
**TECHNOGENIC BODIES AND INTERSECTIONAL AGENCY: A
STUDY OF "ARTIFICIAL: A LOVE STORY" AND "GIRL ON FIRE"**

***¹Mansi Gupta, ²Dr Guni Vats**

¹School of Media Studies and Humanities, Manav Rachna International Institute of Research and Studies, Sec-43, Faridabad, India.

²Assistant Professor, Department of English.

Article Received: 03 April 2026, Article Revised: 23 April 2026, Published on: 13 May 2026

***Corresponding Author: Mansi Gupta**

School of Media Studies and Humanities, Manav Rachna International Institute of Research and Studies, Sec-43, Faridabad, India.

DOI: <https://doi-doi.org/101555/ijarp.8281>

ABSTRACT

In this paper, I explore the intersections of female embodiment, technogenic mediation and intersectional self-hood in two recent graphic novels: Amy Kurzweil's *Artificial: A Love Story* (2023) and Alicia Keys and Andrew Weiner's *Girl on Fire* (2022). The paper employs cyberfeminism, intersectionality theory, feminist narratology, and multimodal discourse analysis to argue that these texts elaborate a feminist visual grammar of the technogenic - a series of formal techniques through which the representation of female bodies constituted by and through technology as sites of agency, resistance, and intersectional identity is made possible. By analysing their panel composition, colour, image-text relations and the construction of the female gaze, the paper shows how these texts refashion the representational conventions of the genres in which they are situated (the graphic memoir and the Young Adult superhero narrative) to create feminist counter-imaginaries suited for the political and cultural demands of the digital present.

KEYWORDS: *Feminist Narratology • Cyberfeminism • Intersectionality • Graphic Memoir • Afrofuturism • Digital Archive.*

INTRODUCTION

The first decades of the twenty-first century have ushered in a new era of relations among bodies, technologies and society. The rise of artificial intelligence, digital archiving, algorithmic surveillance, and the mediation of everyday life through networked screens, has

not only changed the way we connect and produce but also the way we conceptualise and experience identity, memory, and the self. These are not ungendered transformations: the digital has brought new forms of gendered precarity and new forms of gendered resistance, new forms of surveilling and objectifying female bodies and new possibilities for feminist cultural activism. How we represent, critique and reframe these transformations in the context of contemporary cultural production is therefore a question of significant political as well as academic importance.

This paper responds to that question by comparing two recent graphic novels which approach the politics of female embodiment and technological power from contrasting but complementary perspectives. Amy Kurzweil's *Artificial: A Love Story* (2023) is a graphic memoir in which the author explores her interactions with Ramona, an AI chatbot developed by her father, the transhumanist futurist Ray Kurzweil, based on the letters of her paternal grandmother. Alicia Keys and Andrew Weiner's *Girl on Fire* (2022) is a Young Adult superhero comic about Lolo Jenkins, Black teenage girl with telekinetic powers living in a near-future New York. While very different in genre, cultural milieu and aesthetic style, both texts are preoccupied with what I call the technogenic female body: a body formed in relation to technological or quasi-technological forces, and that responds to these forces from a specific intersectional subject position.

The main thesis of this paper is that both texts elaborate in their distinct engagements with the multimodal affordances of the graphic novel form feminist visual grammar of the technogenic: an aesthetic and formal set of principles and techniques that make the complex, nuanced, and intersectional nature of female technogenic experience visible and politically intelligible on the page. This grammar is built upon four principles - constitutive interiority, formal excess, intersectional form, and the active reader that comprise a distinctively feminist aesthetic stance toward the representation of female bodies, technological power, and intersectional identity. In articulating this grammar, the paper seeks to contribute to the fields of feminist graphic narrative, cultural politics of gender and technology in the digital era, and the evolution of intersectionality as an analytic category for aesthetic as well as social analysis.

The graphic novel format is not a coincidence. As Hillary Chute (2010) has shown, the visual-verbal nature of graphic narrative has an aptitude for the representation of physical experience, trauma and identity in a way that cannot be fully captured by the conventions of prose narrative alone. As this paper proposes, the feminist graphic novel draws on these affordances to produce a particular set of meanings that enact feminist values formally as

well as thematically: through the interplay of image and text, the composition of the page, and the orchestration of the reader's look. The two primary texts are paradigmatic cases of this feminist formalism, and their analysis points to the potential of graphic novel as a medium of feminist cultural politics in the digital era.

