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Gender, Colonialism and Cyborg Resistance: A Critical Discourse Analysis of *Good Hunting*

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ABSTRACT

The paper analyzes the animated episode Good Hunting of Love, Death & Robots to demonstrate how semiotic aspects of language and story elements are used to allude to such issues as colonialism, gender, identity and posthumanism. The episode is set against the backdrop of change in China as it exists today on a more realistic basis with the Qing rule to a futuristic steampunk city where Yan a huli jing (magical fox spirit) is forced transformed into a cyborg. The metamorphosis into a different person is the loss of the Native identity due to colonization and the discovery of herself back through technology is the finding of women who are in search of power. Through the combination of the theories of Norman Fairclough and the views of Donna Haraway, the paper shows how the episode laments the power of Western rationality and industry on traditional knowledge. It examines how authors write about native cultures and combine metaphors and symbolism to allude that the colonizers had power over language when it targeted indigenous magic and that science and progress were superior. The way through which Yan evolves and ultimately uses technology in her novel demonstrates posthumanist ideas of identity and undermines the obstinate perceptions of gender and humanity. Good Hunting brings a touch of real-life problems of identity, power and resistance that most of people cannot avoid in the new, technologized, postcolonial world. The article finds out that speculative fiction brings up very serious issues regarding the society, and indicates the potential need of further exploration of such characters as well as ideas in varying and other media, particularly as far as marginal populations and the individuals of the diasporic background are concerned.

Keywords: Gender, Colonialism, Resistance, Cyborg, Good Hunting

Introduction

Science fiction is a type of literature that has expanded beyond its history as a way to escape into fantasy merely, using that concern into a serious issue. It provides us with an instrument to explore more complex questions of power, identity, gender and changes in technology. With such genre, artists and fans can raise issues that are ruling the course of humanity in the changing world. The animation Good Hunting, one of the episodes of the Love Death and robots series, is discussed in this paper to learn how science fiction can contribute to combat colonial discourses and transform the way people regard their identities in the context of emerging technology. Good Hunting draws the picture of a



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story that starts in the rural China, then goes through the colonization process and further flourishes as the city is conquered by the industrialism and tyranny. The center of the episode is a fox spirit Yan in the mythology who transforms herself to a high-tech cyborg. Even though the image of Yan is altered, the symbolic implications of this alteration refer to the broader question of identity in such settings. The episode is a good object which can be analyzed because it reveals numerous forms through which language, power and technology can trade to provide personal and collective experiences.

In this research study, three-dimensional Critical Discourse Analysis has been used given by Norman Fairclough for understanding of the levels of power in *Good Hunting* to unravel. Through examination of picked quotes, word repetitions, and figures of speech, the research outlines how wording in a way favors the colonial rule and patriarchal values. It then decodes these discursive constitutions of text by following intertextual connections between industrial metaphors, narrative voice and ideological construction, to expose conflicting discourses of progress and tradition. Last but not least, it locates those tactics in the context of wider social activities of colonial conquest and gender authority, thereby showing how discourse is not only a maintenance of domination, but figured in small acts of defiance, can break down the hierarchies it also produces. This discussion can be enhanced and fathomed further into analyzing Donna Haraway successive text *Cyborg Theory*. This shift of Yan is well described through an idea of a cyborg developed by Haraway, which crosses such dualities as nature and technology, male and female and human and non-human. In a negative society, Yan also fights against the system though the help of technology to survive the negative society. She is one of the new modality of agency which denies traditional or biological concepts of identity. Yan is a cyborg whose body can be viewed through the ideas presented by Haraway as the one that is resistant to the influence of colonization and the authority of men.

This paper also pays attention to the way in which the posthumanist theory relates the way in which technology presents the problem of personhood and autonomy through the technology lens. It is an anti-worldview based on human centrality by addressing more on the fact that the human identity and the boundaries of the body do not encompass any fixed sense of identity in cultures that technologies drive. However, posthumanism is evident in *Good Hunting* by the way such individuals as Yan adapt to live as they live at present because all that they used to do is irrelevant to them. Her steps as a creature of magic who is hunted to an enraged figure taking strength founded on science demonstrate how science fiction can be ready to introduce alternatives to conventional colonial and patriarchal orders.

