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“Monstrous Wombs, Artificial Births, and Uncanny Mothers in the HBO Series *Raised by Wolves*”

Raised by Wolves, a series co-produced and partly directed by Ridley Scott, reduces the genre of the posthuman and ecological dystopia to another bleak scenario: In order to preserve humanity from becoming extinct, two androids – Mother and Father – are entrusted with the mission of raising six human children on a foreign planet. The twist: Mother is revealed to carry in her the repressed identity of the deadliest weapon ever built.

Raised by Wolves is replete with representations of both artificial and natural motherhood, many of them nesting in the cultural category of the ‘monster’. This paper will investigate the series’ uses of motherhood as a socio-cultural (and biological) prism reflecting on contemporary cultural battle fields, including feminism and the role of women in society, but also the posthuman, the monstrous, and the uncanny. My first claim will be that, with all forms of maternity in *Raised by Wolves* being staged as either artificial or monstrous or both, the series successfully fuels the fear of AI absorbing humanity’s meaning-giving purpose of producing and protecting its offspring. However, the series also uses its own visual aesthetics to offer imaginations of posthuman parenthood as a potential – and presently uncanny – future scenario. Secondly, I will tie my first claim concerning representations of monstrous motherhood to the series’ excessive surplus of body fluid representations. In terms of theory, I will enter into a dialogue with ideas by Rosi Braidotti, Barbara Creed, and Julia Kristeva.