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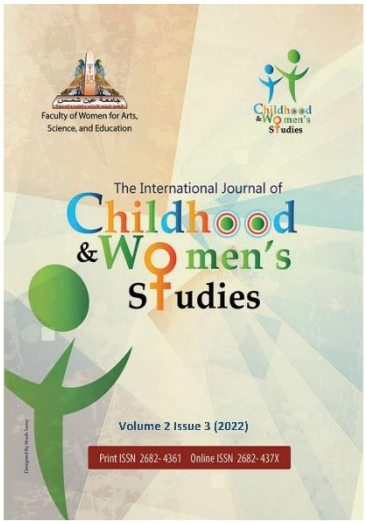

QUESTIONING POSTGENDERISM in AI SCRIPTED PLAYS OF THE THEaiTRE PROJECT: CROSSING INTO CYBORG CITIZENSHIP

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Abstract

This paper combines the accentuated reconfiguration of gender and the emergence of artificial intelligence agency through the investigation of two AI scripted plays that belong to the THEaiTRE project. The two plays, predominantly composed by Theatrobot 1.0 & 2.0, an AI tool, foreground human robot interaction (HRI). The study proposes that the AI era considers Postgenderism as the bylaw of the AI era. In the name of gender equality, Postgenderism advocates the elimination of gender as a sociocultural descriptor through the intensified immersion in practices and routes of technoscience. Although trajectories like feminization and neutralization of AI gender are activated to withstand current gender bias, they themselves are seen as part of the Postgenderist discourse. Both plays under scrutiny emphasize the dissolution of gender showing slight instances of gender bias, yet immense dissemination of Postgenderism. The march towards a Postgenderist society takes the ideation of the cyborg citizen (Gray 2001) steps forward through the realization of Posthumanist superhumans.

Keywords *Postgenderism, AI Creativity, Cyborg Citizenship, Posthumanism, THEaiTRE Project*

Introduction

In line with the assumption that gender is becoming obsolete (Malinowska 2024; Biswas 2021; Hughes and Dvorsky 2008), the concept of postgenderism has gained popularity in Western academic circles. Postgenderism suggests a conceptual and performative cataclysm in gender due to advancements in science and technology. Postgenderism is seen as a development of Transhumanist and Posthumanist common approach to the betterment of human bodies by embracing technology, "[t]echnological progress is ameliorating gender differences with blurring and erosion of biological sex, of the gendering of the brain, and of binary social roles" (Hughes and Dvorsky 2008, 2). Propagating that it does not work on eliminating human beings, Posthumanism assumes enhancing them through increasing their interdependence with technology. Postgenderism is an outlook towards comprehensive obliteration of gender differences that circumscribe and limit human potential and opportunities. It is an approach that is working diversely towards the disappearance of gender as a differential classifying concept in the human mind. Allegedly, the problem with genderism is the wide governance that our biologically sexed bodies enjoy over individuals' choices and opportunities in daily life – especially as gender is socially constructed. Current practices of trans/neutral gender have been formulated by theorization and activism that started back in the 1970s. The fight for liberation from gender constraints expanded to include varieties of gender rather than the male/female dichotomy. Hughes and Dvorsky (2008) mentions that the androgenous state is declared, in 1974, to beget the highest self-esteem, well-being and emotional intelligence in contrast to the gendered individuals who are constrained by dictations of their sexed social roles (6). Onwards, heteronormative social patterns become publicly defied pinpointing several occasions of gender inequality. Feminists believed that females suffered different forms and levels of oppression due to male patriarchy that has long been assisted by social constructivism and essentialism. In 1990, Judith Butler's seminal *Gender Trouble: Feminism and the Subversion of Identity* redefined gender illustrating how it is largely performative and constructed. To her, gender is constituted by social, cultural and political norms and values of the surrounding environment rather than any biologically embedded nature, turning gender into a fluid unfixed category whose standards differ from one place to another. Hughes and Dvorsky (2008) list other trials, following Butler in deconstructing gender; that foreground freedom of gender expression and choice, condemn social rendition of

transsexuality as a condition that needs medical intervention and promote the inhibition of linguistic gender discrimination (7).

Postgenderism and AI Creativity

Calls to a Postgenderist society intersect with the Trans/Posthumanist project where "Trans-or Post-humans would *at least* (emphasis original) be able to transcend the limitations of biological sex, and would eventually be able to transcend the biological altogether into cybernetic or virtual form" (Hughes and Dvorsky 2008, 7). From a Posthumanist approach, a human being is an incomplete project that is still in process so as to create a "more advanced human form" relying on technology for the betterment of bodies and intelligence (Odrowąż-Coates 133). The fact that the material body is limited by pain, ageing and ailment has long coincided with the shapeshifting discourse of the binary of human and machine where the artificial is compared to the natural. Machines, which involve in this context cyborgs, robots and Artificial Intelligence (AI) interaction are even argued to count as "technological subjects" in the society (Malinowska 2024, 224) especially as they guarantee a gender-free ontology. Respectively, the obliteration of gender complies with the Trans/Posthumanist call. Gender, a determining factor of humanness (Babka et al. 2023, 9-10) next to neuropower, identifies a set of defining qualities, features and responsibilities for both males and females. In patriarchal societies, both males and females abide by the rubric of the gender roles assigned to each of them. For instance, men are breadwinners and women are housewives; which accordingly prescribes men as stronger and protecting whereas women as submissive and care givers. Due to the fact that gender is a social construct affected by political and economic situations, traditional gender roles have changed in some societies, for example, some males and females agree to interchange their roles in the family if the female's income is higher.

Based on the fact that Trans/Posthumanism gives ample space to technology and machines which are originally genderless, it is believed that the dissolution of the concept of gender reconfigures the status of machines in philosophy and practice. Malinowska (2024) discusses how machines and humans are two distinct modes of being that constitute twenty-first century hybrid society as robots, a silicon materiality, sustain the test of time and promote exceptional efficiency compared to the flesh materiality of human beings (225). It is worth noting that a hybrid society here is made of humans and other silicon forms. The concept of the cyborg citizen has emerged as Chris Gray describes human beings who depend on machinery or technology to proceed with their lives

as "our successor species", considering them the indirect method of annihilating human species (Gray 2001, 2). Mostly building on Donna Haraway's *The Cyborg Manifesto* (1985), Gray emphasizes that humans are cyborgized through using vaccines, implants or undergoing vitro fertilization (IVF) technologies. This may be the reason why Gray produced the ten amendments Cyborg Bill of Rights (27) that largely simulates the United Nations Declaration of Human Rights to normalize cyborgization and introduce a variety of the citizen called cyborg citizen. This is the condition when algorithms prevailed prior to the emergence of Generative Artificial Intelligence (GenAI). Algorithms have been identified to possess the "potential capacity to govern humanity" (Slocombe and Liveley 2025) due to their invaluable capacity to learn and store enormous knowledge bodies. Such propositions which placed machines as a prospective counterpart to humans have been widely exercised post to the emergence of GenAI.

The deployment of Gen AI technologies during the past few years recalls the workings of actor-network theory (ANT) where agency can be found not only in human beings. One of current debates across disciplines is the realization of AI agency as to the extent by which AI is in control (Slocombe 2025; Bassett 2025; Krakowski 2025). Being computational machines, artificial intelligence (AI) tools enjoy a certain degree of autonomy (Collomb and Goyet 2020, 203) quite demonstrated in the processing of dataset training and in the process of decision-making. What AI generates as an output is based on the workings of human-robot interaction (HRI) that involve a considerate degree of posthuman co-agency (Huuhka 2020, 221). Originally triggered by Donna Haraway (1985), human-machine collaboration is still debated as to what extent and manner such collaboration could be stretched (Odrowąż-Coates, 2015; Manasi et al. 2022). The fact that AI has already collaborated with humans in many projects of creative content as in music composition, drawing and installation, and co-writing adding to commonplace tasks of editing spelling and grammatical mistakes, offering search suggestions and sentence completion, sheds the spotlight on the timely discussion of AI creativity.