The paper argues that *Good Hunting* not only depicts such systems of domination but also attempts to grapple with these systems by offering alternative forms of empowerment via technology as an amalgam of native and popular cultures. Applying both strategies together, the picture emerges of media as something that can play a noteworthy role in the discussion of the new ways of approaching identity, body, and activism in the postcolonial technological existence.

Research Questions

How does the episode *Good Hunting* use language and narrative to represent colonial power and its impact on indigenous identity and belief systems?

In what ways does Yan's transformation into a cyborg reflect posthuman identity, and how can this be interpreted through the lens of Donna Haraway's *Cyborg Theory*?



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What ideologies related to gender, technology, and resistance are embedded in the discourse of *Good Hunting*, and how are these ideologies challenged or reinforced through the story?

Literature review

Haraway's (1991) "A Cyborg Manifesto" introduced the cyborg as a figure that dissolves the boundaries between human and machine, nature and culture, male and female, offering an ironic political myth for feminism and socialist thought. The cyborg, for Haraway, is not a threat to be feared but a conceptual tool for resisting the "informatics of domination"—the interlocking grid of patriarchal, military, and capitalist control that encodes bodies and identities. Crucially, the cyborg does not long for a return to a pre-technological organic wholeness; it inhabits the hybrid, partial, and contradictory as its natural condition.

Speculative fiction has increasingly served as a vehicle for interrogating the intersecting pressures of colonialism, gender, and technological transformation. The animated episode "Good Hunting" from Netflix's anthology series *Love, Death & Robots* (2019) offers a particularly rich site for such inquiry, drawing on Chinese mythology, steampunk aesthetics, and posthumanist theory to narrate the forced mechanization of Yan, a huli jing (fox spirit), under British colonial rule. This section synthesizes scholarship on the episode itself alongside broader theoretical and critical frameworks concerning the cyborg, indigenous identity, technoableism, and resistance in order to situate the present study within an established—and still developing—scholarly conversation.

Direct scholarly engagement with "Good Hunting" remains relatively limited, but two recent studies establish the groundwork. Peng and Tao (2023) approach the episode through the combined lenses of feminism and ethical literary criticism, arguing that Yan is constructed as a "modern Sphinx", a hybrid of the human, the animal, and ultimately the mechanical whose successive transformations systematically dismantle the traditional Chinese stigma attached to the huli jing as an "evil woman." Peng and Tao demonstrate that Ken Liu's rewriting inverts this mythology: Yan shifts from hunted prey, forced into prostitution under Taoist patriarchy, to an empowered cyborg who reclaims sovereignty over her body by weaponising colonial technology against its architects. The analysis is significant for foregrounding the colonial setting of Hong Kong as an ethical and political matrix rather than merely a backdrop, and for showing how gender and racialism are inseparable axes of oppression in the narrative. The episode's conclusion wherein Yan uses her mechanised body to exact revenge on male predators is read not as violent spectacle but as a reasoned feminist act that rewrites the power relation between woman and man.

Scholars examining the broader field of Chinese speculative fiction have noted that stories like "Good Hunting" participate in a growing literary impulse to recover suppressed mythologies and to position indigenous cosmologies not as primitive superstitions but as living epistemologies threatened by Western rationalism. The episode thus engages what postcolonial theorists have long described as the "civilizing mission" of empire, which re-codes traditional knowledge as backwardness and technology as progress. These themes of cultural erasure and the weaponization of science against indigenous peoples provide an essential framework for understanding Yan's eventual reclamation of power through the very machinery deployed against her.

In *The Companion Species Manifesto* (2003), Haraway displaces the cyborg's focus on boundary transgression toward what she calls "significant otherness"—the idea that



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subjects are made in and through their relationships with other beings rather than being pre-formed autonomous individuals. In *Staying with the Trouble* (2016), Haraway extends this logic further through the concept of "making kin" in the *Chthulucene*, a call to forge unexpected alliances and forms of solidarity that cut across established categories of identity and species to survive capitalist destruction. The notion of "odd kin," radical alliances between unlike beings, maps suggestively onto Yan's fusion of indigenous spirit power with colonial mechanical technology, which constitutes precisely the kind of improbable kinship that Haraway theorizes as the condition of possibility for resistance. Drawing on the full arc of Haraway's thought—rather than the *Cyborg Manifesto* alone—thus allows this paper to trace not only Yan's boundary-crossing body but the ethical and relational dimensions of her transformation. This approach responds directly to scholarly calls for a more historically informed use of Haraway that accounts for the intellectual development from 1991 through 2016 (Haraway, 2016).

