and affective economies. To attribute violence exclusively to cyberspace or digital platforms is to engage in a form of misrecognition that obscures its social and political roots, much like attributing criminality solely to substances such as alcohol or cannabis serves to depoliticize and trivialize the conditions under which violence emerges.

In an essay titled "A Howl of Despair: The affective politics of Netflix's *Adolescence*", Tanya Horeck details out the 'affective public' reponses that the series evoked including Elon Musk's inflammatory claims about perceived Black criminality that, according to him, it tried to conceal by presenting a white boy as a murderer. Incidentally it is the social media debates that followed Musk's comment that made the series' co-writer to proclaim that the script is essentially about masculinity. Horeck also observes that the affects evoked by *Adolescence*, "of violent disenfranchised white boys, incapacitated parents/teachers and silenced dead girls – might impede more nuanced understanding of gendered power dynamics…" Horeck finds an unsparing communicational gap between the young and the older generations in the series that is marked by young people storming out of classrooms away from adults who are labouring to speak to them, or imagined bonding moments between a parent and child over some revelations about emojis, so much that what the series actually puts in place is an overwhelming sense of "adult confusion", rather than young adult crisis. It is therefore pertinent to

unravel this 'adult confusion' and comprehend the communication gap, if not effect its redressal. It is far more profound than trying to educate adults about subcultures and emojis.

The toxic techno assemblage of challenges before Jamie is exposed in the series through its unique technical form. The script focus on a truth-seeking process that involves the significant others in Jamie's life - the family, the school, the criminal justice system and the state as represented by his parents, a detective, and a clinical psychologist. Both Haraway and Braidotti argue that posthuman knowledge is never universal but always partial and localized. In *Adolescence*, no single character holds the objective truth (except the cctv recording of the act of killing). The larger truth unfolds in layers as partial connections that do not necessarily add up to a whole but presents a shattering view of situated knowledge. Haraway insisted on looking at the world from outside dominant conceptual frameworks to observe the critical assemblage of truth. The emotionally charged conversation between Jamie and his clinical psychologist serves as the site of what Haraway regards as "metaplasm", an ethics of communication that is referred to in her work, *Companion Species*. It is a remodelling of understanding that happens through ontological choreography and reciprocal communication, for Haraway between human and non-human species (112). According to Haraway "metaplasm can signify a mistake, a stumbling, a troping that makes a fleshly difference". As a concept of communication, metaplasm may be seen as "a kind of enactment with relationship as part of the relationship, a practice of enfolding relationships in their ongoing materializations" (Hayward, 78). Haraway here offers humans a new form of communication practice that does not shy away from a stumbling and wilfully surrenders to a remodelling, 'a gene-altering course of life'. Originally from Greek 'metaplasmos' which means remoulding, the term borrows from biology, like many of Haraway's concepts that she calls 'categories of diffraction', do. Metaplasm is a materially activated way of communication that might even begin through sensual and carnal interactions between species. It sets to rework the boundaries that we use to determine self and the other. Primarily, it stems out from a profound sense of self-disintegration and fecundity and do not posit a teleological end either. It involves life-altering risks and complete catapulting of conceived senses of order among species. Though Haraway does not present the idea of metaplasm in the context of gender, it is a significant aspect of the cyborg subjectivity that she studies.

The clinical psychologist Briony (Erin Doherty), at the end of the shattering conversation with Jamie does not bring up any conclusive statement, but breaks down into tears, with a sense of profound understanding at a point of indecipherable loss of language. If the adult confusion is the central focus of the script, it is resolved only in the acute sense of loss of connection that the adults feel toward the young people and their desperate means to bridge. In fact, specifically the three adults who confront the abysmal loss of communication in the series, eventually become susceptible to the rewiring of their rigid senses and convictions. Of these, Jamie's father Eddy (Stephen Graham) and the DI Luke

Bascombe (Ashley Walters) offer two distinct modes of masculine survival at an acute point of emotional crisis. Bascombe's feeble attempts to bond with his son in some deeper ways in the second episode offers us a significant point of reflection about the communication crisis that the script centres on. Walters had referred to the emotional toil that the role had on him, especially admitting the fact that he himself had a past of troubled teen hood owing to gun violence (Hogan).

