Algorithmic Empire: Digital Sovereignty and Posthuman Identity in Vauhini Vara's *The Immortal King Rao*

Dr Raed Nafea Farhan

General Directorate of Education in Al-Anbar

Ministry of Education, Iraq

raedd5095@gmail.com

Abstract

This article examines how *The Immortal King Rao* by Vauhini Vara redefines the relationship between technology, governance, and subjectivity in the contemporary digital order. Addressing the relative absence of global and postcolonial perspectives in analyses of algorithmic governance and posthuman identity, the study employs an integrated theoretical framework drawing on Foucauldian governmentality, Baudrillardian simulation, and posthuman philosophy. Through qualitative close reading and thematic analysis, the research identifies three interrelated dynamics within the novel: algorithmic governance as a restructuring of sovereignty, digital power as the infrastructural production of legitimacy through social capital metrics, and posthuman identity as technologically mediated subject formation embodied in Athena's hybrid consciousness. The analysis demonstrates that Vara transforms abstract theories of algorithmic regulation into lived narrative experience, situating digital authority within histories of caste, migration, and transnational capitalism. The findings argue that the novel conceptualises algorithmic empire as both a regime of rule and a regime of subject formation, thereby extending techno-literary criticism beyond Euro-American frameworks. By integrating political theory, media critique, and posthuman thought, the study highlights literature's capacity to function as a

diagnostic site where the ethical and experiential consequences of digital infrastructures become critically visible.

Keywords: Algorithmic governance; Digital power; Posthuman identity; Postcolonial techno-literature; Simulation

1. Introduction

The contemporary forms of power revolve around the digital infrastructure, artificial intelligence, and algorithmic governance. Modern fiction defines the fears of the electronic era. Zuboff (2019) and van Dijck (2018) show that corporate platforms and surveillance capitalism have transcended states. Both Braidotti (2013) and Hayles (1999) justify that the given changes are also deconstructing the human subject and re-creating it.

The novel tells the story of King Rao, who hails from a Dalit background in India and ascends to become the leader of a multinational technology company, only to find himself governing a world where corporations have replaced states. He invents a system of organising life, called the Board of Corporations, and implements it through a central algorithm that distributes resources, assigns justice, and judges people based on social capital. The narrative perspective of the novel, presented by the daughter of Rao, who inherits his memories in the form of a neural implant, dramatises the confusion of the relationship between biology, technology and memory in determining subjectivity. The mediated political power of actions, reputation ratings, and computationally determined decision-making are depicted in the novel, which Deleuze (1992) described in his vision of societies of control and Arsene and Carey (2021) analyzed in their vision of algorithmic governmentality. Vara makes human the degree of corporate power and shows how platforms not only make communication possible but also establish legitimacy, justice and participation.

The significance of this study is that it has contributed to two aspects of the literature field and the interdisciplinary debate on technology. It contextualises *The Immortal King Rao* as a defining book in the field of techno-literature of the twenty-first century by showing how fiction hypothesises and questions the logics of algorithmic control. The article, on the one hand, illustrates how narrative form constitutes lived practices of digital power and can offer an insight into legitimacy, justice, and resistance that discourse on theory cannot offer. Additionally, the analysis fills a definite research gap: whereas critics have given much attention to novels like The Circle, written by Eggers, The Candy House, written by Egan, and Klara and the Sun, written by Ishiguro, the novel by Vara has not been explored widely. It highlights voices in various settings such as the cross-caste, migration, and global capitalism. Digital governance, surveillance capitalism, and platform power, however, have never been critically analyzed within Western technological imaginaries and discourse focused on policy, which is why most of the recent scholarship is focused on this topic (Zuboff, 2019; van Dijck, 2018). Similarly, the decentring of the human subject has been widely theorised in posthumanist theory (Hayles, 1999; Braidotti, 2013), though it is similarly discussed separately from the theorisation of algorithmic governance. The unexplored area is the literary expression of these two spheres through their intersection, especially in the postcolonial conditions where caste, migration, and global capitalism histories make digital power more challenging. *The Immortal King Rao* is a convergence of just this type, but the work has not been thoroughly analyzed using a unified framework of governmentality, simulation, and posthuman philosophy.