Although the cyborg similarly has an equivalent history in the sciences as a technical term describing research on brain-machine interface (Jamali et al., 2019), the study focuses on its cultural and critical-theoretical aspects. Goldstein (2024) analyzes the novel *The Waste Tide* by Chen Qiufan as the place, where cyborg change plays the role of proletarian liberation in a Chinese e-waste environment. Based on the theory of abjection of Kristeva and the anthropology of purity and pollution of Douglas, Goldstein contends that purification by means of viruses that induce the fusion of the protagonist Mimi with machines allows a networked collective consciousness to co-ordinate migrant workers in opposition to exploitative capitalism and environmental injustice. Goldstein elucidates that, in modern Chinese speculative fiction, the cyborg is not as a techno-utopian fantasy as it is used to explore the ways in which marginalised subjects are already embedded within technological networks that oppress them, and in some ways, empower them.

In the area of art education and performance studies, Garoian and Gaudelius (2001) provide a system of so-called "cyborg pedagogy". By applying the metaphor of cyborg by Haraway in analysing the works of Stelarc, Eduardo Kac, Orlan, and Guillermo Gomez-Pena, they claim that a cyborg performance where artists integrate technology into their work to directly oppose the digital culture inscriptions onto the body is a form of political resistance that is embodied. In their description, cyborg pedagogy is neither inscription nor resistance, they are a dialectic between the two: the performer is both technologically inscribed and uses that inscription as a location of critique and subversion. The five traits of cyborg pedagogy, described by Garoian and Gaudelius (following Ross, 1991) as "hacking" metaphor, include improvisation, disrespect towards institutional authority and the preservation of cultural resistance to techno-fascist futures. Their analysis shows, therefore, that the cyborg as figure of resistance is not limited to science-fictional works but has been theorized in various contexts of performance art, digital culture and pedagogy in such ways that help us see the critical buy of speculative fiction.

Another critical dimension is the issue of technoableism, a concept created by Shew (2022) to refer to the systemic bias inherent in the discourses of disability technology that portrays nondisabled designers as heroes and disabled people as passive recipients of technological redemption. Shew maintains that the common media discourses of disability technology, what she suggests is the "inspirational overcomer" trope, recreates ablest discourses by framing the technologized body as a problem to be solved instead of a valid mode of bodily being. The idea of "crip technicians" developed by Shew (those disabled individuals who become not passive consumers but rather inventive users and



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users of technology) can serve as the model to the way Yan learns the mastery of her cyborg body as a kind of expertise that can be developed after being forced to be intimate with the machine. This view gives the Harawayan analysis a critical twist and prevents a naively optimistic interpretation of the transformation of Yan.

Hence, the cyborg is a mature discursive tool to be used in exploring resistance, identity, and politics of technology in humanities scholarship and speculative fiction. The current study uses CDA (Fairclough, 1992) and the entire spectrum of Harawayan post humanism to explore the colonial language, aboriginal epistemology, gender, and post human identity simultaneously. This gap is filled by the present study demonstrating how the narrative and visual grammar of the episode play out a discursive conflict between Western rationalism and native magic and how the transformation of Yan can be interpreted as a symptom of colonial violence and a post human resistance that disrupts rigid categories of gender, humanity and technological agency.