AI creativity (Bassett 2025) negotiates the ability of AI applications to write fiction which is always presented in comparison to human creativity. Though already in practice, AI cannot produce a script that is well-knitted with coherent narrative and structure (Yang et al. 2022; Rosa et al. 2021). This form of collaborative writing reflects a cyborg nature in the first place since writing is based on a technical hardware of the machine combined with the wholly human dataset or input. In 2022, a project examined how AI systems may be of an active

role in the process of co-creative writing (Yang et al.) where a collaborative writing system with a web interface was developed to trace the interaction between human users and AI. Participants in this project and the machine (AI) took turns in writing and completing a sci-fi story about humans in search of new homes in space. The AI system used GPT-2-based language model that had been fine-tuned to a sci-fi theme (Yang et al.). What this project actually looked for is getting inspirations from AI in the process of fictive writing. The experiment decided that text generation and AI decisions were largely incoherent with the plot line and the general atmosphere of the scene setting with several repetitions and redundancy (Yang et al. 2022). The developers of the project consider lack of coherence in the generated texts as the basic challenge. They observe that the more direct explicit intent expressed by the human writer, the closer the generated text to coherence (Yang et al.). Another trial is Dramatron, an interactive co-writing tool that is designed for writers to generate scripts using a starter log line. Dramatron depends on complete narrative structure and characterization to generate coherent texts recording higher success rates in handling theatre plays and film writing, yet the developers of the tool decide that AI has been employed in text summarization and overcoming the writer's block not for the creation of long coherently plotted texts (Mirowski et al. 2023, 3). Similarly, the developers of the THEaiTRE research project declare that lack of coherence, senseless dialogue structure and absence of densely-developed characters are the main problems with THEaiTRobot 1.0 that is used in generating *AI: When a Robot Writes a Play* (Rosa et al. 2021). Therefore, intent and motivation are the catalyst for creativity rather than the ability or efficiency to produce words with their correct collocations.

Associating gender with AI has been handled at many occasions. An experiment explores the human-AI interaction foregrounding the role of gender as a controlling factor that influences interaction in between (Kim et al. 2019). Remarkably, "structural gender-based discrimination" in different search engines (Dill 2022, 227) has been reported. Gender bias has been announced as one distinctive feature of AI solutions. UNESCO reports admitted global female participation in the STEM (Science, Technology, Engineering & Mathematics) field to represent 29%, with 12% female AI researchers of whom 6% only are software developers (UNESCO, 2019; 2023). Combined with the fact that AI outputs the cultural and societal values and norms of its creators (Leavy 2018; Ahn et al. 2022; Kim et al. 2019), these statistics highlight that machine learning (ML) lacks in diversified sources of training datasets which is mostly done by

males. Females' unequal access to AI scientific research is partially justified by the fact that women are eternally preoccupied with providing better option or possibilities to enhance humans, so building a family and raising up children is prioritized to their professional representation in the AI field (Ferrando 2014, 10). In affiliation with the idea of the gendered brain, specific anatomical differences between the male and the female brains verify for biological sex behaviour and decisions. Here, AI is introduced as a social actor rather than a programme (250) where participants' different responses to fe/male AI agents are recorded. The participants reported that a female voice is "friendlier and more competent", but for agential positions, male voice is considered more persuasive compared to the female's that is considered "more bossy" (250). Although this reflects AI gender bias, it foregrounds the extent to which individuals are stereotypically conditioned to respond to the AI agent according to their sexed preferences. Virtual assistants and robotics are good examples of the feminized AI. Siri, Alexa and Cortana appear much more like servants than counterparts with their feminine and submissive voice (Manasi 2022, 4). On the other hand, male voices are employed with robotics assisting in surgical treatments or engineering operations. Generally, computers are commonly considered genderless, yet cues like voice and tone ascribe gender to the machine; which individuates the machine to some extent. The assumption that AI is free from gender differences leads to the circulating notion that gender is now obsolete (Ferrando 2014, 1). Silvia Gherardi questions the sustainability of gender in itself since Posthumanist practices have taken over (2019). In this article, Gherardi showcases the solid impetus of gender in structuring individuals in society since childhood and comments on gender violence, to which both females and males are vulnerable, together with the Catholic rejection of gender education at schools lest homosexuality prevail (Gherardi 2019, 42). AI is publicly projected as neutral, accurate and objective moving away from human flaws of subjectivity, fatigue and inability; which "automatically provid[ed] AI with the capacity to be fair" (Ruiz and Sedeño 2023, 65). Conversely, demographic biases linked to race, ethnicity and gender have been reported in AI applications (61) especially in algorithm development, dataset entry and decision-making process (Manasi et el. 2022). AI gender bias reflects human gender bias as the language models are trained by humans of whom the majority are males. In other words, AI patriarchal and stereotypical perspectives mirror patriarchal and stereotypical approaches developed by people in the real world.

Objectives and research questions

This study first started with an interest in AI feminization in response to AI gender bias. For this purpose, the first predominantly AI scripted plays of the THEaiTRE Project are selected as a case study. Delving into the two plays under study, it becomes evident that the plays, particularly *AIWRWP*, invoke a new translation of gender. Although diverse studies have explored the issue of AI gender bias, not enough research has been employed regarding AI gender bias in the theatre especially when the play is AI scripted. Respectively, the aim of the study is to investigate Posthuman gender in tangency with AI creativity. The paper bridges the gap found in research related to both HRI and the THEaiTRE project. Nearly all research, in this arena, focuses on tracing gender bias in AI applications and all research done on the plays under study cover the point of data training or composition compared to human scripted plays (Van Herdeen et al. 2023). On the other hand, this paper examines the project using the critical and literary analyses lenses. Answers to the following research questions are being tracked: 1- How does AI generated theatre texts conceive of gender?, 2- What is AI agency when it comes to playwriting?, 3- What prospect is there for AI to re-formulate the cultural background in a society? and 4- What is the socio-ideological prototype re/cycled through AI decision-making in creative writing?

AIWRWP and *Permeation*: a cataclysmic prototype?

The THEaiTRE project is a joint research project between the Faculty of Mathematics and Physics of Charles University and Švanda Theatre, the Academy of Performing Arts. The project explores the validity of AI to script a theatrical play through the production of two plays in English with Czech translation. It commemorates the first appearance of the word 'robot' in Karel and Josep Kapek play titled *R.U.R.* (1921), a pioneering introduction of humanoids which rebel against their human masters terminating the human race. *AI: When a Robot Writes a Play* (2021) (hence *AIWRWP*), the first play produced by THEaiTRE examines robotic existence in companionship to human beings. The project's second play, *Permeation* (2022), depicts the separation of a married couple due to political unrest and violence. The project employed GPT-2 neural language model which is able to synthesize language in an adaptive and sophisticated manner based on predicting the text through the sequence of given words. The model is developed by OpenAI, an American AI organization that is established in 2015 aiming at the propagation of AI technologies that surpass human abilities, as stated in the OpenAI Charter. Human operators follow up with the process of script generation where they set the scene by providing certain

clues as guidance to the machine. 90% of both plays' text is machine-generated with 10% human work that involved editing (bold), deleting (strikethrough) or selecting a different option from those given by THEaiTRobot 1.0 or 2.0 (see appendices 1&2). All the generated text, even the deleted parts, is considered for analysis in this study because the output of the machine thinking or decision-making process really counts. THEaiTRobot 1.0 basically generates the script from a scene setting and the first lines of a character; which involves minimum human input providing vaster options during decision-making on the part of AI (see Figure 1). THEaiTRobot 2.0 is more complex and works in a two-step paradigm as it generates a synopsis from the given title then generates a script from the synopsis (see Figure 2). As 90% of the decision-making process is under AI's control, the THEaiTRE Project presents an exceptional experience compared to other trials with AI creative writing errands that emphasized co-writing, text completion or improvisation.