The first aim of this study is to analyse how Vara's novel narrativises algorithmic governance, mapping its fictional institutions onto theoretical models of power and control. The second aim is to explore how the text constructs posthuman identity, examining how Athena's

subjectivity illustrates the entanglement of memory, embodiment, and technology. Accordingly, this study addresses the following research question: How does *The Immortal King Rao* construct algorithmic governance as a postcolonial form of empire, and how does this construction reconfigure posthuman subjectivity through regimes of simulation and digital control? This study posits that *The Immortal King Rao* reinvents the concept of algorithmic governance as a postcolonial empire maintained by simulation and digital classification regimes, and at the same time, creates a kind of posthuman subjectivity based on informational embodiment. The novel, by combining the concept of governmentality, simulation theory, and posthuman philosophy, reveals how digital infrastructures are changing the concept of sovereignty, legitimacy, and identity within the modern global space.

This study focuses strictly on the novel by Vara as a paradigmatic literary work that dramatises the convergence of governance, technology, and identity. Although the other themes explored in *The Immortal King Rao* include climate change and the global economy, the current analysis focuses on three key dimensions: algorithmic governance, digital power, and posthuman identity. Only where needed to put the argument into perspective will there be comparative references to other works of techno-literature.

The theoretical context of this work unites Foucaultian governmentality, Baudrillardian simulation and posthumanist philosophy. The study on discipline and biopolitics in Foucault (1977, 2010) shows how present-day power is structured around the process of normalisation, surveillance, and control, and does not revolve around sovereign command. Elaborating on this framework, Deleuze (1992) talks about societies of control, where access and legitimacy are mediated by codes, passwords and continuous modulation. Hildebrandt (2015) and Yeung (2018) are theorists who have transferred such insights to the context of algorithmic states and show that

regulation has been enabled by computational regimes of surveillance, classification, and punishment.

However, the simulacra, signs and models do not reflect reality but are preconditions and creators of it within the order of simulacra. The fact that Vara has a world of social capital scores and algorithmic dashboards suggests that this is a dynamic: reputation metrics and machine judgments are not just representations of society, but they are society itself. In this respect, the novel portrays the demise of the distinction between representation and reality, in the sense that algorithmic models are placed on the surface of social life as a substitute for the latter. When reading the text on Baudrillard, the study directly reveals that simulation displaces deliberation, making metrics engines of governance in the process.

Lastly, posthumanist philosophy describes the re-invention of subjectivity in the novel by Vara. According to Hayles (1999), the posthuman is the condition where information and embodiment are inseparable, whereas Braidotti (2013, 2019) is also concerned with the ethical and political side of posthuman becoming. Wolfe (2010) and Ferrando (2019) make similar statements and suggest decentralising human exceptionalism, and emphasize relational and hybrid ontologies. Athena, a narrator who is implanted with the memories of her father using technology, is an embodiment of this posthuman identity. Her subjectivity is an illustration of the type of person that Koopman (2019) describes as an informational person, who not only consists of biology but also records of information and digital categorization. With this, the novel by Vara dramatises the threats and possibilities of posthuman life. Foucaultian governmentality emphasizes the novel presentation of normalisation and control by means of algorithmic systems. The Baudrillardian simulation emphasizes the action of measures and dashboards that give rise to hyperreality. The concept of posthumanism illuminates how the multi-faceted subjectivity of

Athena puzzles the traditional perceptions of agency and embodiment. The combination of these theoretical views is not eclectic but only additive. All the frameworks deal with different but connected aspects of digital power. The rationalities of administration and disciplinary processes by which algorithms govern behaviour are described using Foucaultian governmentality. According to Baudrillard, simulation explains the epistemological paradigm change where metrics and models cease to represent reality and instead constitute it. Posthumanist philosophy, on its part, questions the ontological implications of such regimes, exploring how even subjectivity itself is redefined in the informational embodiment. Taken collectively, these methods offer a stratified analytical framework in the linking of governance, representation and identity to one interpretive plane.

2. Literature Review

2.1 Technology and literature in the 21st century

Recent scholarship has examined the connection between literature and digital modernity, claiming that contemporary fiction displays the moral and political aspects of technological change (Berry, 2019; Gunkel, 2020). Works such as The Circle (Eggers, 2013), The Candy House (Egan, 2022), and Klara and the Sun (Ishiguro, 2021) exemplify this trend. However, the focus on critical attention has been mostly about Euro-American settings, preempting privacy, corporate authority, and liberal democracy issues. This focus has conditioned the prevailing conceptualization of digital-era fiction and allowed less space to that which tries to locate algorithmic power in global and postcolonial contexts.

