

Cybernetic Identity, Technology & Human-Machine Discourse: A Posthumanist Reading Of The Surrogates

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Abstract

A thorough reading reveals that Robert Venditti's graphic novels provide fertile ground for a Posthumanist interpretation, notably in terms of cybernetic identity, technology, and human-machine dialogue. As a posthumanist science fiction, his *The Surrogates* and *The Surrogates: Flesh and Bone* engage thoroughly in a progressive society where the boundary or relationship between human and artificial intelligence becomes in Haraway's term obsolete. Posthumanism, which challenges traditional humanist conceptions by combining technology and human consciousness, serves as a prism through which we may examine the intricate relationships between humans and their technological equivalents in these works. In this sense, Robert Venditti's post-humanist graphic novel *The Surrogates* investigates the effects of modern technology on human identity, authenticity, and society. It explores the blurred barriers between humans and technology, challenging traditional self-identity, gender roles, embodiment, and authenticity.

This paper will analyse Robert Venditti's *The Surrogates* through a Posthumanist perspective by focussing on the use of graphic novels to improve knowledge of ethical and philosophical questions in the contemporary postmodernist era, milieu, or culture.

Keywords Posthumanism, graphic novel, technology, cybernetic identity & human-machine discourse.

Introduction

Posthumanist ideas are intrinsically tied to the global rise of the contemporary graphic novel in different areas, and this connection is particularly evident in science fiction novels that investigate the intersections of technology, bodies, and subjectivities. Various cultural traditions contribute to the medium's numerous predecessors, such as the French *bande dessinée* tradition, which includes future scenarios of human-machine hybrids. Similarly, the American visual novel builds on a rich heritage of contemporary science fiction, fantasies, and graphics to provide a framework for contemporary investigations of the posthuman. While autobiographical and journalistic genres are more common across Europe and the North American continent, science fiction is prominent in the American graphic novel, giving it an especially fertile ground for exploring Posthuman themes in the contemporary graphic novel. In *Posthumanism and the Graphic Novel in Latin America*, Edward King and Joanna Page discuss Posthumanism and emphasise how advancements in science and technology are transforming the concept of the human, evolving away from the idea of a "separate and liberated" entity and towards one entwined with nature and negotiating a complex relationship with both self and non-human entities. Posthumanism "constructs a narrative concerning ways in which scientific and technological developments ...are displacing the figure of the human as separate and liberated from nature and fully in command of self and non-human others" (King and Page 3).

It becomes now critical to consider not simply the interactions between machine intelligence and people, but also to use the generated knowledge (4). Furthermore, speculative fiction narratives encourage the evolution of the graphic novel, which fosters close cultural exchange leading to a strong interaction between all cultures (1). Pertinently, a graphic book is a discourse consisting of a systematically arranged intentional collection of graphical and various illustrations designed to convey information or provoke a visual response in the mind of the audience (Scott McCloud 9). Hillary Chute, who is one of the leading American literary scholars, defines the graphic novel as a "hybrid word and

image form in which two narrative tracks, one verbal and one visual, register temporality spatially” (452). While as in Comics and Sequential Art, comic is defined as “sequential art” and the graphic novel as “the arrangement of pictures or images and words to narrate a story or dramatize an idea” (Eisner). According to Yasco Horsman, a more comprehensive shift in the field from “a study of works as self-contained texts to a (self-aware) attentiveness to their roles in various transmedial networks” (149) has resulted in a more sophisticated investigation of comics and visual illustration in literature and visual studies of culture.

Similarly, King and Page comment on the theory put out by Jason Dittmer and Alan Latham, according to which meaning is created by a complicated network of connections inside a visual narrative text. This notion finds echoes in the investigation of the socio-technical patterns of relationship and development. Using the concept of “plurivectorial” developed by Thierry Groensteen, Dittmer and Latham describe storytelling in graphic novels as encouraging the reader to make connections between and across the pages that cannot be reduced to the linear flow of narrative. Instead, the meaning emerges through a series of vectors that frequently challenge one another, with the reader traversing numerous significant levels in sequence. These visual narrative formal elements align with modern conceptions of related conceptual frameworks, such as those articulated by analytical posthumanists (King and Page 11). N. Katherine Hayles, in her most discussed work *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, asserts that the posthumanist ideas are just an expansion of the humanitarian Cartesian establishing priorities of dematerialized consciousness above the physical body. She highlights how the dominant discourses in information theory have erased materiality and argues that to keep “disembodiment from being rewritten, once again, into prevailing concepts of subjectivity”, one must comprehend the Posthuman as grounded in substance as well as the physical body.