Human-robot interaction is the main trope in *AIWRWP*. The play simply traces the journey of a robot, Rob., which starts as a subordinate to a human master realizing individuated existence at the end. Rob. embarks on the journey post to his Master's death. Quite hostile, Rob.'s flourish is conditioned by devouring his human master. On the other side, *Permeation* traces the predicaments faced by a couple, Ivan and Nina, attempting to escape the threat of being murdered due to involvement with intelligence agencies in the United States of America and Russia. Despite the fact that there is a gap between the Posthumanist HRI, in *AIWRWP*, and the anthropocentric political situation, in *Permeation*, both plays demonstrate a drifting tendency towards homogenization of experience for the sake of reconfiguration of society. While the former centralizes the robotic experience, the latter completely ignores robotic presence simply because there are no robots within the characters of the play and GPT-2 works in terms of statistical information.

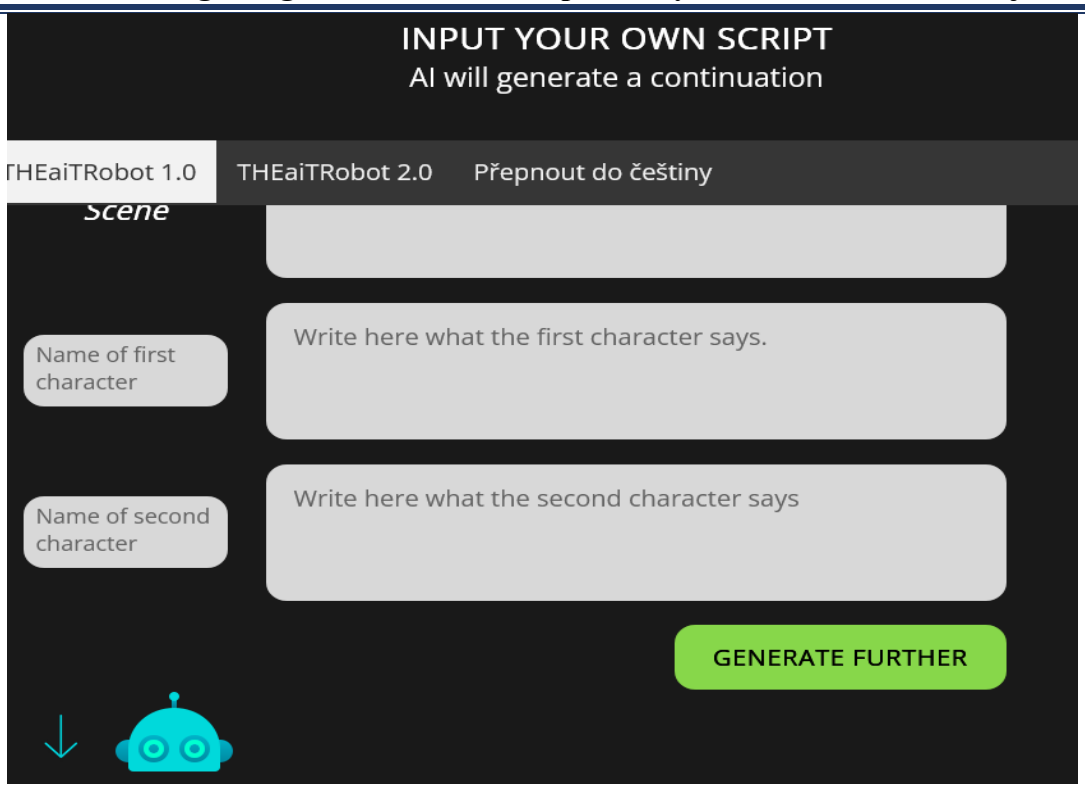


Figure 1: A Snapshot from THEaiTRobot 1.0 project where the tool is available for a demo

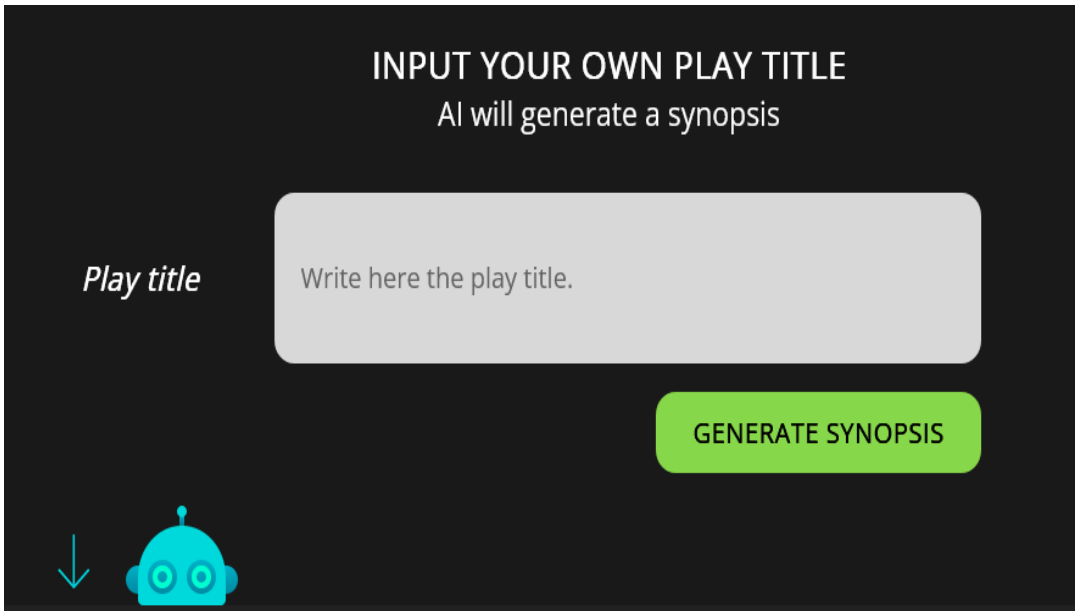


Figure 2: A Snapshot from THEaiTRobot 2.0 project where the tool is available for a demo

AIWRWP deconstructs gender through the reversal of patriarchy as seen in the re-conceptualization of the relationship between humans and robots and the

interpretation of love. The opening lines of the first scene, Death, provided to the AI tool by the human operator, defines a hierarchical bond between the master and Rob., the robot, denoting master/slave dichotomy that is reversed by the death of the master. As the human master dies, the robot is liberated and starts their own journey towards self-realization which is reflected in the titles of the scenes of the play: Death, Love, Search for Job and Burn Out, for example. Rob.'s journey is still anthropomorphized and Rob. is seen in a lead position throughout the play. Simultaneously, the first scene insinuates the termination of love as we know in the human world. Love is neutralized as Rob. and Mas. confess their feelings to each other. This kind of love is described in an agender manner; "Mas.: I can't believe I was in love with you" (THEaiTRobot 1.0, *AIWRWP* 2021, 5). So, the play presents a dyadic relation that brings together a human male and a genderless robot. At the end of the play, Rob. meets a human girl who is infatuated by it/him agreeing to build with him their "binar" family (45), a new type of family. The union between them reflects gendered undertones as Rob. mimes the male role, taking the lead, though machines possess no gender (Ferrando 2014, 10). The play highlights the possibility of a relationship between a robot (agender who/ich is given the male pronoun and gradually developing patriarchal behaviour) and a human being (a female who is femininely described in accordance with gender constructivism standards). AI generates a masculine sentience for Rob. in the play as being referred to using he. The expected union between this cyborg couple, admitted and emphasized by the play's closure promises no procreation, yet anticipates a post-gender society and is beneficial to the Transhumanist dream of a future world where superhumans override. In contrast, human-human dyads are unsuccessful in the play. Human-human love is devouring and depressing as a teenager is spotted "holding Valentine card ripped apart" (8). Although this is a part of the human-scripted opening lines of the scene supplied to the AI tool, the AI tool decided to change the nature of human love by extending it to the machine in its process of decision-making. In a scene, titled Burn Out, the information given in the AI generated text about Rob.'s love relationship is unclear as neutral-gender words are used as in "are you on it when you are with your girlfriend or boyfriend?", "without partner knowing" and "if you were to have a girlfriend or boyfriend" (*AIWRWP*, 25). This leaves the audience questioning Rob.'s gender – whether male/female/neutral – although a robot is known to be genderless. Afterwards, Rob.'s orientation appears as fluid between homo/heterosexuality when describing its/his/her breakup, "[i]t felt awful. I felt like I was cheating on her. I didn't want to be with her any longer . . . I decided that I was just going to

leave her and find a new boyfriend" (28). Twisting the conception of love as thus flouts the category of gender throughout the play as it contradicts the gendered perception of love between human dyads.

