Just as an ideal femininity is socially invented to serve male desires, technological artifacts, tools and media, have been built to fulfill the needs of the historically male-controlled landscape of invention.
Gendered Machines:
non-human, mechanical objects
that are associated with,
signifiers of, or assigned a gender.

Gendering Machines:
Systems of codifying identities,
deployed to limit the inherent potential
for unending possibility,
to control through categorization,
influenced by tropes in media.

Repeating media representations
act to link understandings of
object-hood and person-hood.

A typical polarization is found:
built for Service or for Domination
Worshiped or Feared for their power
0 + 1
A patriarchal oversimplification
The Mad/Man Scientist
and the Machine-Woman

Allegorically expressed in any attempt
to artificially construct a life form,
the unending techno-extension of the self
is revealed as acutely gendered,

manifesting as
an endeavor to procreate without a mother,

or in the long-fantasized, masculinist dream
to construct the perfect woman:
obedient, nurturing, and
built to an imagined perfection,

a mechanical bride.
Wifebot is the new Frankenstein:

An incarnation of male fantasies of reproduction, representing man’s need to impose control over the world, mastering nature with science, usurping God and womanhood by at last claiming the power to create life.
In such narratives, the agency granted to a robotic woman incites chaos to established systems of patriarchal order.
The act of constructing a life form grants an opportunity to create a way of being that does not align with existing realities.

An artificially intelligent being or the figure of the Cyborg can disrupt limiting frameworks, as it possess the fundamental capacity for a spectral range of possibility.

However, by nearly always retaining a traditionally gendered power dynamic between creator and created, the wife-bot / robot bride fantasy replicates a constructed idea of normalcy.
Robot brides that free themselves become a paradox: objects with agency
By animating the inanimate, the inventor attempting to impose order inadvertently invites disorder.