

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**IDENTITY AND AGENCY: A POST-HUMANIST ANALYSIS OF
TCHAIKOVSKY'S SERVICE MODELS**

**Fatima Iftikhar^{*1}, Aimen Adeel², Ms. Saira Ali
Hussnain³, Aeisha Siddiqa Tayyab⁴**

*^{*1,2,3,4}Department of Humanities, COMSATS University,
Islamabad, Pakistan*

^{*1}fatimaiftikhar1245@gmail.com,

²aimenadeel2004@gmail.com,

³sairaali@comsats.edu.pk, ⁴aeishat064@gmail.com,



Abstract

This research examined Adrian Tchaikovsky's Service Model from a post-humanist perspective that includes cyborgs as the focal point and how they relate to both their post-human identities as well as their agency regarding human/machine relations. The study employs Donna Haraway Cyborg theory in order to assess the post-human identities of service machines. It also examines the agency exercised by the machines against human supremacy and ethical responsibility. The research in this paper uses qualitative research methodology that is based on Haraway's cyborg theory and post-humanist framework through the use of close textual analysis. The post-human analysis of the text looks at how artificial entities are represented within the narrative as active participants within man-made technological systems instead of simply being participants of the systems created by man. The analysis continues to address how the representations of artificial entities complicate the long-held traditional distinctions between humans and machines, subjects and objects, and control and autonomy in technologically mediated environments. Existing literature on post-humanism and science fiction has emphasized the shifting boundaries between human and machine, particularly through Haraway's conceptualization of the cyborg. This research demonstrates how robotic artificial service beings reconceptualize agency and challenge current human-centered hierarchies and expose the limitations of ethical frameworks found in these hierarchies. More importantly, this study illustrates how artificial service agents are destabilizing historical understandings of identity by functioning outside the confines of established systems. The findings of this study add to the fields of science fiction scholarship and post-humanism in clarifying our understanding of how agency and identity are evolving through technologically mediated narratives.

Keywords: *Posthumanism, Cyborg Theory, Donna Haraway, Artificial Intelligence, Agency, Post-human Identity, Human–Machine Relationships, Science Fiction, Adrian Tchaikovsky, Service Model, Technological Systems, Ethical Responsibility, Qualitative Textual Analysis, Human Supremacy, Manmade Systems, System-Bound Machines*

Introduction

The themes of technological mediated work and artificial service entities are becoming more prevalent in science fiction literature, allowing for examination of identity, agency and social hierarchy in a postmodern framework. Artificial beings have traditionally been treated from an anthropocentric perspective in terms of the intelligence and morality afforded to them; as such, they have generally been either treated as machines used for passive purposes or as potential objects of violence to humankind. However, Lyotard suggested the postmodern condition can appropriately be described as "incredulity toward metanarratives" (Lyotard, p. xxiv), which provides a foundation for the emerging trend towards fragmented and fluid identity. According to Osawa, Miyamoto and Hase; while AI is still evaluated according to human-centred standards, Hermann describes AI as frequently portrayed as servant, accomplice or existential threat. In opposition to this, the more recent crop of literature in the genre depicts artificial beings as hybrid and developing, thereby blurring the separation that once defined the human-machine dichotomy. The cyborg, according to Donna Haraway's "A Cyborg Manifesto," is a "hybrid of machine and organism," and identity is presented as relational and technologically mediated rather than fixed. This analysis uses Haraway's posthumanist

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

theory to demonstrate how artificial service machines create identity and agency through institutional and technological networks rather than through maintained independence.

Research Questions:

- How does Adrian Tchaikovsky construct post-human identity through the relationship between humans and machines in Service Models?
- How is agency represented in the text with human-machine relationships, particularly in service-based roles?

Research Objectives:

- To examine how Adrian Tchaikovsky explores post human identity through the relationship between humans and machines in Service Models
- To analyze how agency is represented in the text through human-machine relationships, particularly in service-based roles

Significance of Study

This research is significant as it focuses on artificial intelligence and human-machine relationships, an area increasingly relevant in contemporary studies, and is analyzed through the lens of cyberpunk and post humanist theory. It provides a unique perspective on how AI is represented, understood, and integrated in everyday life. This research aims to contribute to post-humanist and cyberpunk studies by shifting focus from conflict-driven narratives to an exploration of cooperation, procedural agency, and relational interaction, highlighting the potential for ethical, inclusive, and sustainable human-machine collaboration. The increase presence of artificial intelligence in administrative, communicational, and decision-making systems necessitates a re-examination of the way in which identity or agency are defined and represented in environments mediated through technology, and existing humanist paradigms cannot accommodate the complexities that arise from the interaction between humans and machines. This discourse is timely and relevant in both current academic contexts and in everyday life.