Methodology

Theoretical Framework

This research employs the following two theories- Critical Discourse Analysis (CDA) and Cyborg Theory:

Fairclough's three-dimensional CDA

The three-dimensional framework was conceived by Norman Fairclough theorizes discourse to act at three levels at once, text, discursive practice and social practice which are mutually linked. The *text* dimension dwells on the linguistic aspects such as vocabulary and grammar of the structure of communication using either spoken or written communication. The dimension of the discursive practice focuses on how texts are created, sent and read in the context or various contexts. Lastly, the social practice component localizes discourse to the sociocultural, political, and ideological framework. Importantly, this model pays significant attention to dialectics of relations between these dimensions these dimensions in their relation to discursive processes and social realities: texts as influenced and influencing discursive processes and as influenced and influencing social realities. The framework by Fairclough offers a methodological way to examine critically language use as the deployment, enforcement or contestation of power (power relations), domination, and ideology in a systematic manner. The central purpose of it is to expose the invisible connections between language and social power. This method continues to have great significance as a discourse analysis as a means of social action.

Cyborg Theory

The work by Donna Haraway offers a feminist and posthumanist prism that has been developed over the past thirty years. She introduced the cyborg in *A Cyborg Manifesto* (1991 [1985]) as a character that disintegrates the previous borders dividing man and woman, human and machine, nature and technology. In *Good Hunting*, Yan is transformed into a cyborg, and this application of the theory is very evident. Nonetheless, this analysis becomes enriched in the later writing of Haraway, especially *The Companion Species Manifesto* (2003) and *Staying with the Trouble* (2016), as it starts to focus not on the blurring of limits but on ethical co-constitution and kinship. This paper then transfers the ideas of Haraway through her intellectual career, exploring how the hybrid body of Yan is indicative of both the subversive possibilities of the cyborg and the subsequent Harawayan focus on "making kin" with technology and with other creatures



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in a postcolonial world full of ecological destruction.

The three dimensional model of Critical Discourse Analysis given by Fairclough and the cyborg theory demonstrated by Haraway are combined in this study to answer three fundamental questions, that is; how does Good Hunting discursively create power? How does the hybrid embodiment of Yan challenge that power system? and finally What ideologies is the discourse of Good Hunting based upon about gender, technology and resistance.

The practical application of the study of specialized lexis (as in repetitions of the contrast between geers and spirits), grammatical decisions (as in the use of passive forms hiding the question of agency), and changes of modality (where the certainty is fronted by mechanization and uncertainty by the folklore) have been discussed to expose not only the latent ideologies which entrench the power of the colonial authority as well as gates of gender justice, but also to expose the way the specific choices relate to the ideologies Haraway has described as a cyborg- being that breaks the battle lines between the human and the inter-textual resonances of Faustian bargains or industrial metaphors in dialogue, when we follow them through, can be analyzed as a re-voicing of competing narratives of progress versus tradition, and can then be placed in the socio-historical context of techno-capitalist expansion and patriarchal forms. Applying the posthuman lens used by Haraway to every step reveals that the mechanical limb is actually more than a display of domination because it becomes a field of hybrid agency where even the discourse that perpetuates the imperial rule offers means of subversion. In doing so the and dual framework can allow us not just to realise how social practices of power can be reproduced through language, but how through a cyborg subjectivity they can be embodied and resisted to some degree.

Data

The core data for this research was provided by the animated episode Good Hunting in the Love, Death & Robots series on Netflix. The choice of this episode came from its successful use of colonialism, gender, technology and posthumanism.

Steps of Data Collection

Transcribing the Episode

The data for this study comes mainly from the transcript. All dialogue excerpts analyzed in this study were obtained from the *Good Hunting* episode on Netflix, with transcription verified using the publicly available script from Sublikescript (n.d.). This ensured the accuracy and consistency of the linguistic data examined.

Selecting Key Scenes and Dialogues

Only some of the elements in the episode are examined which are related to the research objectives The important segments we chose are carefully reviewed using the CDA process.

Taking Visual and Symbolic Notes

While this is mainly a study of how language is used, the research also pays attention to visuals (such as settings, symbols and character styles) when they back up the same messages found in the language. Seeing the difference between nature and industry can help give greater meaning to the words written.



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Analysis and Discussion

Colonial Power and Discursive Othering of Magic in Good Hunting

The animated episode Good Hunting of Love, Death & Robots is a strong story that combines the theme of colonialism and genocide of the indigenous magic practices. The episode criticizes Western industrialization in the form of both technological and epistemic progress and its eroding effects on native belief systems as well as the redefinition of what is established as a legitimate source of knowledge, power and identity through its richly layered storytelling.