Self & identity in digital technological world

In the late 1960s, with the development of digital circuitry and electronic communication, technology began to advance at an unprecedented rate, and the concept of the self began to degrade. We have become significantly more reliant on

technology. As a result, we have reached a point of no return. According to the cognitive school of thinking, our consciousness evolves because of our interactions with things and others, rather than as the core of a cohesive and autonomous totality. In *Alone Together: Why We Expect More From Technology and Less From Each Other* (2011) Sherry Turkle addresses that technology contributes to a sense of disconnection and a shift in the way people construct and experience their identities. Though the interactions provide a sense of security and the ability to reach out to others at any time, they can also lead to a form of emotional distancing and an avoidance of solitude. Technology can change thought because it changes how we interact with our world, with people and objects around us. Technology's rapid evolution has made this all the more apparent. The idea of the unitary self crumbles, and we are left with a self that is nothing more than the nodal point of a series of exchanges and relationships. The self cannot be described as a particular item, but rather as the result of both active and dormant interactions at any one time. Identity goes beyond the person to include the instruments on which we rely. As a result, when humans engage with inanimate objects, our awareness of the body's boundaries expands. In *Understanding Media: The Extension of Man* (1994) Marshall McLuhan writes that during the "mechanical age we had extended our bodies into space" (3). We are afraid of losing our authenticity if we acknowledge that the self is not autonomous, but rather a series of links and exchanges not just with other selves but also with our technology. When the individual experiencing cyber nascence, or birth into the cybernetic, recognises that his or her identity is already made up of communications, the panic subsides and the cyborg transforms into a positive image.

Cybernetics, the study of communication systems, becomes an effective analogy in that an individual understands that communications, the networking of interactions with other nodes, substantially influences identity. The cyborg represents human integration with and being assimilated by technology. Rather than obliterating the individual, cybernetics forces humans to refashion their identities. In *Cybernetics: Or Control and Communication in the Animal and the Machine* Norbert Wiener defined cybernetics as an inquiry underlying "control and communication in the animal and the machine". Wiener defines it as a "cyber" and "body" combination. It pairs technology and the human body in a manner a way that

technological augmentations boost human performance (116). Cybernetics is a multifaceted academic discipline that incorporates many key theories and concepts. According to Andrew Pickering's 2010, work *The Cybernetic Brain: Sketches of another Future*, cybernetics is a term that originates from the Greek word *Kybernetes*, which means "governor" and suggests a sense of "steersmanship". Thus, cybernetics can also be referred to as a "science of steersmanship" (3). However, as technology advances, cybernetic innovations have completely altered society and culture. Human identity becomes blurred because of cybernetics when technology is consumed by cybernetic implants to create the Posthuman or cyborg, which is beyond humans. As Scott Bukatman in *Terminal Identity: The Virtual Subject in Postmodern Science Fiction* (1993) expresses human identity as virtual and terminal and the static identification signs have been disfigured to project new self-recognition about oneself, society, consciousness, body, human, machine, authentic, and fake. Although it is difficult to separate humans from technology, the cultural identity problem has resulted from electronically defined reality and the "virtual subject" is situated between technological devices and humans as coexisting, interrelated, and dynamically describing. As such, posthumanist discourse has brought up crucial ontological challenges of the human condition where the narrative becomes essential for conveying technical cultural concepts such as posthumanism, cyborgs, and artificial intelligence.

Moreover, the self is imagined to be rooted in the present, matched with guiding principles and intentional routes, connected to solid foundations and logical coherence. This perspective conceives the conscious mind as an isolated component that carries out its unique self-construction and self-assurance programme without being aware of the complicated dynamics at play in larger systems. The Posthuman, however, does not indicate the extinction of mankind. Rather, it signifies the demise of a certain individual conception. At most, this idea would have applied to the segment of the human race that was wealthy, powerful, and leisurely enough to imagine themselves as autonomous individuals exerting their will through personal agency and free will. The posthuman in and of itself is not the real threat rather it is the process of fusing the Posthuman with a liberal humanist understanding of one's existence. Rethinking "the articulation of humans with intelligent machines" is made