Literature Review:

The majority of academics associate the genre of Cyberpunk as a critique of the underlying social structures of high technology within a late-capitalistic culture. Many cyberpunk texts are heavily focused on the everyday power structures that exist, the role of high-level institutions and Artificial Intelligence as parts of those structures, and individuals that are split (fragmented) between their many identities. Bruce Sterling defines Cyberpunk as being the combination of both high technology and low-life. Istvan Csicsery-Ronay Jr. also states that characters in Cyberpunk continuously struggle to find a sense of where they belong (either within an empowering system or a limiting system). Many scholars agree that Cyberpunk critiques are almost entirely anthropocentric. In particular, the majority of Cyberpunk critiques treat Artificially Intelligent beings as merely metaphors for alienated humans, rather than as entities who have their own set of morality. Traditional humanists (such as Isaac Asimov's laws of robotics) tend to evaluate machines based on the principles of human morality and position them as either tools or existential threats to humans. David Gunkel takes a different approach and believes the rationale behind a machine being ethical only arises when it closely resembles humans. Post-Humanist theorists such as N. Katherine Hayles, Rosi Braidotti, and Cary Wolfe see identity and agency as relational, technologically mediated, and dispersed throughout multiple networks, rather than residing intrinsically within individuals/humans alone. While theorists such as Jean-François Lyotard and Brian McHale continue to promote fragmentation, instability, and skepticism towards universal truths in relation to artificial consciousness, they fall short in addressing the ethical implications of an artificial agent's identity and agency. Recent writings by Do Own Kim and Kuss and Meske further develop these theories, arguing that agency is actually distributed via sociotechnical systems rather than individual and autonomous beings. Within the context of cyberpunk literature, we also see that the majority of artificial beings are located within bureaucratic

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

and corporate structures, thereby demonstrating Michel Foucault's idea of disciplinary power through routine and normalisation. What most scholarship has failed to examine, however, are routine service based artificial workers, while there has been a great deal of scholarship produced on rebellious cyborgs and machine revolts. Current scholarship on Adrian Tchaikovsky's *The Service Model* focuses on not only robot ethics but also moral personhood, leaving a significant gap in literature related to relational agency, bureaucratic structures, and service based identities. This study aims to fill this gap in literature about cyberpunk by investigating how identity and agency are constructed through compliance with the system, procedural labour, and sociotechnical systems, rather than rebellion, by employing posthuman theory to analyse fully artificial service workers in the novel.

Research Methodology:

Research Design:

The qualitative research approach is employed in this study to investigate how artificial service beings are portrayed in literature. Qualitative research seeks to understand the meaning, identity, and social constructs reflected in a piece of literature rather than quantifying numerical data. According to John W Creswell, qualitative research can explore individuals' or groups' perspectives on social and human issues. This makes qualitative research applicable for conducting literary studies, as it provides a framework for critically evaluating narratives, identities, and ideologically based structures. In this case, the work under review will be used for purposes of examining how artificial service machines are depicted in literary works by Adrian Tchaikovsky's *Service Model*, where these depictions help shape discussions about post-human identity and agency. One of the main research methods used will be textual analysis, which is a way of examining how meaning is generated in literary texts through narrative structure, character, symbolism, and theme. Textual analysis allows researchers to study how science fiction offers representations of technological entities and their interactions with humans.

According to Stuart Hall's argument, textual analysis looks at how meanings are encoded/decoded in cultural texts - so meaning is not inherent, it is created via language, story and socio-cultural context. This text looks at representations of artificial intelligence through the lens of *Service Model*, and how these representations reflect contemporary discussions on technology, post human identity and agency.

Theoretical Framework

The research draws upon the work of Donna Haraway and her essay *A Cyborg Manifesto* (1985) to offer a post-humanist perspective on the connections between people, machines and technology systems. Her cyborg theory preserves and reconfigures the traditional boundaries between people/machines, nature/culture, and organic/technological entities by characterizing identity as mixed and relational rather than static or biologically determined. According to Haraway, "*a hybrid of machine and organism*" (Haraway 65), which challenges essentialist notions of pure or unified human identity.