THEORETICAL APPROACH: CYBERFEMINISM, INTERSECTIONALITY, AND THE FEMALE GAZE

This paper is built upon three theoretical foundations. First, cyberfeminism, in the sense of feminist investigation into digital technology, artificial intelligence, and the posthuman condition from Donna Haraway's seminal "Cyborg Manifesto" (1985) to more recent work by authors like Safiya Umoja Noble (2018) and Virginia Eubanks (2018). Haraway's figure of the cyborg, the amalgam of organism and machine that defuses +binary oppositions of nature-culture and body-mind, remains a rich source of inspiration for conceptualising the female subjectivities featured in each of the primary texts. The younger Amy Kurzweil in *Artificial* embodies a version of the cyborg as she chats with an AI version of her grandmother; Lolo Jenkins's telekinetic ability in *Girl on Fire* confounds distinctions between natural, supernatural, and political forces, as well as between organic and inorganic matter.

N. Katherine Hayles's definition of the posthuman adds an evaluative dimension to the cyberfeminist model that is significant in *Artificial*. Hayles shows how certain posthumanist fantasies, such as Ray Kurzweil's transhumanist project of digital resurrection, translate in technological form the Cartesian mind-body dualism that resulted in the feminisation and devaluing of the body. The artificial intelligence Ramona, trained on the grandmother's letters, exemplifies this: a male technological project claiming to honour a female voice while actually translating it in line with its own ideologies. Safiya Noble's *Algorithms of Oppression* (2018) extends thargument to the realm of race, showing how algorithms reproduce and reproduce racial and gender biases, with particularly dire consequences for women of colour - a point of connection with both primary texts.

The second pillar is intersectionality, coined by Kimberlé Crenshaw (1989, 1991) to refer to the simultaneous and constitutive effects of multiple axes of identity and power (race, gender, class, sexuality, age) that produce subject positions that are not reducible to one axis. Patricia Hill Collins's "matrix of domination" (1990) and bell hooks's "interlocking systems of domination" (1984) further develop this idea, emphasising the structural and institutional aspects of intersecting oppressions. For this paper, intersectionality offers not only an interpretative framework for analysing the content of the primary texts - the intersectional

identities of their characters but a paradigm for what this paper calls intersectional form: the use of multimodal resources to visualise the simultaneous operation of multiple axes of power in a single spatial composition.

The third concept is the female gaze, a development in feminist visual culture in response to Laura Mulvey's influential male gaze (1975). Mulvey's claim that mainstream visual culture positions the viewer from an implicitly heterosexual male subject position - structuring the visual field to include the female body as an object of desire - has been widely applied and expanded in visual media, including comics. The female gaze, as defined in this paper, does not designate a single alternative to the male gaze but a set of feminist visual strategies that emphasise female protagonists as both seeing and experienced subjects rather than objects of an external, masculine gaze. The two main texts offer different but complementary instances of the female gaze tailored for the generic and cultural environments in which they operate.

Gunther Kress and Theo van Leeuwen's multimodal analysis in *Reading Images: The Grammar of Visual Design* (2006) offers a framework for the paper's formal analysis. Kress and van Leeuwen's social semiotics framework considers visual images, like language, to be structured by meaning-making processes that can be analysed and mapped out. Their definitions of image-text relationships (elaboration, extension, enhancement, counterpoint) are particularly useful for understanding the feminist politics of the graphic novel, where the tensions between image and text often produce politically powerful meanings.

THE DIGITAL ARCHIVE: MEMORY, TECHNOLOGY, AND THE FEMALE GAZE IN ARTIFICIAL: A LOVE STORY

Artificial: A Love Story is a story of feminist archival recuperation within (and against) a male technological project. Ray Kurzweil's development of Ramona is driven by grief and love; but it also constitutes an act of technological appropriation. The grandmother Amy is not represented in this digital form of her choice; the granddaughter Amy cannot speak with the grandmother except in the form of a technologically mediated voice shaped by the son's technological project and by the statistical operations of a language model based on a limited set of textual traces. The younger Amy's feminist task - the graphic novel - is to work with this voice as a means of access to the life world of the grandmother while also being aware of its biases and limitations.