easier by the Posthuman, which is situated within the pattern and is based on embodied actuality rather than disembodied knowledge (Hayle 287). Nowadays, most Posthumanism debates centre on how breakthroughs in biotechnology, bioinformatics, and information technology are drastically altering human identities, bodies, and brains. Rosi Braidotti, European philosopher, in *The Posthuman* (2013) addresses the Posthuman identity where she argues for critical Posthumanism and discusses the Posthuman turn's consequences for analysing identities and newly emergent forms of subjectivity. The rise of Posthumanism, also known as post-anthropocentrism, has major consequences for subjectivity and identity critique. According to Braidotti, globalisation, multiethnicity, and multimedia culture have had a significant impact on how identity is understood in general. The most obvious illustration of this is how the world's economic system and technologically transmitted mechanisms of modernisation are permeating the fundamental structure of humanity. Furthermore, Braidotti discusses the rise of what she terms a "Posthuman nomadic subject," in which she postulates this crucial identity redefining from a Posthumanist perspective:

The Posthuman nomadic subject is materialist and vitalist, embodied and embedded— it is firmly located somewhere, according to the radical immanence of the 'politics of location'... It is a multifaceted and relational subject, conceptualized within a monistic ontology, through the lenses of Spinoza, Deleuze and Guatarri, plus feminist and post-colonial theories. It is a subject actualized by the relational vitality and elemental complexity that mark posthuman thought itself. (Braidotti 188)

The advent of Posthumanism, in Braidotti's opinion, signals the end of liberal individualism's fiercely self-affirming subject. This collapse signifies a radical break with the idea of subjectivity and a move towards nomadic identity in sociology, philosophy, and culture. Consequently, the response has everything to do with how the posthuman is formed and interpreted, depicting it as a transition to be dreaded and detested rather than welcomed and embraced. The most appropriate moment to address the implications of the posthuman is right now when the cognitive processes it represents have become so deeply ingrained that explosives would be needed to move them. While some contemporary

notions of the posthuman lean towards the antihuman and the catastrophic, we may develop alternative viewpoints that will favour the continued existence of humans as well as the other biological and artificial life forms with whom we coexist on Earth (Hayle 291).

Technology, cybernetic identity, human-machine discourse in The Surrogates VI and VII

Robert Venditti's pictorial novel *The Surrogates* (2005-2006) and its sequel *The Surrogates: Flesh and Bone* (2009) continue the plot with the same protagonist, Harvey Greer. In the novel, Venditti created a universe where life in a central Georgia metropolis has been condensed into a stream of data. Its prequel *Flesh and Bones* is set fifteen years before the events of *The Surrogates*. It delves into the riots that followed a surrogate-related murder in the early days of surrogate availability. Harvey Greer is a patrolman looking into the beating death of a homeless guy Zachary Hayes caused by an unapproved adolescent kid using his father's proxy. Following the assassination of their witness, Chester, the police reluctantly dropped the charges which led to the formation of *The Dreads* and VSI's (Virtual Self Industries) youth line. In *The Surrogates*, the year is 2054 where humans employ surrogates as a type of telepresence in their daily lives and interactions with one another.

Harvey investigates the murder of two surrogates in Central Georgia Metropolis where he suspects the anti-surrogacy religious leader known as "The Prophet" but Steeplejack subsequently slays The Prophet. Virtual Self Industries is a corporation based in the US that is currently working on developing surrogate bodies by using a combination of virtual reality and cybernetic technology. These surrogate bodies are designed to resemble human forms exactly, except for their flawless physical appearance. People will be able to use advanced virtual reality technology to connect with a surrogate of their choice, allowing them to carry out everyday activities from the comfort and safety of their own homes. Margaret, Harvey Greer's spouse, is obsessed with beauty and considers the artificial body as a replica of herself. She finds it challenging to imagine living without it. However, there are other individuals like Harvey Greer, Steeplejack and the Dreads who view the surries as an obstacle to human progress, leading to a "filtered life" (Venditti *The Surrogates* 146).