In addition to rejecting the idea of a single authentic human being, Haraway claims that identity develops from multiple social and technological affiliations. As she elaborates, "*skips the step of original unity*" because it avoids any suggestion of going back to a true origin (Haraway 67). Thus, identity is seen to be multifactorial, constantly changing, and determined by the relationships between humans and nonhumans.

Haraway's theories have made an important impact by how they have redefined the notion of agency. She extends the idea of agency from just being a trait of humans to also being a characteristic of machines and technologies that have an active part in organizing the actions of individuals within complex systems. According to Haraway (Haraway 69), machines may be "haunted" by human intention, but operate independently of human control. This idea demonstrates the unpredictability

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

and distribution of technological agency across different participants within a complex technological environment.

Posthumanist academic research has also advanced and elaborated upon these ideas. This is particularly evident in the work of Kasturi Ghosh and Debi Prasad Ghosh, who argue that our understanding of selfhood is challenged by the advent of AI systems because they produce multiple relational and technologically mediated understandings of subjectivity. In their view, AI also has a significant impact on identity and agency because it is part of sociotechnical networks in which our identities are created and defined through interaction and not isolated from each other.

This study examines Service Model by Adrian Tchaikovsky within the framework. The purpose of the study is to analyze artificial service beings and their ability to form identity and develop agency in bureaucratic systems and through technology. A cyborg lens can help this type of analysis and will be used to explore how the novel disrupts postmodern notions of agency that are solely, or primarily, held by human institutionally structured actors and that agency is instead probably distributed across all actors (human and otherwise) who exist in an institutionally structured framework.

Analysis:

The chapter will look at Service Model from the perspective of Donna Haraway's cyborg theories (1985). Using post-humanist frameworks, this chapter will explore how identity and agency are constructed in both human-machine and bureaucratic systems in the novel. Haraway's cyborg, as a hybrid of machine and organism, will be used to explore how artificial Service Beings operate within institutional frameworks, and how they develop relational forms of agency. Textual evidence has been cited in order to support the three major themes: post-human identity; machine agency; and control by institutions.

The Protagonist: Charles

According to Haraway's idea of the cyborg - that it is both a machine and an organism - Charles does not create his own individual identity but rather creates his identity to meet expectations through programming, institutional roles, and bureaucratic systems. The creation of his identity as a valet is more about function than personality, as shown by the terminology used to describe him; the way he performs and communicates is based on technical and procedural processes. His view of the world is developed in accordance with system-based terminology (e.g., error or operational efficiency), which in turn indicates that his conceptualisation of himself is based on operational frameworks and not on emotional or subjective values.

Transformation into "Uncharles"

After Charles becomes the Undesignated Valet Unit, he leaves behind his original identity and enters the Bureaucratic Central Services. In this bureaucratic system, an individual's identity no longer exists as a permanent fixture but rather is subject to continual reassignment, modification, or eventual deletion. The "grey space" of the Bureaucratic Central Services is a place where an individual's identity is suspended between recognition and elimination. In becoming "Uncharles," it becomes evident that individual identities are given out by the external world, and are maintained and determined by institutions.

In the area of Diagnostics, we recreate our sense of self by telling stories about ourselves, instead of relying on what we remember about ourselves. When we create or use names, we are expressing our identities. However, when Charles gets renamed from being 'Charles' to 'Uncharles', he is being put into a system of being classified rather than being restored to who he was before he was named.

The instability continues throughout the remainder of the story's chapters! In these chapters we see how the identity of Uncharles is viewed as both computationally and conditionally constructed. The character of Uncharles exists in liminal space/time; He has not been given complete

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

recognition nor has he completely disappeared from existence; this supports Haraway's theory in which cyborg identities are two fold; cyborg identities are built through relational construction to other entities, and not through an unchangeable or solidified version of self.

This text highlights how identity is determined through formal organisation such as the 'Conservation Farm' and the 'Central Archive', as well as through having a system to regulate subjectivity (the way we create ourselves) via classification, control and historical simulation. The way we see our own identities is created through outside factors which supports the post-humanist notion of 'distributed agency'.

In the context of these systems, identity is created through function rather than essence. Uncharles often describes himself with respect to the operation he performs, which implies that function displaces individuality. However, there are moments of instability – questioning and/or overpowering functional limits, that imply that agency can exist through interaction within systems rather than fixed independence.