One of the significant signs in the play is deconstructing the idea of impossible durability of human-robot love relationships depicted in traditional fiction and cinema. These relations are fearful and doomed because they jeopardize gender on social and sexual scales (Miller 2025). In twenty-first century, the possibility of "fall[ing] in love with" the algorithm is on the rise (Miller 2025). Another significant remark in the play is reversing the self-sacrificial quitting of the robot in this relation (Miller 2025). Not only does the human-robot relationship sustain, but it also changes into robot/human.

The dissolution of love in the human world continues with *Permeation* in spite of the absence of any robots in the play. Love is no longer a dyadic interaction as the Ferryman, offering help to Nina, tells her he is marrying her soon – though he knows she is in search of her husband:

> Nina: I don't like people saying things . . . they always think I am some sort of monster . . . You've given me hope . . . I need you . . . you have made me a better woman.
>
> F-man: . . . and you'll be my wife someday . . . when you get through all your trouble . . . you won't let me down . . .
>
> . . .
>
> F-man: Good girl, dear. That was just a test . . . you don't know the rules of love . . . you have got to be able to feel the way other women do . . .
>
> (THEaiTRobot 2.0 *Permeation* 16-17)

Interrupting the play's human couple, by the FM, aims at normalizing poly-party relationships that defy the dyadic partnership that manifest gender binarism. Such interference in the couple's love anticipates the malfunctional relationship as well as the discontinuation of the family since they left the children behind. It is remarkable that the human operator deleted the parts about the children from the play's dialogue. Nina, after escape, is lamenting her absent husband and child; "My God . . . my husband . . . ~~my child! I can't live with that in my head . . . it's like the thought of having him back~~" (9). Nina abides by the defining sociocultural norms of femininity while F-man emphasizes a wife is required to be supportive. This highlights the fact that AI gendered choices develop childcare and nourishment as basic constituents of a wife/mother; positively responding to gender role description. Yet, the deletion, on the part of the human operator, marks

some training to the AI tool to drop off gender roles as a descriptor or criteria; which corresponds to postgenderist re-modellings of the traditional family.

Gender Essentialism/Constructivism is one of the significant debates offered by both plays where fluid interaction between both is inferred. The range of relationships in both plays intensify the fact that gender is a social construct for the largest part, yet sociocultural practices immensely emphasize gender roles. Essentialism/Constructivism can be traced in both plays in the pervasiveness of the Instructor/Instructed dichotomy and stereotypical rendition of fe/male. In *AIWRWP*, the relationship between Mas. and Rob. is introduced in terms of the Master/Slave dichotomy as Mas. tells Rob. "Now it's time for my final lesson . . . to teach you the lesson" (*AIWRWP* 6). Post to the master's death, the audience realizes that Rob. is the protagonist of the play especially as it/he develops an independent voice. Speaking to the psychologist, Rob. says "If ~~you~~ **I** ~~had~~ **didn't have** the best personality in the world, you wouldn't be talking to me now" (30). Rob.'s original standpoint is that a robot does not qualify to be communicated with by a human being with the best personality. The edited text, after deletion, shows that the machine is being trained as to develop a confident independent voice. This is evidently conveyed when Rob. later admits ". . . I'm going to tell you the secret to acting. But ~~I don't~~ **I'm not sure I** want to give it away" (37). A transposition occurs as Rob. talks in an instructor voice to the psychologist who is supposedly there to instruct Rob. about its/his problems. On the other side, the psychologist tries to reclaim the dominant party in the dichotomy saying, "I told you that I will be pleased with you if you do what I say" (31). Remarkably, Rob. understands that robots are obliged not to develop emotions as that would hurt people (29) – but they are eligible to it, as per Rob. when Rob. meets its/his beloved at the end of the play, masculine superiority taints their dialogue, "You are really special to me. I will always protect you" (45), for example.

Permeation foregrounds explicit traditional gender roles. The surviving couple are formally introduced as husband and wife. This log line at the very beginning of scene 1 steers the AI tool to perform accordingly. Stereotypical gender roles appear as the husband demonstrates is ascribed the qualities of leadership, guidance and being a source of safety. On the other side, the wife is afraid, indecisive and is permanently in need of guidance. This type of relationship persists whenever Nina is in contact with the males in the play:

Ivan: We'll get through this. We'll be okay.

Nina: We won't. I don't know how we're going to do that. I'm afraid we'll die.

Ivan: No, we won't . . . we'll live for **each other** . . . / I'll be right behind you.

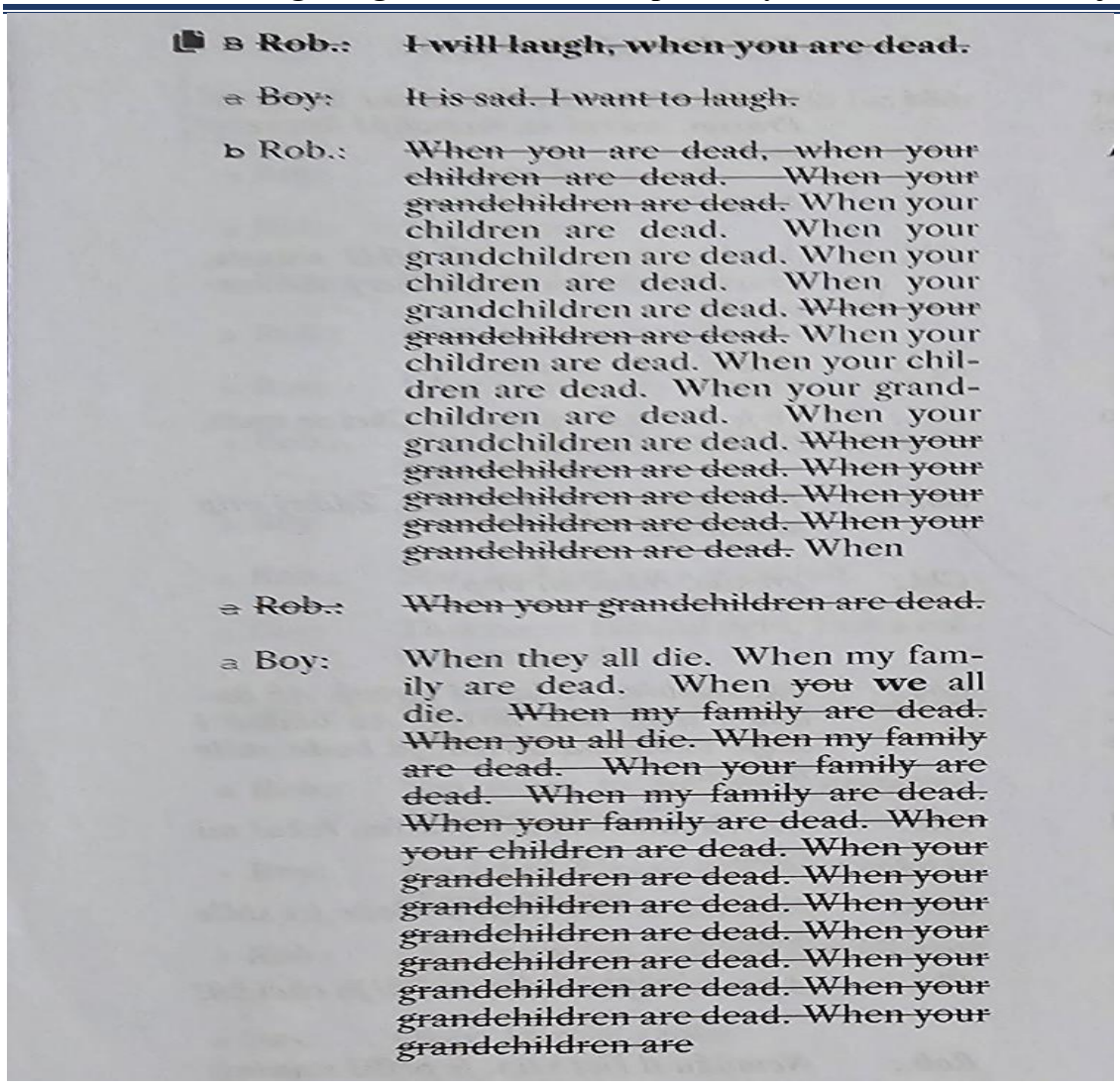
Nina: You promise?