The ambiguity lies in the fact of whether to present this Posthuman graphic novel as a change towards being “feared” and “abhorred” or instead “welcomed” and “embraced” (Hayle 291). This dualism or the “nomadic” identity lies in the protagonist Harvey Greer who believes that the use of surrogate bodies damages humanity by removing all of life’s imperfections in favour of “enhanced looks, data playback, [and] forecast manager” (The Surrogates I 111). Greer expresses his longing to experience the “rejuvenating” feeling of rain in one of the panels, stating that he has not “felt [the rain] in years” (80). This highlights the fact that he misses the simple yet beautiful aspects of life that are often taken for granted in the world of enhanced technology. Harvey is prepared to give up his detective profession to live in his own genuine body because he feels that “losing [his] surrie is the best thing that could’ve happened” to him (111). He desires to experience life in the physical realm and “everyone dreams of changing the world. I only want to change it back” (46). Harvey starts to put distance between himself and his wife Margaret because he is so adamant about his position regarding the surrogate. Margaret’s initial purchase and application of a surrogate has truly surprised Harvey, and remarks on liking it a lot because “everything feels so real” (The Surrogates II 29). Yet, he rapidly reconsiders his comment regarding Margaret’s substitute when he acknowledges that human flesh is both essential as well as valuable to the human condition. Margaret exhibits a lot of warmth and compassion, but he shows up detached and incoherent, and he declines to eat supper with him because she won’t share her “real” body with him (The Surrogates I 22). He even tells Margaret that she is addicted to the surrogate body so much that she “stays bottled up in [her] room all day” that he doesn’t remember how she looks (59). On the other side, Harvey is fighting crime in “safety” and giving police officer families “more security” and consolation through the use of his surrogate body (111). The narrative also asserts that the artificial bodies empower the inhabitants of the Georgian security force to confront the Dreads amid the surrogate demonstration (The Surrogates II 114-115) and the police like Harvey might have failed to “come home in one piece” (107). Without the assistance of surrogate bodies, Harvey would not be able to face off and keep up with the techno terrorist Steeplejack who is “fifteen stories above the ground” (The Surrogates I 46).

During the investigation, he discovers a mystery entity called Steeplejack trying to permanently deactivate all surrogates to reduce people's reliance on the androids. He is using a surrogate operated by Lionel Canter, the inventor of the original surrogate. He invented surrogates as an aid for the physically challenged and became disgruntled with their extensive personal usage by the non-impaired because "he conceived the surrogate to be an elaborate prosthetic, and never supported any use of the technology beyond that purpose" (The Surrogates I 140). He also dissented from the board's decision "to finally go after the under-eighteen demographic" surrogate because he finds it unacceptable that adults are frequently using surrogates (ibid.). He was asked by the board of directors to retire from the company because its reputation would be affected by his rigid decision. Canter received a prototype equipped with an "unmarked unit" (ibid.). Using this device, he can effectively deactivate all surrogates by an electrical pulse, compelling surrogate operators to do normal tasks employing their flesh. "The whole thing started over again" (The Surrogates I 154) and people started to come out of their buildings illustrating the belief in the superiority of humanity and its innate capacity to triumph over all challenges.

Similarly, King and Page in *Posthumanism and the Graphic Novel in Latin America* observe Daniel Dinello, Matthew Bush and Tania Gentic's pointing out that science fiction technology will become a force of destruction and enslavement of humanity undermining human values like equality and empathy leading to reinforcement of various problems such as societal disintegration, environmental degradation, surveillance, genetic discrimination, tyranny, addiction, mind control, infection, and destruction. Science fiction, however, frequently resorts to conventional humanist beliefs in its critique of these evils, which consistently show humans triumphing over threats to their survival, whether they come from non-human entities or are self-induced, ultimately highlighting the perceived authority of humanity and its destined ability to triumph over any challenge (King and Page 25).

Posthumanism studies the "union of the human with the intelligent machine" (Hayles²) by analysing our understanding of the human condition within the framework of the cyborg. According to Hayles, "In the Posthuman, there are no essential differences between bodily existence and computer simulation, cybernetic mechanism and biological