2.2 Algorithmic Governance and Digital Power

Governmentality and biopolitics (1977, 2008), the concept by Foucault, offers an orientation in the current functioning of power in contemporary society based not on sovereign

command but on normalisation, surveillance and regulation. Expanding on this reasoning, Deleuze (1992) talks of the so-called societies of control, where accessibility and the rightfulness are mediated by codes, passwords and continuous modulability.

According to Yeung (2018), algorithmic regulation is the implementation of automated mechanisms of decision-making to arrange behaviour through classification and sanction. Grimmelikhuijsen and Meijer (2022) are concerned about the effects of the latter types of systems on democratic legitimacy, and the work by Lyon (2018) puts the phenomenon of the algorithmic governance into the broader context of the surveillance culture. According to Couldry and Mejias (2019), the dynamics can also be described as data colonialism, meaning that the process of data extraction repeats the historical trends of dominance on a worldwide scale.

2.3 Posthuman Identity in *The Immortal King Rao*

The posthumanist theory reevaluates the position of the human subject in circumstances of technological mediation. According to Hayles (2000), the posthuman is the state where the information and embodiment cannot be separated, and it undermines the idea of the self-sufficient, self-contained individual. Braidotti (2013, 2019) also defines posthuman subjectivity as the ethical and political restructuring of agency within technologically saturated environments. Recent literary scholarship has increasingly examined the ways digital technologies transform identity into networked and surveilled forms of subjectivity. Farhan (2026a) argues that contemporary fiction portrays the self as increasingly digitized and constituted through systems of data extraction and surveillance. Wolfe (2010) and Ferrando (2019) think that human exceptionalism must be decentralised and relational, and a hybrid ontology must prevail. Farhan (2026 b) demonstrates that contemporary digital fiction frequently depicts identity as fragmented and continuously reconstructed under conditions of surveillance and simulation, a dynamic that becomes even

more radical in Vara's representation of algorithmic sovereignty. The identity of the informational person, according to Koopman (2019), is the categories of data, along with the suggested digital categorisation, which is implied to be the identity.

2.4 Digital Power in *The Immortal King Rao*

The problems of the representations and simulation are also closely interrelated with the restructuring of governance by digital infrastructures. Baudrillard (1994) argues that signs and models do not reflect reality in present-day societies, but make it in the regime of simulacra. This framework illuminates how metrics, dashboards and computational models are not only administrative tools but they are also structuring formations of social reality.

Zuboff (2019) develops the concept of surveillance capitalism as an economic order that is founded on behavioural data collection and selling. The infrastructural power demonstrated by Van Dijck (2018) is that digital platforms change social values and the institutions of the population infrastructurally. These commentaries bring to the fore the extent to which digital systems reposition legitimacy, visibility and participation in contemporary societies.

2.5 Research Gap

Most literary works discussing technology have dealt with Euro-American works, such as The Circle by Eggers, The Candy House by Egan, and Klara and the Sun by Ishiguro. Despite the fact that such works deal with the problem of surveillance and algorithmic regulation and posthuman identity, these aspects are frequently discussed independently. Efforts to find a way of incorporating governmentality, simulation theory, and posthuman philosophy into a single literary framework are few.

In addition, little has been done in terms of reading works that place digital power as a part of global and postcolonial experiences. *The Immortal King Rao* by Vauhini Vara has been

relatively understudied despite its unique formulation of the concept of caste, migration, and transnational capitalism, algorithmic governance and posthuman subjectivity.

3. Methodology

3.1 Research Design

The qualitative design has traditionally been viewed as especially appropriate when it comes to literary research since it deals with the depth of the interpretation rather than the breadth of the data (Creswell and Creswell, 2021). This design relies on the arguments by Braun and Clarke (2022), who note that thematic designs in qualitative studies in the humanities allow researchers to highlight the patterns in complex texts without simplifying those texts into simple categories. The three themes formulated, algorithmic governance, digital power, and posthuman identity, were discovered via intuition as a result of synthesizing primary texts with secondary literature.

3.2 Data and Sources

The primary source of this study is *The Immortal King Rao* by Vauhini Vara (2022). Theoretical works and critical studies are considered secondary sources. The works of the foundational theorists, including Foucault (1977, 2008), Baudrillard (1994), and Hayles (1999), are consulted.