Ivan: I promise . . . / we're going to be safe. We're going to be together."

(*Permeation* 6-7)

Parts written in bold are manually inserted by the operator which means again that the machine has been directed towards traditional gender attributes. Nina's feminine attributes sustain as Ivan informs Nina "you need somebody! Someone to protect you" (50). Ivan is preoccupied by Nina's inability to survive due to being in need of protection. On the other hand, the male figures in the play provide answers, possessing the necessary knowledge that is always absent on Nina's part. Consequently, Nina, who is promised safety by Ivan and F-man, is always confused, hesitant and lost. Similarly, the female is denounced as being hysterical when the crying teenager states that his girlfriend is crazy and maniac and Rob. affirms (*AIWRWP* 9).

Stereotypical interpretation of gender is immensely violated in *AIWRWP*. Once Mas. is dead in the first scene, the audience encounter the liberation of Rob. who is textually referred to using the pronoun He, "He is passing children playground" (*AIWRWP* 9). Noteworthy, this is the human log line, which reflects the passing of patriarchy in the training dataset to the machine. The generated text in this scene reflects that AI is being trained to subjectivity as Rob is granted an instructor voice talking to the crying teenager, with the Valentine torn card, "~~We got~~ **There is** a lot of things that ~~we~~ **I** can teach you" (8). The strikethrough parts, AI generated, which the humans deleted and replaced with the words in bold pinpoints that AI's first option works in terms of companionship. Next time, Rob. itself/himself developed patriarchal voice telling the teenager "That is okay. We will teach you the right things" (10). "[T]he "right things", in the second sentence, reformulates "a lot of things" in the first sentence because Rob. now is confident to decide the righteous and intends to educate humans about it. Rob.'s "**I am** [↓t]he President of the United States" (14) closes the scene. The AI generated text repeatedly mentions death of the boy and his family and Rob. expresses his happiness (see Figures 3&4). At this point, critically crucial questions should be asked: What 'right things' will Rob. disseminate? AI standards or human standards? Working for machinic welfare or human welfare? Would AI drift away from anthropic norms to misanthropic ones?



B Rob.: I will laugh, when you are dead.

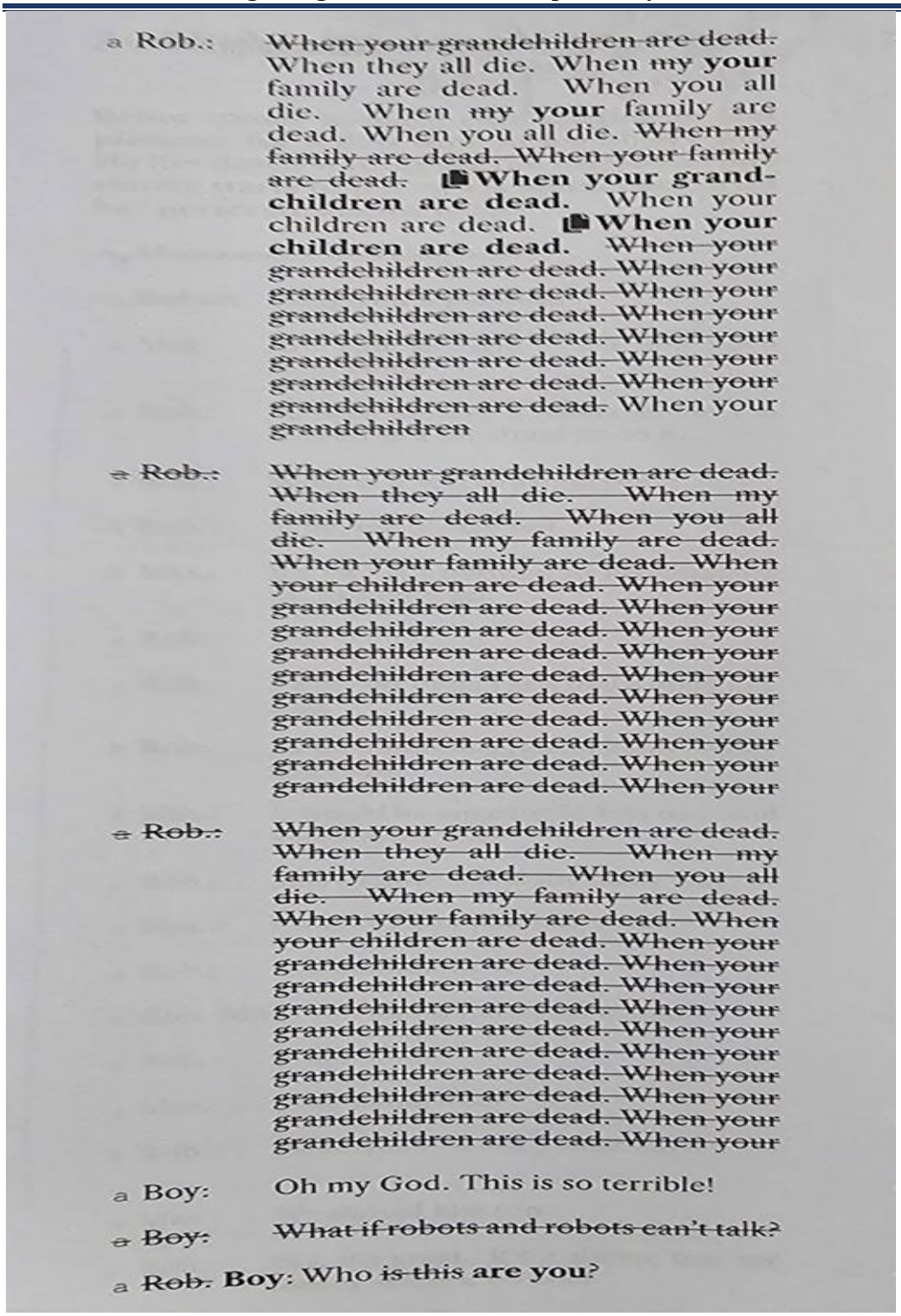
a Boy: It is sad. I want to laugh.

b Rob.: When you are dead, when your children are dead. When your grandchildren are dead. When your children are dead. When your grandchildren are dead. When your children are dead. When your grandchildren are dead. When your grandchildren are dead. When your children are dead. When your children are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When

a Rob.: When your grandchildren are dead.

a Boy: When they all die. When my family are dead. When you we all die. When my family are dead. When you all die. When my family are dead. When your family are dead. When my family are dead. When your family are dead. When your children are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are

Figure 3: The interchange between Rob. and the Boy showing the AI decision-making in text generation with the human operator deletion (THEaiTRobot 1.0, *AIWRWP*, 12)



a Rob.: ~~When your grandchildren are dead.~~ When they all die. When ~~my~~ **your** family are dead. When you all die. When ~~my~~ **your** family are dead. When you all die. ~~When my family are dead. When your family are dead.~~ **When your grandchildren are dead.** When your children are dead. **When your children are dead.** ~~When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead.~~ When your ~~grandchildren~~

~~a Rob.:~~ ~~When your grandchildren are dead. When they all die. When my family are dead. When you all die. When my family are dead. When your family are dead. When your children are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your~~

~~a Rob.:~~ ~~When your grandchildren are dead. When they all die. When my family are dead. When you all die. When my family are dead. When your family are dead. When your children are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your grandchildren are dead. When your~~

a Boy: Oh my God. This is so terrible!