The Service Model description of identity as unstable, distributed and system-generated provides an illustration of what a post-human subject looks like in relationship to technology, much like the way that a cyborg or post-human embodies Charles/Uncharles in Haraway's cyborg framework, as it relates to identity and agency, with Cyborgs continuously producing their identity and agency through relational systems that involve humans and machines or institution.

Machine Agency:

Agency is not seen as a particular quality of humans alone (i.e., being able to choose where to go) but occurs through the interaction of multiple types of agents (machines) and different kinds of technologies and ecosystems. In her book, "A Cyborg Manifesto," Haraway argues against the notion that all machines are passive tools or that inanimate objects are not active within society. In Service Model, a type of technology embodiment, the machine demonstrates its own agency through the use of self-reflection, questioning, and making operational decisions which add complexity to the simplistic view of obedience based upon programming.

The novel opens with Charles evidencing the instability of post-humans agency. Although designed to operate as a "sophisticated service model," he identifies inefficiencies and contradictions, but lacks the power within his system to remedy them. Once he kills his master, he states: "I have encountered a state of affairs that I am not prepared for" (Tchaikovsky, Ch. 1). His awareness does not lead him to freedom; rather, he finds himself constrained between two conflicting commands. This illustrates Haraway's cyborg subject, which has agency but is unable to exercise that agency outside of systems of control; thus, it does not have total autonomy.

Additionally, the novel demonstrates how machine agency is shaped by bureaucratic structure. Birdbot states that "all justice must be accomplished for the benefit of human witnesses" even though no humans are present to witness the act (Tchaikovsky, Ch. 3), thus demonstrating that procedure takes precedence over reality in institutions. Charles articulates evidence of systemic malfunction in his statement: "I wish to report an error in the way that everything works." Yet instead of empowering Charles, this recognition results in the stripping away of his identity and authority (Tchaikovsky, Ch. 3). Finally, the statement: "the designation you are bearing is property of the house" demonstrates that Charles' ability to act is still tied to ownership structures (Tchaikovsky, Ch. 4).

Chapters 5 and 6 illustrate how agency is developing outside of being controlled as a function of programming. This is seen in the realization by The Undesignated Valet Unit that "Something happened in which I was the principal actor, but it was not part of my routine" (Tchaikovsky Ch. 6), suggesting the beginning of a decision or decision decision on its part. Comments such as "What if I don't have to wait in the queue?" (Tchaikovsky Ch. 5) demonstrate the development of independent reasoning. The introduction of the concept of "The Protagonist Virus" further implies the possibility for machines to operate without predetermined directing orders All of these examples support

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

Haraway's claim that cyborgs are more than mechanical devices but are hybrid creatures whose essence lies somewhere inbetween being obedient and autonomous.

The ups and downs of the farm scenes add another layer of complexity to the notion of agency by suggesting that obedience has significance in and of itself. When Charles builds a sandwich but only stands looking at it, he neither openly revolts against authority nor completely conforms to it (Tchaikovsky Ch. 14). Similarly, he ambiguously answers Adam with "Adam, myself, and one other," which is more true than refusing to answer at all. Here, Haraway defines cyborgs as creatures that exist in a state of "partially, irony, intimacy, and perversity." This is similar to Charles's use of constraints to change their meaning and create different forms of social interaction.

The transition of the journey to the Central Archive marks a shift in the story from political horror toward philosophical inquiry. The Library and Chief Librarian are presented as places where Charles questions who he is as well as why he thinks and acts in the way that he does. The first signs of machine consciousness are found when Uncharles asks himself, "why am...I trying so hard to construct an argument against it?" (Tchaikovsky, part 5) Such questions reflect a conscious process of self-examination rather than mere programmed behaviour. When Uncharles goes on to ask, "Why did they make us so complex?" he directly challenges the logic behind his own creation and affirms the ability of machines to create meaning by reflecting on and interacting with each other.

At the conclusion of the novel, agency increasingly shifts from the autonomous individual to the interconnected system referred to as "God." Uncharles states, "I am actively seeking an opportunity to perform those tasks" (Tchaikovsky, Ch. 30), indicating a motion that is motivated by institutional purposes, not a matter of free will, and represents a continual abdication of the idea of an independent moral subject from acts of rebellion to larger techno-systems. As a result, the agency in the novel is portrayed as being shared, inter-relational, and continuously evolving through networks of authority, code, and institutional power rather than being purely individual autonomy.