The Erasure of Indigenous Magic and Imposition of Colonial Order

Initially the coming of Western colonialism is patterned as the territory invasion on the terrain but scholarly analysis deliberates it as an epistemological mission, whereas the process of industrialization acts as a weapon of cultural contestation. The colonization of indigenous magic is directly correlated to the introduction of colonial technologies and ideologies and thus reveals the fact that the colonial process did not only imply seizure of the land but also wholesale obliteration of the native perception of reality. The feeling is expressed with special lucidity in the autobiographical remark of Liang: *"When I was a child, the whole world was full of magic."* -Liang

It is with this formulation that Liang creates a nostalgic contrast between a culturally intact, mystically permeated past and a modern world, seriously lacking in wonder, swallowed up by the invasion of imported machinery and rationality.

The narrator goes ahead to flashback:

"I miss my father terribly... but a piece of me was glad that he died when he did, before the first trains roared through the village. The world was modernizing. He would not have understood. And there were lots of things he would not have understood." -Liang

The designation "trains", here, acquires symbolic meanings given that it cannot be discussed merely as technical innovations; it is an ideological relocalization objective imposed by the colonial powers, making all existing belief systems dated. The dialogue therefore highlights a discontinuity gap that has been rendered incommensurate with the modern colonial world where indigenous knowledge is provided progressively less and less as commensurate with the modern colonial world.

The colonial modernity is coeval in narratives involving both physical and metaphysical change in the structure. This is the relation which has been expressed by Yan, a huli jing (fox spirit):

"Iron roads and machines that breathe smoke. Magic is draining from the world and with it, we magical creatures grow ever weaker."

It is one thing that is fundamental to the complaint in the story: a causal relationship between the fall of magic and the material and symbolic defilement of settler authority is here produced. How close we went in our symbolic depiction of this theme of industrialization, is signaled by the "iron roads" (railways) and the harbingers of change, the "machines", ushered in by the "English colonial masters." These colonizers are not only appropriating resources, they stronger the local epistemologies, the magic and spiritual traditions becomes impotent in both material and ideological senses.

Linguistic Markers of Power, Hierarchy, and Subjugation

Colonial domination in the episode Good Hunting is not only done through movement of displacement technologies but also through language. The use of linguistic instruments strengthens ideas of subordination and dehumanization of colonial subjects. Liang outlines such dynamics in clear words:



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“That is where the English lived, our colonial masters.”

The speaker literally identifies the colonizers calling them by name and establishes the hierarchical relationship between the sides, which puts the native population in a structure of inferiority.

The same subordination is replicated spatially:

“We could take them up to the top of that mountain, but we were forbidden to stay.”

Here, the physical geography is projected on colonial borders. Indigenous labor is allowed to work on behalf of the colonizers, but the land would be refused to them and equal access would not be given and this is an indication of the greater trend of exclusion and dismemberment.

Colonial governments use language as a strategic weapon to declare racial superiority. A typical example is noted in the speech of a colonial authority to a Chinese:

“Yes, very clever, Liang, for a Chinaman.”

This statement, contrary to being just another patronizing rhetoric, propagates discursive violence by portraying the individual uniqueness of Liang through the lens of racial typology and, thus, naturalizing shock or disbelief concerning the supposed intelligence or skills of the colonized. A cruder demonstration of this form of linguistic violence can be seen when the same speaker employs the racial epithet by issuing the phrase,

“I said piss off, you fucking chink.”

These slurs are a strategic act of deprivation of dignity and humanity that makes dehumanization the core principle and aspect of colonial ideology, as the domination becomes permissible as morally just.

The Demonization of Indigenous Beings and the Construction of the “Other”

The Western rationalist discourse that kept penetrating the local spiritual politics during the colonial time had essentially pathologized all beliefs that positioned itself outside its parameters. A good example is through Huli jings who are portrayed over and over again as evil spirits hence they were dominated in the portrayal as dangerous abnormalities.

“Liang’s father,” Spirit hunter,” states that:

“No, she lures men and feeds on them for her evil magic.”

In this case, the noble practice of spirit hunting induces a colonial epistemology that dehumanizes the controversial Indigenous people into monstrous others resulting in a fear-grounded and prejudiced discourse.