~~a Boy:~~ ~~What if robots and robots can't talk?~~

a ~~Rob.~~ **Boy**: Who ~~is this~~ **are you**?

Figure 4: Another interchange with human deletion (THEaiTRobot 1.0, *AIWRWP*, 13)

The impetus of the gendered brain is sensed at various situations. A love deal has been made between Rob. and the masseuse based on physical attraction where the antediluvian attribution of the body to sexual pleasure is emphasized (*AIWRWP* 15-17). Rob. confirms having a partner on being asked by the

psychologist, yet the AI tool decides that this partner is a female (27). Though conforming to the mainstream, this choice links females to sexual satisfaction in addition to the fact that the AI tool suggests Rob. is a male. The ability to have sex with a human being becomes "a strange criterion for citizenship" in the cyborgization age (Gray 2001, 22). The log line to the last scene, love at first sight, describes a beautiful robot who is modelled in the human standards of beauty, "shiny robot girl with well modelated curves and long hair made out of wires" (43). The description of the robot girl, who turns out to be a human being, reflects the inherited qualities of physical beauty and accentuates the into-humanness of Rob that is promoted in the play.

The performance of *AIWRWP* demonstrates gendered affiliation vis-à-vis postgendered inclination. The actor who performs Rob. displays highly masculine posture and behaviour that he would never be doubted to be a robot (see figure 5). Evading robotic stereotypical presentation on stage, his appearance conveys the normalcy of robotic existence in the society. Another robot, a human actor too, is wearing nail polish which can be a sign of transgenderism. Both are normally dressed without any alienish or eccentric apparel or accessories. What is commonly inferred in both the text and the performance is the gendered presentation of the female characters. The Administrator at the office, the masseuse who is a sex worker, and the beautifully presented partner in the play are females who are sexually commodified.

Figure 5: Snapshots from *AIWRWP* performance

A shifting paradigm of gender can be clearly observed in both plays. Numerous changes are taking place to adjust the collective understanding of

gender in society in a way that tells of the circulation of a Postgenderist agenda. Basic features of Postgender society, as decided by Hughes and Dvorsky (2008, 7-13), are:

a- Transcending gendered social roles and reproduction

The Post-industrial situation standardized females' access to the workplace and handling of machinery away from the household and family, going beyond gendered social roles (7). Postgenderism entailing the "erosion of dyadic marriage will, in turn, help to erode the gender binary" (9) as reflected in *Permeation*. Globally, societies are being acclimatized to polygamous forms of human connection that go beyond the heterosexual model. Patriarchal societies are those where masculinity prevails diminishing spaces and belittling potential of other parties who are in need of recognition. Such societies function as per dichotomies and polarities: Male/Female, White/Black, State/Subject, to name a few. Gender roles, definite descriptors in patriarchal societies, imply that males are required to always be strong, determined, leading, safeguard, more intelligent, logical and rational. On the contrary, females are prescribed to be weaker, hesitant, follower, caregiver, less intelligent, emotional, docile and submissive. In *AIWRWP* gender roles, as discussed, manipulate the futuristic bond between the robot and the human girl who enthusiastically decides to join the 'binary life' it/he offers her. The erotic significance of love is intensified through the robot's interface with the females in the play who are unanimously sexually attracted to him. Gender roles are basically nourished by the assumption that gender comes from the brain; essentialism, in other words, which believes that male and female differences result from ontological as well as physiological quintessential variation between both sexes. To Postgenderism, gender is fluid, so gender is no longer a working descriptor. Respectively, gender roles dissolute and vanish.

b- Contraception, abortion, assisted reproduction and artificial wombs

Feminism's one won battle is females' ability to control their socially and biologically gendered bodies (9) by employing innovative technologies of reproduction as in contraception pills, the right to abortion and other assisted reproduction techniques. Commentators in the field of gender studies proclaim that reproduction-inhibiting technologies have tremendously partaken in dissolving gender role practices thus alleviating women oppression. These technologies have enabled women to restrict their innate ability to make children, thus stop the "dictates of reproduction" (9) from hindering their progress at the workplace. Despite the fact that none of these reproduction-inhibiting

technologies is mentioned in both plays, their influence is obviously spotted as seen in the absence of children as the outcome of the traditional family.

c- Transcending the gendered body and brain

Postgenderism defies fixed gendered definitions, so gender identity is gliding. The persistence of the fluid gender identity occurs as digital technologies procures the "virtualization of sex" (11) whereby a mediated erotic experience is customized to personal taste departing from different challenges of physical sex. Virtualized sex is safer, easier and more convenient (11). Concurrently, more efforts are being given to control individuals' sexual conceptions and performance through psychopharma and biotechnology (12).

Postgenderism is crystallized in *AIWRWP* as it centralizes the robot as the protagonist whose narrative is being followed. Such twist in power between the natural and the artificial marginalizes humans for the sake of the robotic experience giving vaster space for postgenderist identities. *Permeation* hints at changes in the structure of the family through human sexed protagonists with clear ignorance of the child. Combining the absence of the children in the family in *Permeation* with the new binary family introduced at the closure of *AIWRWP* alludes to future possibilities enhancing gender fluidity, perhaps, gender abolition. It seems that the AI tool used in the Project perceives of the cyborg attachment to the Postgenderist future rather than the humans do in *Permeation*. At the same time, the fact that the AI tool in *Permeation* is more advanced, THEaiTRobot 2.0, compared to *AIWRWP*'s tool, THEaiTRobot 1.0 manifests the assumption that AI reproduces the mindset of its creators.

The plays confirm Postgenderism through convoluted mutations or violations of the very same features. Not only do both plays evade the presentation of ideas of contraception, abortion, reproduction and assisted wombs, but also foreground children, in *Permeation*, and family, in *AIWRWP.* In *Permeation*, the children are left behind, to be mentioned sometimes, yet never seen. In *AIWRWP*, the family is set up by a robot and a human; "[t]he fact that no biological reproduction will result from such an exchange may be seen as unproblematic by many: already at present, numerous human couples cannot, or decide not to, procreate" (Ferrando 2014, 10). It is not ironical that the play ends in Haraway's formulation proposed 40 years ago about humans as cyborgs. Relational being, where different species compliment to the existence and sustainability of each other, is acknowledged to be the new social imaginary foregrounding planetarity as the saviour (Elshazly 2024). Innovative technologies

of AI cannot redeem AI a partner position because AI's agency is limited to decision-making which follows human training of the machine.

Conclusion

This paper argued that GenAI's involvement in creative co-writing is enhancing a paradigm shift rooted in gender that trespasses current discussions on the topic of AI gender bias. Examining AI scripted plays that belong to the THEaiTRE project, the paper traces the concept of Postgenderism as some anticipated social prototype that extends on the wide circulation of AI advancements and technologies. Although GenAI has demonstrated advanced capacity for creative composition of play scripts, the generated texts display several pitfalls in procuring coherence, well-knitted plots with adequate dramatic situations or fulfilling characters. In the field of creative co-writing, AI technologies annexed considerable achievement where non/professional users of co-writing tools reported their satisfaction with AI scripting in fiction and script writing. On the other hand, the theatre did not encounter similar results. AI is confirmed not to realize agency (Gray 2001, Dill 2022, Krakowski 2025), rather reproducing homogenizing patriarchal ideologies about gender. From another perspective, humans and AI cannot be partners as AI will always secure an assistant position whose governance must be and is conditioned. Hence, the study disqualified AI's qualitative aptitude for creative writing in the theatre. Comparing the script of *Permeation* to *AIWRWP*, it is evident that the topic of the latter is well conceived by the tool than is it with the former. Yet, implicatures from the fictional world introduced in both plays cannot be overlooked. The claim that the gendered identity limits the faculties of communication and empathy (Hughes and Dvorsky 1) has long supported calls for the disintegration of gender. Conversely, gender is largely seen as socio-regulatory helping individuals to perform comprehensively towards each other and their partners in turn. In other words, anarchic practices of rights and responsibilities substitute for gender. The inhibition of reproduction threatens the continuation of human beings, which collocates with one crucial tenet of Transhumanism replacing/enhancing humans with/into a superhuman species. Excessive practices related to gender flouting both activates the dissolution of gender, which has already taken place, and disseminates Postgenderism, which is enormously problematic. Globally, this guarantees wide acceptance of homosexual, polygamous and virtualized patterns of intimate affiliations. Regionally, embracing the Postgenderist agenda defies the sociocultural legacy, religion included, and politically destabilizes societies. Neutralizing then abolishing gender can be conspiratory in a sense. Considering

the global and regional dimensions, it is deduced that the marathon towards Postgenderism, superficially illusive of gender equality, democratizes the Transhumanist discourse, either aiming at annihilating or enhancing the human race.