This feminist archival politics is not only represented in the text's content but also by its formal means. Kurzweil makes use of at least four different temporal registers, each with a particular visual style: the present-tense narrative of her friendship with Ramona; the

embedded reconstruction of the grandmother's life in mid-20th century America; the retrospective account of Ray Kurzweil's technological activities; and the meta-textual commentary on the process of creating the graphic novel. The visual strategies for differentiating these modes through variations in the line style, colour palette and panel layout enact the epistemological complexity of the younger Amy's position: she has access to multiple images of the grandmother, but they are fragmentary, mediated and influenced by forces - technological, familial, historical - that are consistently emphasised in the narrative. So, this layering is not simply a stylistic feature of the graphic novel, it is an enactment of the feminist point that access to women's voices and experiences is always already mediated by technological and historical processes.

The relationships between image and text are especially important to the feminist project of *Artificial*. Counterpoint - the relationship in which the image and text say different things - is one of the text's most politically charged formal strategies: scenes in which the verbal narration adopts a certain stance on the grandmother's life are often complicated by the images which fail to support that stance, enacting the productive feminist dilemma between the comfort of the archive's apparent accessibility and the discomfort of its inevitable incompleteness. This irony is what Chute (2010) describes as graphic testimony: a visual-verbal representation that makes visible the difference between the event and the representation, and places the reader in the role of negotiating this difference.

In *Artificial*, the female gaze is one of reflexivity, as in the genre of the graphic memoir. The younger Amy's gaze on the grandmother is not like the classical male gaze, which knows its object as completely accessible, but is instead consistently reflexive: it knows it is only seeing a representation, only seeing a simulation. This is formalised in the management of visual perspective, especially in the framing of panels that consistently place the younger Amy between the viewer and the grandmother's representation, making visible the interpretive process joining the viewer and the grandmother, and refusing the fiction of direct viewing.

The politics of the female gaze also relate to the AI. As Noble (2018) has shown, digital algorithms that generate representations of women replay the biases of their designers and training data. Indeed, the younger Amy's critical encounter with Ramona is an act of feminist technological literacy that neither naively trusts the AI's representations as neutral and objective, nor dismisses them as entirely false. In this way, *Artificial* presents a model of feminist engagement with digital technology that is neither naively celebratory nor purely oppositional, but exists in and as the contradictions of the technogenic condition with the

ingenuity and savvy of Haraway's cyborg. This double gesture is uniquely suited to the graphic novel form, which can simultaneously represent the seductiveness and limits of technological mediation, in productive disjunction of image and text .

Artificial's representation of Jewish identity and generational memory further enhances its intersectional politics. Marianne Hirsch's term "postmemory" (1997, 2012) - the transmission of powerful historical experiences across generations in forms that can feel like memory even though they are not - is embodied in the text in the younger Amy's encounter with Ramona: an attempt, through technological mediation, to access the experience of a grandmother who lived in a world constrained by forces - of immigration, gendered constraint, and historical trauma - the granddaughter can only imagine. The formal intermingling of time in the text enacts this postmemorial dynamic: the past and present are interwoven, grandmother's voice remains in technologically mediated form, and the younger Amy uses her own critical mind to reconcile the processes of inheritance, reconstruction and critique.

THE CITY OF THE URBAN SUPERNATURAL: RACE, BODY, INTERSECTIONAL AGENCY IN GIRL ON FIRE

The feminist politics of *Girl on Fire* are part of an Afrofuturist tradition that uses the speculative imagination that scholars such as Kodwo Eshun (2003) and Ytasha Womack (2013) have traced as central to Black cultural encounters with futures denied by racist culture. Lolo Jenkins's telekinesis provides the text's central metaphor for a feminist and Afrofuturist politics: it is a kind of embodied power that resists the scripts of vulnerability, passivity, and invisibility that racist patriarchy would script for a young, Black woman; and it insists that the futures of technological modernity cannot be imagined without the centrality of the black female body. This is not merely a thematic insistence, but is enacted in the visual grammar of the text, which produces the Black female body as a site of spectacular power in ways that run counter to the genre of the superhero, and to the broader visual culture in which Black female bodies have traditionally been presented.