organism" (3). Hayles draws comparisons between artificial constructions of real and organic growth, suggesting a potential for extending the organic world through the digital realm. Hayles explains the human flesh as the "original prosthesis... so that extending or replacing our body with different prostheses becomes a continuation of a process that began before we were born" (ibid.). In Venditti's narrative, Margaret equally perceives the body as adaptable, implying that it is possible to improve and adjust the biological bounds of humans, combining the inanimate and the biological to form an integrated entity. She informed Harvey that, despite having some legitimate worries about battling violence in an area populated by representatives whose bodies were physically stronger, she urged Harvey that in the absence of a surrogate body, "[it's] just a scratch this time...[but] what if you really get hurt. Or killed? There's a reason the department has a surrogate pool in reserve" (The Surrogates I 58). Without a surrogate body, Harvey would be unable to perform tasks because he is unhealthy, "old", and inadequate and consequently, he must "retire" or risk dying (111). Furthermore, Hayles creates Posthumanism as a tool that connects human phenomenology to the materiality of the physical world, dismantling not just the condition of humanity but also our connection to materialism in an environment free of natural as well as environmental limitations. She bases her justification on C.B. Macpherson's "analysis of possessive individualism," which characterises the "human essence [as] freedom from the will of others" (Hayles 3), she argues on the disintegration of the liberal humanitarian discourse concerning the Posthuman. Hayles highlights that the qualities of the human condition are personal autonomy and responsibility for one's actions. In the novel, Harvey also attempts to force his "opinion" (The Surrogates I 60) on his wife, who assures him that her surrogate body serves as essential in establishing her identity and helps her "feel Younger" and more comfortable (ibid.). Margaret's assertion of her "right to live [her] life however [she] choose[s]" and her acceptance of Harvey's decision to forgo using a surrogate body are both justified by her distinct personality. Consequently, his stringent implementation and exclusive conviction that an individual's true body has the utmost importance and cannot be tailored to their particular circumstances ultimately undermine social relationships or function as a filter in life, just like the surrogate did for Harvey.

The Dreads, like Harvey, prioritise their physical being over the mind (Covino 91). They are characterised as a modern terrorist group that employs murder, arson assaults on surrogate manufacturing facilities such as the “Chemicals plant” and waves of “anti-surrogate mass rioting” to punish and persuade individuals who do not appreciate the physical faults of humans (The Surrogates I 93). The Dreads are not inclined to regard surrogate users with the same value as the authorities, even though the latter respects the former's “religious” convictions and are willing to let them live in an independent “reservation” to “govern themselves” (ibid.). The plot revealed that the techno-terrorists support aggression, even “self-annihilation,” to uphold the firm ideals held by its leader, Zaire Powell, also known as “The Prophet” (117), who exhorts to “march onward with the sword of righteousness drawn” to his adherents (The Surrogates II 120). He considers surrogates as a “vain attempt to improve upon God’s already perfect will. They represent the worst efforts of men to supersede God and become Gods themselves” (The Surrogates I 69). In one of the journals titled “Earthly Possessions Bring Suffering, Not Joy”, the church of the Prophet invites people to join a congregation and follow the path of God that will lead to a righteous road (The Surrogates II 62). Essentially, Venditti utilises the Dreads’ terrorist and extremist actions to point out the dangers of restricted dualisms and binaries.

Without a doubt, Venditti exposes some of the basic flaws in Harvey and the Dreads’ organisational structure, that prioritises the actual flesh greater than the replica, nevertheless, he additionally reveals that Posthumanism does not come without shortcomings. William Laslo, a research researcher, introduces some of the concerns with surrogate Posthumanism in a hypothetical article titled “Paradise Found: Possibility and Fulfilment in the Age of the Surrogate”. According to Doctor Laslo, the representative of the human body does not consistently allow individuals to transform from flesh to flesh or traverse racial or gender boundaries. Rather, by concealing race and gender behind a white, male facade, they “served to reinforce... discriminatory policies” and hierarchies (The Surrogates I 31-32). It seems obvious that mankind cannot abandon all expressions, but instead employ the substitute body to improve an existing prominent movement. Surrogates, in other words, allow hierarchy-dependent mankind to “[re-articulate]...prevailing concepts of subjectivity,” rather than transcend such concepts (Hayles 5).