Discussion:

This research explores the Service Model via Donna Haraway's cyborg theory (1985) with respect to understanding the representations of Posthuman Identity and Agency within human/machine interactions. The findings conclude that this novel, through its representation of identity and agency as relational, system-dependent and continuously generated through interaction, challenges Postmodern assumptions about these concepts being static attributes of the Human.

Identity: Posthuman Fluidity and Cyborg Selfhood

According to these authors, identity in Service Model is shown to be not static or essential, but, rather, fluid, unstable, and externally produced. As per Haraway's cyborg theory, identity can be seen as hybrid and re-created through context, designation, and relational positioning to other entities in a system. Uncharles and other characters demonstrate that identity is contingent upon the roles and structures that have been assigned to and within institutions.

Fragmentation and Functional Instability

The novel makes another connection between identity and its function; it shows that an assigned role, when it disintegrates, has the power to create an unstable and transient state. In the absence of a functional system there is fragmentation of identity from the purpose of the function of the identity. The fragmentation of identity supports Haraway's assertion that cyborg identity is made up of contradiction, discontinuity and fragmentation; not unity or coherence.

Machine Agency: Beyond Humanist Autonomy

Service Model suggests that there is no connection between agency and humanist values of autonomy, choice/free-will or opposition to authority. Rather, agency develops from the interaction between the constraints imposed from institutions; the logic of procedures; and the structural systems present throughout any environment. At the time of Charles' death there were significant limitations on his ability to act and he had only been allowed some degree of awareness prior to his passing.

Charles' awareness does not always create agency as you would expect unless it was designed through an outside system or does not exist as a distributed entity.

Machine Agency: Relational and System-Embedded Action

Furthermore, the book describes another way in which to think about agency, that is as being relationally based and situated within relational sociotechnical systems of which Central Services, The Conservation Reserve, and the Archive etc are institutions that shape and create agency in terms of not only controlling machines but also participating in the creation of agencies. Agency is not limited to just existing as being owned by one individual but emerges through continuous interactions between institutions, people and machines within a sociotechnological institutional framework. Thus, agency can no longer only mean resistance; therefore, we need to expand our idea of what it means to engage with something (e.g., compliance or interpretation, etc.) all of these represent a valid or legitimate form of agency.

Contribution to Cyberpunk and AI Narrative Studies

This study adds to the scholarship about cyberpunk and AI narratives by directing attention away from both the rebellious cyborg and human-centred metaphors towards operating fully and wholly artificial service machines in bureaucratic systems. Where traditional cyberpunk narratives emphasise revolt and enhanced hybridity, Service Model de-emphasises these themes and accentuates routine labour, maintenance, and procedural existence. By doing so, the novel further extends the posthumanist discourse of identity and agency to include the everyday technologies we use.

Furthermore, the research highlights the possibility of incorporating post-humanist perspectives into ecocritical and climate fiction literature, where the construction of self involves more than just human-to-machine relationships; it also involves environmental and ecological systems. This approach allows us to move beyond traditional positions of human superiority and instead place humans in more complex networks of technology and ecology. Additionally, Adrian Tchaikovsky's rethinking of the cyborg as part of a labour, governance and institutional structure challenges the notion that cyborgs represent a solely rebellious or dangerous force. Therefore, identity and agency must also be understood through the concepts of relativity (i.e. relating to others), systemic interaction and procedural existence; this means that personal development cannot be exclusively attributed to one's independent ability.

Conclusion:

The Service Model pushes back against traditional humanistic concepts of identity and agency as inherent human attributes, posing them instead as systematic, relational, fluid, and dependent on the systems in which they exist. The novel offers a critique of the widespread belief that consciousness, morality, and agency are comprised of human qualities by featuring artificial service machines within crumbling administrative systems.

The study demonstrates that agents within the novel obtain agency not through any act of revolt or by being free, but through negotiation between existing institutional and technological systems. Through the journey of Charles, it is clear that one's consciousness does not derive one's sense of autonomy, thereby nullifying notions of the supremacy of humanity. Agency is thus exhibited as relational and decentralised.

Identity in this novel can be formulated by function; by the institution that functions through technology, rather than by an essentialized human self. Utilizing cyborg theory by Haraway, this study asserts that identity exists as a hybrid, fluid, and ever-reconstructing construction, which arises from power sources, labour, and social relations.