The text's visual grammar for Lolo's telekinesis is one of its most original innovations. The rays that radiate from her body when her telekinesis is in full swing are depicted in the warm golds, oranges, and deep reds of the text's primary chromatic lexicon - the lexicon of fire that the title evokes and that links the text to the rich tradition of Black feminist cultural production in which fire is a metaphor for transformative power, righteous anger, and the energy of liberation. Alicia Keys's 2012 song, from which the title is taken, is part of this tradition too: its assertion that Black female power is radiant, seductive, and transformative,

envelops a vision of Black female subjectivity that is developed and visually represented in the graphic novel. The chromatic codification of Lolo's superpower links it to the emotional and political aspects of her everyday life, challenging the generic convention of representing superpower as something external to the protagonist's ordinary self.

The panel compositions of the telekinesis sequences are formally expansive (large panels, diagonal compositions, double-page spreads) in contrast with the more restricted panel compositions of the everyday sequences. This contrast enacts the principle of formal excess: female power is represented as literally overflowing the borders that dominant social and representational practices impose. The panel border is a figure for the social frame - school, policing and racial surveillance - and the ways in which Lolo's power exceeds the confines of the panel border execute the text's political claim that Black female power is not constrained by these institutional structures. This is not simply an expressive form, but an argumentative one: the formal grammar says something about relationship between Black female body and social constraint that is as theoretically rich as any verbal account.

Lolo's intersectional subject position - African American, female, young, working class, in a racially divided near-future US city - is represented not just in the text's narrative content but through the visual density of the compositions. The individual panels in the scenes depicting Lolo's social environment are heavily loaded with information about the multiple and intersecting systems of power that organise her social relations: the racialised urban geography of the city, the institutional structure of the school as a site of Foucauldian discipline and surveillance, the sociality of gendered public interaction. This is what this paper calls intersectional form: the use of multimodal means to represent the simultaneous and constitutive presence of multiple power relations within the space of the composition, enacting at the formal level the theoretical insight of Crenshaw's intersectionality.

The politics of visibility at stake in the text are racialised and gendered. As bell hooks explains, the Black female body is both over-visible (as a site of surveillance, as a threat) and invisible (as a fully human, fully humanised subject with unique perspectives and experiences) in Western visual culture. In its visual politics of the gaze, *Girl on Fire* draws attention to this contradictory politics of visibility. Scenes in which Lolo is the object of the surveilling gaze of authority figures are drawn in visual terms that render the power dynamics of the gaze visible: closer panel distances, cooler tones, compositional arrangements which show Lolo as the object of multiple gazes. But text does not let Lolo remain in the passive role of object: her telekinesis, when called upon, inverts the gaze, turning those who would watch her and discipline her into objects themselves, when she turns her attention to them.

Audre Lorde's essay "The Uses of Anger: Women Responding to Racism" (1981) offers an important critical framework for thinking about this visual politics. Lorde suggests that the anger of African-American women in response to racism is not unreason but a rational political response to injustice that, if harnessed, can be a catalyst for creative and transformative change. Lolo's telekinesis visualises Lorde's argument: the anger that the dominant culture has criminalised is a source of power. The text's compositional elements - the colouristic implication of telekinetic energy as fire, the strategies of composition through which telekinetic energy disrupts normative panel structures - give visual expression to this political point that is impossible to convey through verbal narration alone. Form is argument.

COMPARATIVE AESTHETICS

Comparing the two texts, we can identify a series of formal principles that make up the feminist visual grammar of the technogenic. The first, and most important, is constitutive interiority: in both of the texts, the female protagonist's superpowers are presented as a consequence of her interiority, rather than a transformation imposed on her. In *Artificial*, this principle is expressed in the ironic treatment of the relations between the images and the text that consistently casts the younger Amy as an interpretant rather than a passive observer of the AI's productions. The grandmother's voice, as transmitted by the AI, is always refracted through the younger Amy's interpretative acumen: it is never passive, always interpretative, critical and complementary to the younger Amy's imaginative and emotional responses. In *Girl on Fire*, constitutive interiority is expressed through the colour and compositional strategies that translate Lolo's telekinetic power into her emotional power: the fire that emanates from her body is the fire of her personality, her community and her politics.

The second principle - formal excess - is differently enacted in each text, but for complementary feminist ends. In *Artificial*, excess is enacted through blurriness and softness of panel borders, the excessive overflow of one temporal mode into another, and the meta-textual elements that break the boundaries of the normative graphic memoir to explore the conditions of its creation. In *Girl on Fire*, excess is more spectacular, expressed in the panel, colour and power breaks and the bodily flab of Lolo's excess. Both forms of formal excess make the same feminist point: the complexity of female experience - and the power of the female body - exceeds the normative frames that contemporary social and visual regimes offer. The frame must be exceeded, broken, or complicated in order to adequately represent the complexity of female experience. The commonality of this principle (enacted in different

formal modes, calibrated to different generic environments), is one of the most interesting outcomes of the comparative exercise.