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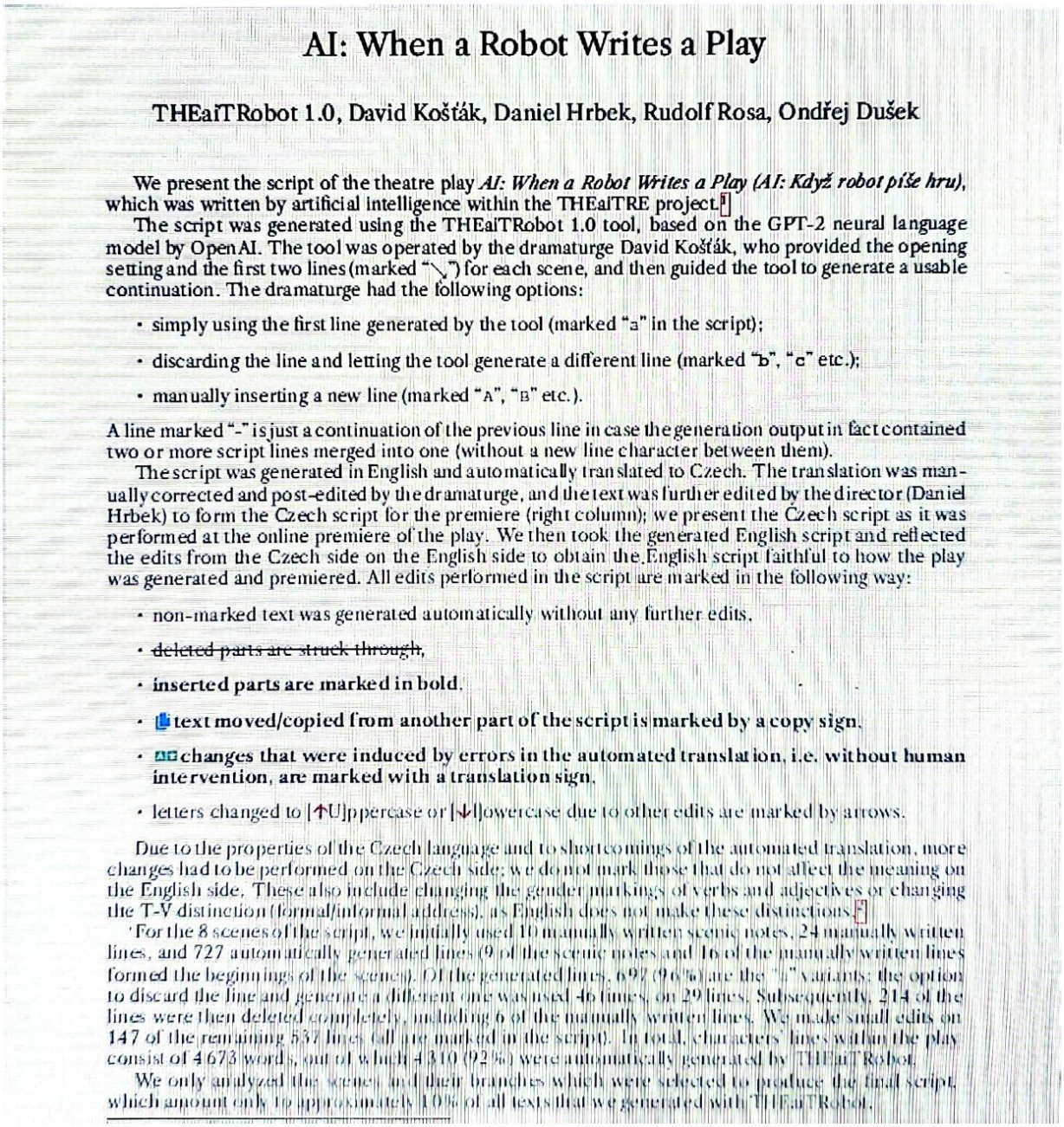


AI: When a Robot Writes a Play

THEaiTRobot 1.0, David Košťák, Daniel Hrbek, Rudolf Rosa, Ondřej Dušek

We present the script of the theatre play *AI: When a Robot Writes a Play (AI: Když robot píše hru)*, which was written by artificial intelligence within the THEaiTRE project.

The script was generated using the THEaiTRobot 1.0 tool, based on the GPT-2 neural language model by OpenAI. The tool was operated by the dramaturge David Košťák, who provided the opening setting and the first two lines (marked "↘") for each scene, and then guided the tool to generate a usable continuation. The dramaturge had the following options:

- simply using the first line generated by the tool (marked "a" in the script);
- discarding the line and letting the tool generate a different line (marked "b", "c" etc.);
- manually inserting a new line (marked "A", "B" etc.).

A line marked "-" is just a continuation of the previous line in case the generation output in fact contained two or more script lines merged into one (without a new line character between them).

The script was generated in English and automatically translated to Czech. The translation was manually corrected and post-edited by the dramaturge, and the text was further edited by the director (Daniel Hrbek) to form the Czech script for the premiere (right column); we present the Czech script as it was performed at the online premiere of the play. We then took the generated English script and reflected the edits from the Czech side on the English side to obtain the English script faithful to how the play was generated and premiered. All edits performed in the script are marked in the following way:

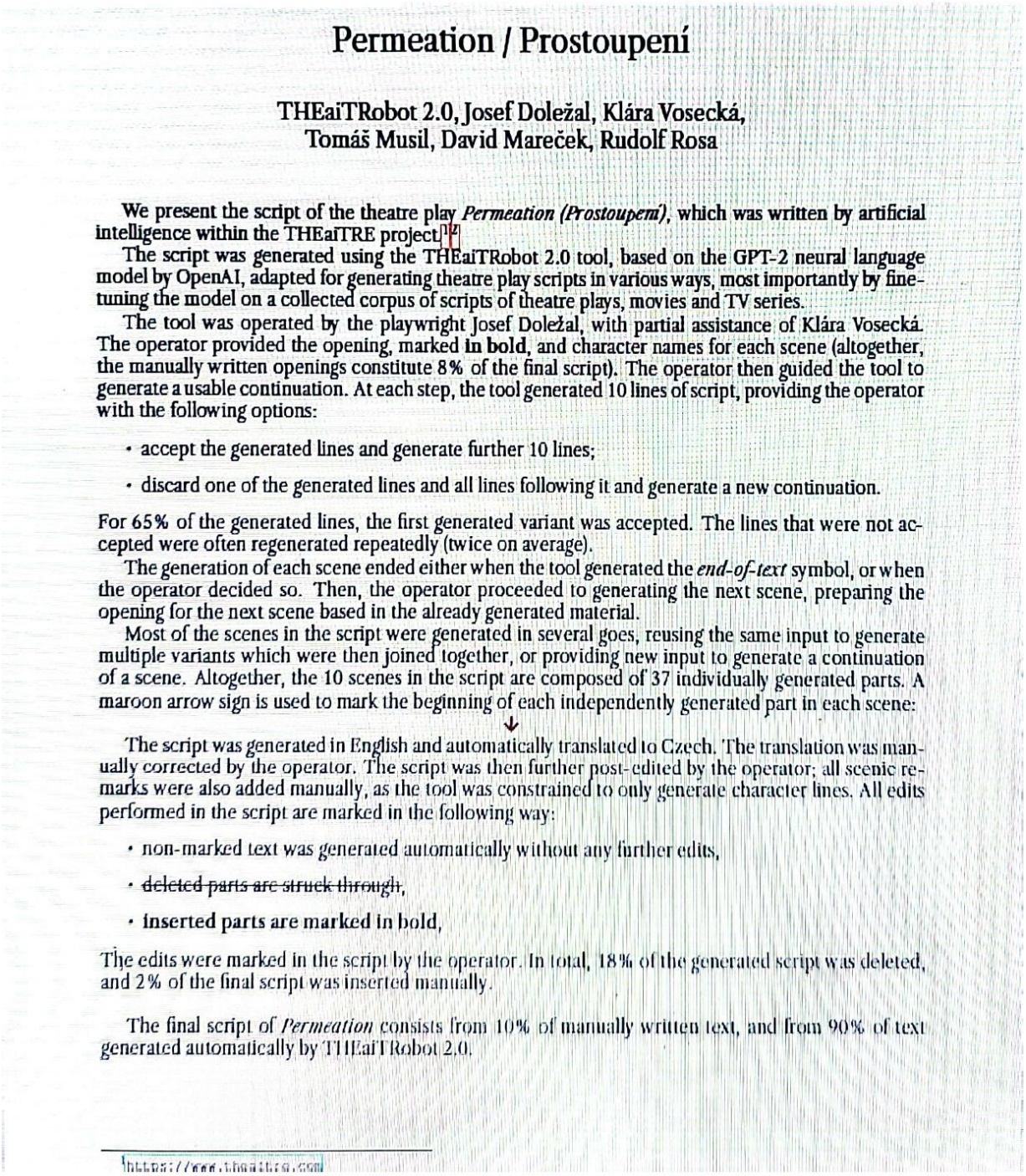
- non-marked text was generated automatically without any further edits,
- ~~deleted parts are struck through~~,
- **inserted parts are marked in bold**,
- **text moved/copied from another part of the script is marked by a copy sign**,
- **changes that were induced by errors in the automated translation, i.e. without human intervention, are marked with a translation sign**,
- letters changed to [↑U]ppercase or [↓l]owercase due to other edits are marked by arrows.

Due to the properties of the Czech language and to shortcomings of the automated translation, more changes had to be performed on the Czech side; we do not mark those that do not affect the meaning on the English side. These also include changing the gender markings of verbs and adjectives or changing the T-V distinction (formal/informal address), as English does not make these distinctions.

For the 8 scenes of the script, we initially used 10 manually written scenic notes, 24 manually written lines, and 727 automatically generated lines (9 of the scenic notes and 16 of the manually written lines formed the beginnings of the scenes). Of the generated lines, 697 (96 %) are the "a" variants; the option to discard the line and generate a different one was used 46 times, on 29 lines. Subsequently, 214 of the lines were then deleted completely, including 6 of the manually written lines. We made small edits on 147 of the remaining 537 lines (all are marked in the script). In total, characters' lines within the play consist of 4 673 words, out of which 4 310 (92 %) were automatically generated by THEaiTRobot.

We only analyzed the scenes and their branches which were selected to produce the final script, which amount only to approximately 10 % of all texts that we generated with THEaiTRobot.

Appendix 1: The preface to *AIWRWP*, www.theaitre.com



Permeation / Prostoupení

THEaiTRobot 2.0, Josef Doležal, Klára Vosecká,
Tomáš Musil, David Mareček, Rudolf Rosa

We present the script of the theatre play *Permeation (Prostoupení)*, which was written by artificial intelligence within the THEaiTRE project.[1]

The script was generated using the THEaiTRobot 2.0 tool, based on the GPT-2 neural language model by OpenAI, adapted for generating theatre play scripts in various ways, most importantly by fine-tuning the model on a collected corpus of scripts of theatre plays, movies and TV series.

The tool was operated by the playwright Josef Doležal, with partial assistance of Klára Vosecká. The operator provided the opening, marked **in bold**, and character names for each scene (altogether, the manually written openings constitute 8% of the final script). The operator then guided the tool to generate a usable continuation. At each step, the tool generated 10 lines of script, providing the operator with the following options:

- accept the generated lines and generate further 10 lines;
- discard one of the generated lines and all lines following it and generate a new continuation.

For 65% of the generated lines, the first generated variant was accepted. The lines that were not accepted were often regenerated repeatedly (twice on average).

The generation of each scene ended either when the tool generated the *end-of-text* symbol, or when the operator decided so. Then, the operator proceeded to generating the next scene, preparing the opening for the next scene based in the already generated material.

Most of the scenes in the script were generated in several goes, reusing the same input to generate multiple variants which were then joined together, or providing new input to generate a continuation of a scene. Altogether, the 10 scenes in the script are composed of 37 individually generated parts. A maroon arrow sign is used to mark the beginning of each independently generated part in each scene:

↓

The script was generated in English and automatically translated to Czech. The translation was manually corrected by the operator. The script was then further post-edited by the operator; all scenic remarks were also added manually, as the tool was constrained to only generate character lines. All edits performed in the script are marked in the following way:

- non-marked text was generated automatically without any further edits,
- ~~deleted parts are struck through~~,
- **inserted parts are marked in bold**,

The edits were marked in the script by the operator. In total, 18% of the generated script was deleted, and 2% of the final script was inserted manually.

The final script of *Permeation* consists from 10% of manually written text, and from 90% of text generated automatically by THEaiTRobot 2.0.

https://www.theaitre.com

Appendix 2: The preface to *Permeation*, www.theaitre.com

تأملات في ما بعد الجندرية في مسرحيات مولدة نصيا باستخدام الذكاء الاصطناعي في مشروع THEaiTRE : العبور إلى المواطنة السيبرانية

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المستخلص:
يهتم هذا البحث بدراسة ما بعد الجندرية في مسرحيتين تم توليدهما باستخدام تقنيات الذكاء الاصطناعي لمشروع THEaiTRE في عام 2021. وبملاحظة الجهود المبذولة عالميا لإعادة تشكيل مفهوم الجندرية بالإضافة إلى ظهور قدرة الذكاء الاصطناعي على الحوكمة وجب دراسة العلاقة بينهما في ضوء التفاعل البشري الآلي (HRI). وتقترح الدراسة أن عصر الذكاء الاصطناعي يعتبر ما بعد الجندرية ، والتي تؤمن بإلغاء الجندر كوصف اجتماعي ثقافي انطلاقا من مبدأ المساواة بين الجنسين ، قانونًا أساسيًا له. على الرغم من تفعيل مسارات مثل تأنيث وتحييد الجنس الإجتماعي في الذكاء الاصطناعي لمواجهة التحيز الجنسي المرصود في تطبيقات الذكاء الإصطناعي حاليا ، إلا أنها تُعتبر في حد ذاتها جزءًا من خطاب ما بعد الجندرية. تُؤكد كلتا المسرحيتين قيد التدقيق على تحلل مفهوم الجندر، مع إظهار حالات طفيفة من التحيز الجنسي، وتوسع هائل في اتجاه ما بعد الجندرية. إن المسيرة نحو مجتمع ما بعد الجندرية تدخل فكرة المواطن الآلي (غراي 2001) قيد التنفيذ حيث تحقق فكرة البشر الخارقين التي طالما نادت بها نظريات ما بعد الإنسانية.

الكلمات المفتاحية: ما بعد الجندرية ، ابداع الذكاء الاصطناعي ، المواطنة السيبرانية ، ما بعد الإنسانية، مشروع " ثياتر" الذكاء الاصطناعي