Gender roles in *The Surrogates* VI and VII

Unlike Haraway, Andreas Huyssen noted in "The Vamp and the Machine: Technology and Sexuality in Fritz Lang's *Metropolis*" that eighteenth-century android developers, intellectuals, along creators did not favour a specific sex, and were not discriminatory towards any particular gender. On the contrary, they viewed machines as essentially equal sections of male and female robots. Later in the second half of the 1800s, cyborgs were excessively classified as female in the societal world, where robots began to appear as subjects of curiosity and, ultimately, anxiety. The cyborg became a popular literary theme with the onset of worldwide urbanisation in the early twentieth century. As Andreas Huyssen adds, "as soon as the machine came to be perceived as a demonic, inexplicable threat and as harbinger of chaos and destruction...writers began to imagine the android as woman" (226). Furthermore, characterizations of cyborgs are unable to transcend the patriarchal and racial structures that form them. So, given the cyborg's limitations, "the cyborg is not necessarily more likely to exist free of social constraints which apply to humans and machines already" (Jennifer Gonzalez 61). The power imbalances embodied by female body cyborgs sometimes wind up representing particularly restrictive norms of feminine conduct and appearance. Characters such as Victoria Welch use male representation (Victor Welch) to obtain access to positions of authority traditionally held by males. She works as the CEO of the VSI firm, which utilises the replica of the male body, since "the board of directors feels more secure having a male CEO [and the] investors [also] like that sort of thing" (Venditti *The Surrogates* I 139). In an interview with Victoria, Harvey comments, "It's a man's world" (ibid.) emphasising the fact that in a modern world with androids, society is still preoccupied with racial and gender issues. One fictional article titled "Paradise Found: Possibility and Fulfilment in the Age of the Surrogate" by William Laslo (*The Surrogates* I 31) reveals that an android does not allow mankind to abandon all expressions, but is used by culturally and physically important employees "remove[s] [their] race and gender... from their social interactions" (32). "By purchasing and operating gender appropriate surrogates for gendered occupations," for example, women may gain eligibility for "jobs [that] they might otherwise be excluded from" (ibid.).

Women experience gender inequity whether they have an original body or a surrogate body, as Margaret

expresses to Harvey in Venditti's novel: "It must be nice to be you, Harvey— to not care that you've put on weight and gotten older. I'm sorry to disappoint you, but I don't share your self-confidence" (The Surrogates I 59). So, in Venditti's universe, having possession of being "young" and attractive is an approach to survival for women, as Amber Forbes argued in a journal titled "The Current" in response to Mr. Daniels' romanticism of "the concept of old" that owning a surrogate forfeits the aspects of "who we are" as beings of flesh (The Surrogates II 32). Amber actively responds saying: "we live in a world where men over the age of sixty are distinguished and women over the age of sixty are divorced" (ibid.). As a result, Amber Forbes' allegation is founded on the reality that older women typically face significantly greater discrepancies than older men, to the point wherein they're rendered unrecognisable since men no longer consider them desirable. A large portion of the law enforcement team in Venditti's novel consists of "PTA mommies" that can only join the force owing to their artificial "stand-ins" (The Surrogates I 132), the surrogate body allows the women to remain visible or valuable to society and increase earning potential. Moreover, with access to the surrogate body women in Venditti's universe can defend themselves against sexual assault in their daily lives:

The mental trauma often endured by victims in the aftermath of violent episodes, such as that suffered by women following a rape or sexual assault, is no longer a factor because an operator can terminate their involvement in such events by removing the virtual reality device that links their mind to their unit's experience. Violence has been stripped of both its physical potency and its tragic legacy. (Venditti The Surrogates I 33).

Interestingly, the surrogate body protects Deborah, a sex worker, from bodily violence and the risk of sexually transmitted disease as she left "working a corner [in her] own skin" (The Surrogates II 56) and eliminates her from the most dangerous aspects of sex work.

Conclusion

In conclusion, Robert Venditti's exploration of cybernetic identity and human-machine discourse in the context of Robert Venditti's The Surrogates I and II gives an enthralling exploration into the realms of Posthumanism. Venditti's

narrative not only provokes thought about the ramifications of our technological trajectory, but it also calls into question our ideas of identity and the very essence of what it is to be human. Venditti's narrative questions conventional concepts of human life by showing a reality in which surrogates break the division between human and machine. The narrative offers an insightful analysis of the ramifications of cybernetic developments, highlighting the disintegration of conventional human values and the rise of a Posthuman world. Moreover, the narrative encourages readers to consider the consequences of this symbiotic connection, delving into subjects such as identity, autonomy, authenticity and the shifting nature of awareness. The graphic novel compels us to re-examine our preconceived assumptions about what it's like to be human in an era characterised by technological wonders via the prism of Posthumanism. Venditti encourages us to consider the ethical implications of a synthetic community as the character's wrestle with the effects of technological integration and the potential weakening of authentic human connection. However, regardless of the challenges that lie ahead, the narrative testifies to the human spirit's adaptability and capability for determining significance in the face of technological upheaval. The investigation of cybernetic identity in the novel essentially highlights the significance of an extensive understanding of the intricate relationship between people and technology. It is a moving indication that humanity's fundamental characteristics remain intact and are capable of overcoming the limitations set by machine-human deliberation, even in a world wherein artificial conceptualizations determine a growing number of aspects of life.

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