

Abstract

This paper will make use of autofiction theory, especially as discussed by Effe and Lawlor, as well as critical views on posthuman identity from Donna Haraway and Rosi Braidotti, and insights from YA cultural analysis, to attempt to put Marissa Meyer's novel, *Cinder* (2012) at the crossroads of YA science fiction, fairy-tale retelling, and a growing interest in autofictional narrative. The goal is to look at the ways in which *Cinder* dramatizes fragmented selfhood in a posthuman setting by closely analyzing scenes that feature Cinder's cyborg body, her self-assembly, as well as different fairy-tale echoes. These scenes, I argue, explore themes of self-authorship, memory gaps, and digital embodiment.

Keywords

posthumanism, autofictional identity, Young Adult fiction, science fiction, genre hybridity