The most striking technical feature of *Adolescence* is its continuous single-shot filming style, mirroring Haraway's concept of the "integrated circuit". Haraway describes a transition from an organic industrial society to a polymorphous information system where boundaries between the home, the school, and the clinic are permeable. The lack of cuts in the series creates an unfiltered, uninterrupted flow that reflects this network; the audience is pulled into a grid of control where the characters are textualized as problems to be solved by the state. In the informatics of domination, representation gives way to simulation. Jamie is instantly transformed from a child into a coded device within the legal system, his identity is disassembled and reassembled through interrogation and psychological decoding to determine if he is capable of murder. Being a minor, Jamie is beyond the standards of recognizability that are set by the state and is therefore what Braidotti, following Deleuze and Guattari regards as a 'nomadic subject'. This also rejects the standard of original innocence often associated with childhood in Western Humanism. Jamie is not born in a garden of innocence; he exists in a world described as a mix of "vomit, cabbage, and masturbation," a gritty realistic and disturbingly vivid encapsulation of postmodern young life that the officer Misha makes to describe the school she visits. The description deeply aligns with Braidotti's view of an embodied and embedded materialism in which posthuman lives are rooted in. The series approaches Jamie's crime, moving through the apparatuses of the state—via the police, the school, and psychiatry—each attempting to account for, diagnose, and contain his actions. Ultimately, however, this investigative gaze circles back and comes to rest upon the family itself. It is pertinent to note that both the legal and psychiatric intervention into the crime centres around Jamie's motive behind the violent response, rather than on his habituation into the pattern of a violent response. It is the final episode that gives a glimpse of the pattern of perpetuation of the inner violence that corrodes him. In the final episode, what we encounter are three individuals fragmented in the manner of any ordinary family struggling to absorb and move beyond a traumatic rupture.

Adolescence rigorously interrogates the condition in which the perceived "breakdown" of the family, as well as the failures or crimes of children, are disproportionately assigned as the responsibility of women alone. Crucially, the family depicted here is not one that is conventionally fractured or dysfunctional. On the contrary, Jamie's family is presented as an entirely ordinary one— marked by visible mutual affection, care, and protection. It becomes evident that this is a deliberately chosen element in the script. By foregrounding such a familial backdrop, the narrative directly

challenges the prevailing common-sense assumption that individuals labelled as "criminals" necessarily emerge from broken families. Thematically, the series addresses toxic masculinity and societal conditioning of gender through multiple angles. It highlights how hegemonic masculinity functions as a pattern of practice that allows dominance to continue. Jamie is caught in the pressures of traditional masculinity which underscores strength, dominance, and the suppression of emotion as traits of being the masculine ideal. His unconditional adoration of his father and his sense of self-apathy are interrelated predominantly because of his awareness that he could never mirror the ideal that he has carved his father as. In a similar manner Eddie's sense of Jamie is also limited to his own idea of masculine existence that is centred on his sincere attempts to put his son into sports and physical activities. The posthuman lens suggests to us that survival in such a world requires building a system of kinship and affinity across forced binaries, rather than a hierarchy of dominion and perpetuation. The series also refuses to provide the relief of a finished, whole narrative. It embraces irony and blasphemy by holding incompatible truths together, guilt and innocence, child and monster, suggesting that we are all, in Haraway's words, "chimeras" of social reality and fiction.

The narrative of *Adolescence* offers a wide tapestry of harmful masculinity weaved out by Jamie's father, his school and peers. Jamie's family, despite appearing outwardly benevolent and normal, is profoundly fractured. This dysfunction is rooted in the figure of the father, whose presence and actions reveal the underlying cracks in the family structure. In a pivotal moment, Eddie confesses to his wife that he wishes their son had chosen her as the "significant adult." This line encapsulates a central theme in the series—the hope that young boys would turn to the women around them as significant adult figures in their lives. The internalization of rigid masculine ideals stifles this potential, contributing to the adolescent crisis which is not merely a result of digital subcultures like the manosphere; it is deeply tied to a broader crisis of masculinity itself. In essence, this crisis necessitates an incisive critique of patriarchal power structures. What is being implicitly signalled through the crisis is the deeply entrenched classificatory logic—extending even into epistemological frameworks—that naturalizes reason as intrinsically masculine (father) and emotion as inherently feminine (mother). This binary opposition functions as one of the most foundational and yet profoundly artificial epistemic formations of hyper/hegemonic masculinity. Feminist rereadings of social history repeatedly remind us that there exist no social spaces, epistemic processes, or historical moments that have not been traversed and shaped by this binary logic.