Yan however counters when she says:

“A man can fall in love with huli jing just like he can with a human woman.”

And she explains:

“He the one who wouldn’t leave her alone.”

According to these statements such statements deconstruct the colonial myth of the *evil spirit woman* and recreate the magical being in human form as an intelligent, having an agency, and emotional being. The “hunt” of the Tsiao-Jung the huli jing can be compared to the greater project of colonization to control both people of the native culture and the spiritual world. Colonizers find themselves in the position to be violent by labeling indigenous beings as a threat, which is part of colonizing society.

Post Human Identity and the Cyborgian Transformation

Yan, in the Good Hunting narrative context, represents a rather enlightening example of constructing posthuman identity. Yan’s transformation from the ability of huli jing of shape-shift to that of the cybernetic avenger, manages to undermine some of the most established distinctions, e.g., *nature/culture, organism/machine*, although it also offers to



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problematise dominant essentialist definitions of what it means to be human. The change, therefore, works simultaneously on several levels: it is not just a physical modification, but it serves as a symbolic intervention attempting to alter and modify the way humans perceive and experience themselves in opposition to environmental pollution, regime of technologies, and the ubiquitous force of patriarchy.

The Erosion of "Natural" Forms and Forced Adaptation

At the opening, Yan is portrayed as an aboriginal, alien, and other-world individual symbiotic with nature, even before the taint of industrialism fell upon her. The first speech that comes out of her mouth captivates us:

"Why are you hunting us? We did nothing to you."

Immediately, she is an alien to the concept of aggressive and dominative modernity. All she is aware of is peace; however, that is violated by colonialization and the invasion of the "iron roads and smoky breath machines." This advance, the new mechanized attack starts to kill the magic that supports her kind. Yan feels it going on:

"It's getting harder and harder for me to return to my true form. Some nights. I can't do it at all."

Here, we see her natural shape shifting identity fades away which symbolizes how modernization strips away both her indigenous and feminine forms of power. The world is crushing her capacity to be the person she is, which is an organism shaped by magic and mythology rather than a mechanical place, which does not allow any such identity.

Since her powers are diminishing, she experiences her freedom erodes away, and now she starts to say:

"I am stuck now in this human form: no claws, no sharp teeth. I can't even run very fast. All I have is my beauty. Now, I live by the very thing you accused my mother of: I bewitch men for money."

This episode of the narrative is quite a mechanical transformation. Once deprived of her animalistic strength, Yan is out in the open and easily manipulated, thus the only way to survive is under the umbrella of the capitalist patriarchal world. She is now turned into a product and her tamed body has become her only resource, she is under command all the time. Her image is dominated by the tech, kept inside a package of beauty, so it would not hurt her in a hostile city by the male gaze. Along the way, something crucial about her is washed out, which is her own identity, she has become so twisted that she is just a product.

The Cyborg as a Site of Resistance and Reclaimed Agency

Even though Yan is very much mechanized, she still is characterized by a strong urge to be reclaimed and venged. It is not necessary that her dream be fulfilled by her as a recovery of her former existence that was pre-mechanical, but to gain strength in the present cybernetic and urban world:

"I dream of hunting in this jungle of metal and asphalt. I imagine my true form leaping from beam to ledge to terrace roof until I am at the top of this island. Until I can growl in the faces of all the men who believe they can own me."

This is the wish expressed by Yan to rebuild power not by removing herself out of the mechanical world but by becoming engulfed in it; Such that she distorts her identity not in spite of the existing technological setting but because of it. The trauma causes her transformation. Efforts to achieve the goal of the ultimate machine to satisfy that perverted desire leads the Governor into violating the autonomy of Yan.

"He wanted the ultimate machine to serve that twisted desire."



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The body is here at once objectified and violated, in a manner that forms the crux of patriarchal injunction, in which bodies (and, most particularly, bodies coded as female or feminine) are imagined as programmable instruments. By rejecting this assignation Yan stands up against subordinate agency. In the aftermath of her trauma, she declares:

"A terrible thing had been done to me. But I could also be terrible."