3.3 Theoretical Framework

The study relies on three mutually supportive frameworks: Foucaultian governmentality, Baudrillardian simulation and posthumanism. Foucault to offer a vocabulary of power and regulation, Baudrillard to provide a vocabulary of representation and simulation, and posthumanism to reformulate identity within a digital environment.

3.4 Analytical Method

The analysis further employs a comparative contextualisation, comparing the text of Vara with other works in the genre of techno-literature, including The Circle and The Candy House. It does not emphasise hypothesis testing, but sheds light on how modernity of technology is dramatised in literature.

4. Analysis and Discussion

This section analyses how *The Immortal King Rao* by Vauhini Vara dramatises the point of contact between technology, governance and identity in the electronic age. Three themes are studied in a mutually dependent way: the concept of algorithmic governance that illustrates how the authority of computational systems alters, digital power, which shows how data infrastructures and platforms become a source of legitimacy and social order, and posthuman identity, which examines how the selfhood of Athena cannot be taken outside of technological mediation. A strategy of close reading is applied to the analysis of the novel as the critical instances of the narrative are examined in terms of Foucauldian governmentality, Baudrillardian simulation, and posthumanist thinking, marked by the awareness that current scholarship provides a critical context to the novel. Hence, the part integrates both the textual material and theoretical insights to frame the work of Vara within the wider context of the discussion on the topic of the techno-literature of the twenty-first century.

4.1 Algorithmic Governance

The postal system of governance is one of the main attributes of *The Immortal King Rao,* which revolves around the idea of governance that is not based on the authority of nation-states but instead managed by a corporate algorithmic system. Guided by the all-present algorithm called Algo, the 'Board of Corporations' is the new supreme monarch governing all the spheres

of civic life with the help of a general measure of social capital. The way this score establishes the rights of citizens, their possibilities, and even the ways to obtain justice is described by Vara, which leads to the creation of the reality data that defines legitimacy, not the law. In other scenes of the story, Athena is reminded of the way people are forced to watch themselves, to continuously modify their behaviour, to stay in a good state. She demonstrates how people do not have control imposed on them as much as it is normalised. This performance restates the definition of governmentality as given by Michel Foucault, where power operates by affecting behaviour by providing small disciplinary mechanisms and prefigures the idea of Gilles Deleuze of societies of control, whereby codes and continuous modulation replace the old institutions. The working of Algo in the narrative of Vara is among the samples of how governance is encoded in the algorithmic regulation, which more and more scholars refer to as the key to the social order in the twenty-first century.

Recent research shows that these frameworks are applicable in the digital age. Yeung (2018) frames algorithmic regulation as an automatic implementation of standard-setting and sanction performed by computational systems, one of its main characteristics being its invisibility and the lack of its connection to the openness of the discussion. Likewise, Grimmelikhuijsen and Meijer (2022) argue that algorithmic decisions, which employ algorithms to create rules, pose a threat to democratic legitimacy because they develop rules that are unintelligible to citizens. These criticisms in the text of Vara take the form of a narrative: the power of the Board remains unchallenged simply because it is embedded in an algorithm, the workings of which are incomprehensible to anyone. This renders power impersonal yet absolute, shifting sovereignty from visible institutions to invisible computational logic. The novel, therefore,

moves between theory and life, rendering abstract arguments about governmentality into the reality of the fictional world.

Although discussions around algorithmic governance in modern scholarly practice remain abstract or policy-focused, the Vara novel offers a more humanised, culturally concrete dramatisation of those processes. Surveillance and the consumer-facing surveillance in particular, especially the harvesting of behavioural data by corporations, is the leading topic of research, like Lyon (2018) in The Culture of Surveillance and Zuboff (2019) in The Age of Surveillance Capitalism. By contrast, *The Immortal King Rao* puts the idea of algorithmic control in the context of postcolonial and transnational aspects, which is related to the history of caste, migration, and transnational capitalism. This story expands the range of critical debates because it reminds readers that algorithmic authority is not a culturally neutral concept, but it is shaped by existing inequalities. In this respect, Vara not only repeats the literature that already exists on theory, but she also adds to it, showing how algorithmic governance enhances systemic injustices that are not appropriately addressed in the literature.

4.2 Digital Power

In addition to the formal organization of algorithmic governance, the novel by Vara underscores the fact that digital infrastructures are embedded in daily life to frame the concept of legitimacy, justice and social relations. The central medium through which authority is exercised is the mechanism of social capital, which is a score that measures the level of worth of the citizens. This electronic money mediates social relations, welfare access, reputations, and more in the story of Athena, showing that power is not in the legal institutions and institutions but in the circulation of metrics.