Masculinity is not solely the product of digital interactions, such as the consumption of pornography or the sharing of explicit material; it is also deeply influenced by the gestures, relationships, and performances of gender that occur in everyday life. These micro-interactions, including how men and women interact in both intimate and public contexts, how they relate to one another and what affiliations and coalitions they deliberately choose contribute significantly to shaping

the crisis of masculinity. Societal expectations of masculinity are internalized through constant surveillance, both literal and symbolic. The process is not simply one of external regulation, but internalization, of not just boys, but also that of male adults who embody and enact these norms, often leading to aggression and collapse when their sense of masculinity is challenged or undermined. Theoretical engagements with gender that focus on hegemonic masculinity, define it as a pattern of practice that secures male dominance over women and non-hegemonic others. This structure is not a fixed set of traits but a historically dynamic configuration that is constantly contested and renegotiated. The manosphere represents a digital mainstreaming of these dynamics, utilizing narratives of male victimhood to respond to perceived masculinity crises. At the intersection of social expectations and economic life, social pressures to conform to traditional norms, such as male-breadwinning, inflict psychological and relational stress too. Empirical evidence suggests that men's unemployment is significantly more likely to lead to relationship dissolution in cultures where the male-breadwinner norm is strong.

The series ultimately concludes within the contours of a paternal crisis, an emotive final episode that culminates in what may be regarded as the 'paroxysm of paternal adult emotion' (Horeck). Eddie's 'grieving paternalistic subject position' exists within the unresolved space of paternal uncertainty and adult moral disorientation that the narrative sheds light on. The series' conclusion as a tragic narrative of fatherhood functions as a deeply legible signal. The final episode has an extended conversation between the parents—one in which they repeatedly ask themselves whether they bear responsibility for Jamie's radicalization. Throughout this exchange, it becomes increasingly evident that Mandy and their daughter confront reality with a greater degree of honesty and composure than Eddie does. Yet both mother and daughter proceed with extreme caution, attuning their movements and responses to Eddie's fragile psychological state, aware of his volatility and distress. The narrative is so terse that their caution is all around; a single misstep, a minor provocation, might render Eddie himself —potentially—another Jamie. When we recognize that such rage comes almost "naturally" to Eddie, we are inevitably reminded, with a sense of unease, of the earlier scene in which Jamie becomes agitated and violent during his interaction with the psychiatrist. And yet, despite this parallel, it is as if there is a certainty that Eddie's anger bears no relation to Jamie's criminal act. It is this certainty that functions like an algorithm, produced and organized to sustain the social system that patriarchy is. If subjected to a dismantling, it reveals the codes and functions that in the domain of common sense, emerges from the naturalization of male entitlements within the family and consequently in society as something ordinary, inevitable, and thus ultimately exonerative. Throughout the narrative, the wife repeatedly insists, in a restrained and measured voice, that both parents bear responsibility for the crime. The daughter, with disarming candour, articulates why fleeing the country cannot constitute an

ethical or viable response. Their quiet sensibility that is subdued under Eddie's loud frustrations reveal the collapse of fatherhood as the ultimate foundational principle of masculinity.

The final scene may be read as a moment of transformation for Eddie, one in which he becomes capable of a remoulding of his internal algorithms ever so slightly and acknowledge the moral insight and emotional truth articulated by his wife and daughter. The conscious coalition that he makes by aligning with the truths of his wife and daughter offers Eddie as vulnerable. Eddie's vulnerability is hopeful in the light of the faltered, volatile and violent psychological equilibria that he had revealed earlier. It is pertinent that the fatherhood undergoes a breakdown and emerge as vulnerable to shoulder the masculine crisis. It is this possibility to see the historical moment of a troubled and conflict-ridden masculinity that unwires its own constituting codes that makes the series truly posthuman.

Comprehending masculinity also requires a cyborgian understanding of technology as a site of cultural coding. Cyborg/Posthuman feminism is not a framework required primarily by women or by gender minorities; instead, it is an ethical and political necessity to resist the informatics of domination. Absent a sustained engagement with the foundational principles and tools of feminism, there exists no viable epistemic or political framework through which the deeply entrenched, historically sedimented, and structurally complex formations of dominations can be adequately understood, let alone meaningfully transformed.

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