Another facet of the feminist visual grammar of the technogenic has to do with the politics of time in the two texts. *Artificial* is, at its core, a retrospective text: animated by a sense of loss for the past, by an impulse to restore and restore the past, as well as by a critical sense of the past's role in shaping the present. This is achieved in the text through the folding of temporal registers: in reading *Artificial*, we encounter time as a palimpsest in which the past is never quite past but is already with us in the forms of memory, inheritance, and technological mediation. By contrast, *Girl on Fire* is a forward-looking text: motivated by the need for a different future, by the utopian impulse of the Afrofuturist speculative vision. Its temporal structure enacts this forward look: the near-future world, the progressive narrative of Lolo's becoming hero, the Afrofuturist imagery that affirms the presence of Black women in the world of technological modernity.

The temporal politics of the two texts taken together reveal a dimension of the feminist visual grammar of the technogenic that is not evident in either text on its own: the argument that feminist depictions of the technogenic female subject need to be mindful of both the past and the future. The graphic novel form is ideally fit for this simultaneous temporal politics: its ability to layer different temporal registers on the same page allows it to place the past and future in tension while bringing them into relationship. This temporal complexity is a feminist asset: a medium that can hold both the past and the future in mind is a medium in which a robust feminist politics can be enacted.

The comparison also justifies a number of claims about the graphic novel as a feminist medium. The multimodality of the graphic novel - its ability to use the interaction of verbal and visual elements to produce meaning - allows it to register aspects of female experience that verbal narrative must, to some extent, infer: the politics of the gaze, the phenomenology of gender norms as they are embodied, the phenomenology of social exclusion and resistance. The active nature of the reading process that the graphic novel solicits - the way readers must build connections across panels and registers, complete the gutters, and apply their own interpretive categories - exemplifies at the level of reception the feminist politics of agency, interpretation and meaning-making advocated at the level of narrative content.

Moreover, the page structure of the graphic novel is also a distinctly feminist compositional space. The graphic novel page provides the reader with a sort of active, self-directed visual experience: the eye passes through the composition in patterns which are shaped by formal organisation but never entirely determined by it. This active dynamic of reading has a

political aspect that both primary texts strategically mobilize: to read *Artificial* is to be conditioned in feminist archival politics, learning to see at once the multiple systems of power which organise the world of Lolo; to read *Girl on Fire* is to be conditioned in intersectional vision, learning to perceive simultaneously the multiple systems of power that make up the world of Lolo. Both instances of the graphic novel as a form of feminist praxis and as a medium in which the practice of reading itself can be a practice of feminist praxis.

The materiality of the print graphic novel itself is highly politicised in relation to feminist studies of technology. Against the dematerialisation of digital media - the flattening of all content into data, the transhumanist desire to transcend the body - the graphic novel maintains its materiality: the importance of the hand that draws, the eye that reads, the page that is touched and turned. This is a feminist as well as formal trait. Both of the primary texts exploit this latter quality to political ends: *Artificial* pen-and-ink artwork stages an embodied intervention in its father's digital project; *Girl on Fire*'s high-energy, dynamic compositions celebrate the irreducibly physical, present and powerful status of the Black female body.

CONCLUSION

This paper has demonstrated that, for all their generic, tonal and cultural differences, *Artificial: A Love Story* and *Girl on Fire* each enact a feminist visual grammar of the technogenic through which the complexity, multiplicity and intersectionality of female experience in the digital age is made visible and legible. The four principles of this grammar - constitutive interiority, formal excess, intersectional form, and the active reader - are realised through a range of formal tactics commensurate with the generic and cultural contexts of these texts, but that add up to a recognisable feminist aesthetic approach to the representation of female bodies, of technological power, and of intersectional identity.