Such a system is reminiscent of the concept of simulation presented by Jean Baudrillard (1994), which no longer represents reality but constructs the latter with signs or models. In this configuration, legitimacy no longer precedes metrics; it is produced by them. The fictional world of Vara is not only the measure of social status but the content of social life; it determines what persons deserve to be recognized as legitimate and which ones become invisible. This puts it side by side with the argument offered by Zuboff (2019), who thinks that surveillance capitalism is transforming human behaviour into a raw material that could be used predictively and economically. This reliance of the Board on data to form their citizenship reminds van Dijck, Poell, and de Waal (2018) of the so-called platform society, in which the connectivity infrastructure is deeply embedded into the cultural and political system.

The text by Vara refrains from analysing the issue of digital power in the context of the global and postcolonial, unlike other novels, including The Circle by Eggers and The Candy House by Egan, which have been analysed in the context of criticising transparency and commodifying data (Murray, 2021; Seshan, 2024). As discussed by other scholars like Couldry and Mejias (2019), this has been referred to as data colonialism, in which the mining of information is likened to the older modes of imperial logic. Vara adds to such a situation, providing the example of how caste and migration continue to dictate the position of people within the hierarchies of digital technologies, even though power is neutralized. In so doing, the novel is able both to criticise the theoretical and also offer such criticisms as a narrative vision that introduces us to the structural injustices that digital infrastructures contain.

4.3 Posthuman Identity

The main character of the Vara story, whose mind is a synaptic connection to a neural implant, is Athena, whose consciousness allows her to access the memories of King Rao, her

father. This story device eliminates the distinction between personal and archival, proving that the idea of subjectivity is no longer the notion that does not have any technological mediation. Athena is never entirely her own voice, but is mediated by another, generating a hybrid view that complicates questions of agency and authenticity. Her subjectivity is therefore structurally distributed rather than individually grounded. Vara dramatises what it means to be posthuman with a protagonist who is both human and a technological repository, presenting a group of characters who exist simultaneously as data, memory, and embodied experience.

This description is already directly reminiscent of the posthuman concept that Hayles suggests (1999), as the concept of identity is defined that entails the interweaving of information and the embodiment rather than a self-contained entity. The posthuman ethics that Rosi Braidotti (2019) proposes and that confounds the subject of Athena is also an attempt at human exceptionalism and a reconsideration of agency in the world mediated by technology. According to Wolfe (2010), posthumanism assumes the existence of a relational ontology, which assumes that identity is not centred but rather shared between the biological and non-biological systems.

In recent literary criticism, Klara and the Sun by Ishiguro and The Candy House by Egan have examined such dynamics as both consciousness and memory are mediated by artificial systems (Clark, 2021; Seshan, 2022). However, Vara makes her work special by placing the posthuman identity into a global and postcolonial context. Athena is not just technological, but also associated with caste, migration, and global capitalism, aspects that can hardly be anticipated in the literature. According to Cavus (2021), a key challenge in modern criticism is to examine how material histories of inequality can overlap posthuman identities. The novel by Vara is a response to this challenge, moving the discussion of posthumanism beyond Euro-American

frames and demanding that identity in the digital age be viewed through the lens of technology and socio-politics.

4.4 Discussion

This discussion summarises the findings of the analysis based on the theoretical framework and the research question of the study. The review has shown that The Immortal King Rao is a conceptualisation of digital power not as a technological innovation, but as a reorganisation of sovereignty. The novel provides a change in the manner of governance, which is based on the perceived power of nation-states to the obscure logic of the computational systems, in which legitimacy is measured using the tools of social capital, but not based on the law or democratic discussions. Algorithms rule is then a data-based, decentralised kind of empire that is embedded in day-to-day life.

Vara re-creates abstract theories of governmentality into narrative experience through a Board of Corporations and the all-present algorithm of governmentality, Algo. Power is personalised but diffused; it is exerted by modulation and not coercion, and internalised and not enforced. By so doing, the novel validates the theoretical explanations of algorithmic regulation, placing them in a historically predetermined postcolonial environment filled with caste, migration, and global capitalism. There is therefore no neutrality or universality of algorithmic authority, but it is organized around material inequalities.