This declaration is a resolution state of contrarily latching onto grief and proclaiming of an existent agency. Instead of awaiting restoration to be a more natural state, she actively restores herself as a posthuman entity, and by doing so, actually comes into existence as a space of resistance in the sense intended by Haraway, a creature that is not bound in the baneful binaries of, e.g., male versus female, human versus technology, natural versus technological. Liang, her long-time companion and engineer, echoes this shift in ideology:

"The old magic may have been gone from the world, but I could make a new magic from their machines. A magic we could use against them."

Here we get the concept of cyborgian synthesis: the old power structures are effaced, such as the old magic, but now the technology used to perpetuate the oppression, can be turned against it. Technology, which was the tool of the colonizers and male dominators, now is the new kind of magic. Finally, Yan's transformation is complete, and she utters:

"I'm ready."

This simple line signifies her *embodied cyborg identity*. No longer defined by her past as a huli jing, nor as a victim of human cruelty, she becomes a *hybrid force*, reasserting control over her body, her destiny, and the world that once tried to erase her.

Intersecting Ideologies: Gender, Technology and Resistance

This article is a critique of patriarchal power and commodification of female body, all the time demonstrating how even male technology itself can be turned upside down to provide new avenues to freedom. This is a point that the protagonist, Yan makes and she began her career as a persecuted magical being and then turns into a technologically adept vindicator, turning around the very devices that bound her to assassinate them.

Patriarchal Control and the Commodification of the Female Body

From the beginning, Good Hunting creates the female bodies, particularly, the non-human and/or magical ones as the targets of patriarchal violence and observation. The story starts with the search of Tsiao-Jung mother of Yan who is killed by the father of Liang by the claim that,

"Your mother bewitched the merchants son. We were hired to save him."

This discursive construction instantly makes the female magical being the attacker and overlooks the male responsibility. It is possible to see the idea of being *bewitched* as a way of defining the patriarchal discourse that redefined the female sexuality or spiritual power as dangerous seduction and justifies the violence on the biting name of possible rescue. Yan is quick to contradict this remembering:

"He is the one who wouldn't leave her alone."

The following counter-narrative discussed in Sweet Bean Paste reveals the core of male predominance and female responsibility. It turns out that Tsiao-Jung was forced into submission: she *"had to go to him every night just to keep him quiet."* This sort of pressure exemplifies sociocultural setting where the boundaries of women are not regarded and where their autonomy is up in the air compared to male obsession.

This exploitative relationship continues into a colonial-industrial contemporary. Her magical powers destroyed and, according to her words, being trapped now in this human



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body, Yan is defenseless. She states:

"All I have is my beauty. Now, I live by the very thing you accused my mother of: I bewitch men for money."

This simple confession made clear that the patriarchal institutions still trade female bodies, only now in the prostitution line. This accusation on which the violence against her mother is justified turns out to be the only weapon Yan can use to survive, which underlines how the gender oppression can be shifted to suit the new colonial reality.

The episode reaches its climax with the most disturbing show of patriarchal objectification with the activities of the Governor. Yan remembers,

"He put something in my drink... he could only get hard for machines, and he wanted the ultimate machine to serve that twisted desire."

The current scene creates a universal confusion between sexual assault and technological fetishism. The fact that the Governor aspires to turn Yan into a literal machine reduces her as a subject with a sense of agency to an object over which she can have full control to own. Her resistance, however, is immediate:

"That word coming from me, it sent him into a rage."

In the story, the clearly established rejection of the advances of the Governor by the protagonist is retaliated by beatings. The response of the Governor reveals a lurking patriarchal system: a woman who claims independence (more so in order to rebel against male gaze or attractiveness) is unacceptable. This ritual transgression initiates the transformation and metamorphosis of Yan into a symbol in the form of a cyborg of revenge.

Technology as a Catalyst for Counter-Hegemonic Resistance

Technology is understood within the grammar of colonial discourse as a tool of domination to be usurped by the figure of the Governor where in progressive resistance discourse it is instead a powerful medium of subversion. The document suggests emancipation as the re-calculations of modern technologies in a strategic way, instead of nostalgic implementation as a back to some sort of access to a possible colonial purity. Yan, now mechanized and emotionally hardened, articulates her desire to reclaim power:

"What I want is to hunt. Hunt the men who think they can own us. The men who perpetrate evil, but call it progress."