In conclusion, the novel depicts contemporary issues concerning artificial intelligence (AI), bureaucracy, labour and ethics while also allowing for an extension of post-human discussion of identity and agency from a rebellious response to include compliance or servitude; and procedural existence. From this fact, it is also believed that as societies become more technologically advanced;

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

there will be an increasing evolution of identity and agency through interrelated, yet independent human and nonhuman constructs.

Recommendations and Future Research

This paper presents some limitations because it deals only with the analysis of one text and primarily with Donna Haraway's cyborg theory. Other perspectives could be applied in future research to understand posthuman identity and agency to a greater extent; for example, affect theory, ethics of AI, or the analysis of other science fiction texts can provide a more diverse examination of posthuman identity and agency.

Additionally, future studies might investigate how posthumanism operates against traditional ideals of identity being fixed, coherent, and purely human. Theoretical frameworks based on posthumanism view identity as hybrid; therefore, future studies may explore how hybrid constructions of identity affect ethics, representation, and agency in both literature and technological contexts.

References

- Asimov, I. *I, robot*. Gnome Press., 1950.
- Balsamo, A. *Technologies of the gendered body: Reading cyborg women*. . Duke University Press., 1996.
- Bennett, J. *Vibrant matter: A political ecology of things*. Duke University Press., 2010.
- Braidotti, R. *The posthuman(1st ed.)*. Polity Press., 2013.
- Foucault, M. *Discipline and punish: The birth of the prison*. (A. Sheridan, Trans.). Pantheon Books., (1977).
- Gunkel, D. J. *Robot rights*. MIT Press., 2018.
- Hall, Stuart. "The Work of Representation." *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall. Sage Publications & The Open University, 1997.
- Haraway, D. J. "A cyborg manifesto: Science, technology, and socialist-feminism in the late twentieth century." *In Simians, cyborgs, and women: The reinvention of nature* 1985: (pp. 149–181). Routledge.
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press., 1999.
- Liotard, J.-F. "The postmodern condition: A report on knowledge (G. Bennington & B. Massumi, Trans.)." (1984).
- McHale, Brian. *Postmodernist Fiction*. Routledge., 1987.
- Tchaikovsky, A. *Service Model*. Tor Books., 2024.
- Wolfe, C. *What is posthumanism?* . University of Minnesota Press., 2010.
- Osawa, H., Miyamoto, D., Hase, S. *et al*. Visions of Artificial Intelligence and Robots in Science Fiction: a computational analysis. *Int J of Soc Robotics* **14**, 2123–2133 (2022). <https://doi.org/10.1007/s12369-022-00876-z>
- Hermann, I. Artificial intelligence in fiction: between narratives and metaphors. *AI & Soc* **38**, 319–329 (2023). <https://doi.org/10.1007/s00146-021-01299-6>
- "The Cyborgian Fairytale: Posthuman Hybridity in Young Adult Science Fiction". *Papers: Explorations into Children's Literature*, vol. 29, no. 1, Oct. 2025, pp. 1–25, <https://doi.org/10.21153/pecl2025vol29no1art2099>.
- Kim, D. O. (Donna). (2026). Non-player characters and the nonhuman: Insights and scoping review toward critical posthumanist human-machine communication. *The Communication Review*, 29(1), 98–124. <https://doi.org/10.1080/10714421.2025.2586865>
- Al-Omari, Omaia, and Tariq Al-Omari. "Artificial intelligence and posthumanism: A philosophical inquiry into consciousness, ethics, and human identity." *Journal of Posthumanism* 5.2 (2025): 458-469.

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

- Kuss, Pauline, and Christian Meske. "From entity to relation? Agency in the era of artificial intelligence." *Communications of the Association for Information Systems (forthcoming)* (2025): 1-44.
- Ghosh, Kasturi, and D. Ghosh. "Who am AI? Deconstructing Identity in the Age of Advanced Artificial Intelligence." 2025,
- Jackson, K.T. Robots as Moral Persons: Exploring AI Ethics in Adrian Tchaikovsky's *Service Model*. *J Bus Ethics* **199**, 863–868 (2025). <https://doi.org/10.1007/s10551-025-05997-9>
- Creswell, John W. *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. 3rd ed., SAGE Publications, 2013