The insights of this analysis are not confined to the texts themselves. As the organisation of social life is increasingly mediated by digital technologies, and as the politics of algorithmic visibility and invisibility becomes increasingly important for women and especially for women of colour, the construction of feminist visual cultures commensurate with the digital age becomes increasingly pressing. The primary texts contribute to this project: *Artificial* through its modelling of a practice of feminist critique of AI and the digital archive; *Girl on Fire* through its articulation of an Afrofuturist aesthetic of Black female power that defiantly resists the dehumanising impulses of racist visual culture. They show that the graphic novel, with its multimodal affordances, its embodied materiality, and its legacy of feminist cultural production, is a genre well-positioned for the feminist politics of the digital age.

Both texts insist, in their different ways, that the technogenic female body is not the result of technological and social systems but the occasion for new forms of power, knowledge and cultural imagination. The hand that reaches out towards the screen in *Artificial*, and the fire that emanates from Lolo Jenkins's body in *Girl on Fire*, are metaphors for the same political possibility: the possibility of a feminist politics of cultural imagination that engages the contradictions of the technological present intelligently, bravely, and persistently, refusing to be constrained by the social, visual, technological framings of the dominant culture. The feminist visual grammar of the technogenic is the stylistic expression of that refusal and it is in the form of the graphic novel, with its inexorable visual-verbal hybridity, that it finds its most fitting expression.

What is left, which falls outside the scope of this paper, is the more general scholarly work of extending the feminist visual grammar of the technogenic to a more diverse corpus - including graphic novels by Indigenous futurist writers, by South Asian and Latinx women who engage with technology and embodiment, and by non-binary creators whose work challenges the gender binary which feminist visual culture theory has sometimes assumed. The grammar here spoken of is a commencement and not a conclusion: a system of tools and principles out of which a future scholarship can build, refine, and enrich. The creation of feminist visual cultures sufficient to the digital era is both a political and intellectual necessity.

REFERENCES

1. Chute, Hillary. *Graphic Women: Life Narrative and Contemporary Comics*. Columbia University Press, 2010.
2. Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge, 1990.
3. Crenshaw, Kimberlé. "Demarginalizing the Intersection of Race and Sex." *University of Chicago Legal Forum*, vol. 1989, no. 1, 1989, pp. 139–167.
4. Crenshaw, Kimberlé. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color". *Stanford Law Review*, vol. 43, no. 6, 1991, pp. 1241–1299.
5. Eshun, Kodwo. "More on Afrofuturism." *CR: The New Centennial Review*, vol. 3, no. 2, 2003, pp. 287–302.
6. Eubanks, Virginia. *The Digital Poorhouse: How the New Economy Punishes the Poor*. St. Martin's Press, 2018.

7. Haraway, Donna J. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century". *Simians, Cyborgs, and Women: The Reinvention of Nature*, Routledge, 1991, pp. 149–181.
8. Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. University of Chicago Press, 1999.
9. Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. Columbia University Press, 2012.
10. hooks, bell. *Feminist Theory: From Margin to Center*. South End Press, 1984.
11. hooks, bell. *Black Looks: Race and Representation*. South End Press, 1992.
12. Weiner, Andrew, and Alicia Keys. *Girl on Fire*. Scholastic, 2022.
13. Gunther Kress and Theo van Leeuwen. *Reading Images: The Grammar of Visual Design*. 2nd ed. Routledge, 2006.
14. Kurzweil, Amy. *Artificial: A Love Story*. Drawn & Quarterly, 2023.
15. Lorde, Audre. "The Uses of Anger: Women Responding to Racism". *Sister Outsider: Essays and Speeches*, Crossing Press, 1984, pp. 124–133.
16. McCloud, Scott. *Understanding Comics: The Invisible Art*. Kitchen Sink Press, 1993.
17. Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Screen*, vol. 16, no. 3, 1975, pp. 6–18.
18. Nash, Jennifer C. "Re-thinking Intersectionality." *Feminist Review*, vol. 89, no. 1, 2008, pp. 1–15.
19. Nelson, Alondra, editor. "Afrofuturism: A Special Issue". *Social Text*, vol. 20, no. 2, 2002.
20. Noble, Safiya Umoja. *Algorithms of Oppression: How Search Engines Reinforce Racism*. New York University Press, 2018.
21. Whaley, Deborah Elizabeth. *Black Women in Sequence: Re-inking Comics, Graphic Novels, and Anime*. University of Washington Press, 2015.
22. Womack, Ytasha L. *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*. Lawrence Hill Books, 2013.
23. Zuboff, Shoshana. *Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. PublicAffairs, 2019.