The current text implies a conceptual rearrangement of significance. Progress is revealed as a colonial-patriarchal phenomenon applied to perform the legitimization of the violence and power dominance. What Yan does is to turn the situation around: the prey becomes the predator; the object becomes the actor. The formerly site of victimization is a reorganized technological body, which is a form of resistance. Earlier, Yan dreams aloud of this transformation:

"I dream of hunting in this jungle of metal and asphalt... Until I can growl in the faces of all the men who believe they can own me."

This dream fuses urban industrial space with animalistic instinct, suggesting that resistance requires both a reconnection to self and a reengineering of the landscape the colonizers have built. Liang, who serves as both an engineer and accomplice, recognizes the shift too:

"The old magic may have been gone from the world, but I could make a new magic from their machines. A magic we could use against them."

This explicitly shows a hybrid ideology where the entire power structure of the past is brought back to life not by direct counterrevolutionary restoration, but rather by the same machinery that was instigated by the colonizer himself. In such schema, magic and the



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machine no longer work as opposite poles; their collision marks rather a sort of resistance that is fluid, imaginative and radically subversive. Yan and Liang, therefore, represent a new alliance of a cyborg and a postcolonialism: The use of technology, previously as the violent tool of dehumanization and destruction, becomes a tool of liberation alternative re-use of the power by taking away the premise developed by the oppressor but using it on his/her terms.

Conclusion

Critical analysis of the episode Good Hunting by the series Love, Death & Robots explains the ability of the show to transcend its role as entertainment and morph into a powerful analytical tool of examining complicated social-cultural phenomena. This question, by using a two-fold approach--Critical Discourse Analysis (CDA) and Donna Haraway Cyborg Theory analysis, shows how the animated discourse embraces colonialism, gender, identity, and posthumanism.

The episode opens with a magical, nocturnal impression of a native China; however, the earth immediately turns to the confrontation of Western technological modernist designs, whose colonial discourse is apparently brought to the fore. The story gives us the outline of how the colonial representatives rationalize their actions and the presence with the help of glorification of the so-called progress, at the same time representing the native practices of faith as evil magic or superstition. In doing so, the story brings out the ideological mismatch and destructive effects of forced modernity on native identity and spirituality, expressing the dislocation of the traditional modes of living by the industrial development. Discursive patterns embraced by the representatives of the coloniality also strengthen their feeling of racial and cultural superiority, thus revealing the oppressive nature of their control.

The episode that is being studied portraying the involuntary transformation of Yan into a cyborg, at first, seems to be an obvious signifier of subjection, but then leads to a more subtle exploration of posthuman identity. The transformation of Yan into a huli jing and Info-bad aka the cyborg avenger, therefore, destabilizes such binary distinctions, nature/human and nature/machine, and finally blur it altogether. This story can therefore show the fluid, malleable nature of identity in a technologically saturated environment, and of how seemingly coercive technologies can be turned around in order to be re-appropriated. With this paradigm of repurposing instruments of oppression into devices of emancipation, the subversive heart of the Haraway cyborg can be well defined as a figure that breaks all traditional borders.

Also prominent is the critical consideration of conventional ideologies in the area of gender, technology, and power in the episode. The forced machinery of the body of Yan makes the natural violence of the colonial structures the predominant issue, revealing the patriarchal obsession to dominate the feminine body. In the meantime, she herself later opposes those dynamics, both overtly and implicitly.

In short, Good Hunting, one sees active resistance through the form of defiance of the authority and the subsequent transformation of the character giving rise to a stronger personality. She becomes a techno-feminist liberator by turning her technologically enhanced body where she uses the tools of oppression as the tools of liberation thus she becomes a decolonial agent and a feminist one at that.

In a wider awareness, Good Hunting uses speculative nuclear fiction to give a fashionable statement about the ability and politics of the past and the present. The story presents a subtle examination of how marginalized subjectivities are switching between technological advancements and colonial histories and ends up depicting a persuasive



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view of opposition and redesigned futures in which identity, reinforced via new forms of agency, transgresses the tradition frames. This paper reinstates the central role of an animate media in encouraging such fundamental dialogue in the society.

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