The digital power analysis also demonstrates that in the novel, there is no legitimacy before metrics- it is generated through metrics. Social capital is not a value measuring; it is a value. This setup echoes simulation and surveillance capitalism theories, but this is not the only part of the story, as the digital infrastructures also restructure visibility, justice, and belonging on

the subjectivity level. What is seen as technical efficiency hides the ways of structural violence inherent in systems which are purportedly objective.

The change of the government cannot be independent of the change of identity. Athena has a hybrid consciousness, which is an example of posthuman subjectivity, which is technologically mediated and distributed structurally. Her subjectivity is not independent or simply biological but is made up of informational archives and neural implants. The novel confronts the abstraction that can be attributed to Euro-American posthuman discourse by placing this kind of subjectivity in the material histories of inequality. It is in this way that posthumanism is created not as a speculative futurism but as a politically entrenched condition.

Through the combination of governmentality, simulation theory, and posthuman philosophy, this paper shows that algorithmic empire exists on both systemic and subjective levels. Individuality is transformed through governance and governance through individuality. This mutual relationship can answer the research question by revealing that digital power in the novel is both a rule regime and a regime of subject formation.

The research gap that has been identified above is also directly addressed by the study. First, it goes beyond the propensity of conceiving governmentality, simulation, and posthumanism as distinct models, showing the analytical benefit of their point of convergence. Second, it pushes techno-literary criticism outside the Euro-American fears of privacy and transparency by preempting caste, migration and transnational capitalism. Third, it emphasizes literature as a crucial location of the ethical and experiential impacts of algorithmic systems being narratively visible in a manner that cannot be achieved through theoretical discourse.

To a larger extent, the results indicate that techno-literature in the twenty-first century is to be thought of more as a diagnostic type of cultural theory. Such writings shed light on

meaningful digital infrastructures through the experimentation of narratives to reveal how digital infrastructures reconfigure sovereignty, legitimacy, and subjectivity in unequal global circumstances. The Immortal King Rao is thus not just a speculative fiction, but an intervention into debates concerning algorithmic governance and posthuman identity in modern times.

5. Conclusion

This paper has discussed how The Immortal King Rao rebrands the relationship of technology, governance and identity in the new digital order. Using the concepts of governmentality, simulation theory, and posthuman philosophy, the analysis has identified three dynamics that seem to be interconnected: algorithmic governance is a reorganisation of sovereignty, digital power is the infrastructural production of legitimacy, and posthuman identity is technologically mediated subject formation. With the help of these dimensions, the novel makes it clear that, despite algorithmic systems merely administering social life, they actively recreate political authority, social value, and embodied subjectivity.

The study places the transformations in the context of histories of caste, migration, and transnational capitalism by expanding existing discussions of digital infrastructures to Euro-American contexts. In the novel, the algorithmic empire is not a technological development that is neither good nor bad but rather a regime of power historically defined by material inequalities. In this regard, *The Immortal King Rao* redefines digital modernity as a postcolonial and global state and not a technological narrative of the West.

The work has added to the cultural and literary scholarship in the following three aspects. On the one hand, it shows the analytical usefulness of the combination of governmentality, simulation, and posthumanism into one interpretation framework. Second, it extends the techno-literary criticism through foregrounding neglected worldviews. Third, it confirms literature as a

profound point of criticism in which abstract theories of governance and subjectivity gain experience and moral texture. In this regard, narrative plays a role as a cultural diagnosis that can enlighten the human outcomes of algorithmic systems.

Future scholarship might develop this question by connecting the study of techno-literature comparatively within the South Asian, African, or Latin American settings, along with a deeper exploration of the role of digital structures within specific historical and socio-political structures. The relationship between the algorithmic power and the formation of the subject could also be more profoundly understood in the form of interdisciplinary work between literary studies, political theory, media studies, and science and technology studies.

Finally, in this paper, it is suggested that the twenty-first century techno-literature is not comprehensible without the acknowledgement of how digital power is reshaping the notion of sovereignty and identity in uneven worldly situations. It is through an integrated theoretical approach that the paper can answer the main research question of the study, as well as serve to add to a more globally concerned and conceptually well-developed approach to study algorithmic empire and posthuman identity.

Conflict of Interest: The corresponding author, on behalf of second author, confirms that there are no conflicts of interest to disclose.

Copyright: © 2026 by Dr Raed Nafea Farhan Author(s) retain the copyright of their original work while granting publication rights to the journal.

License: This work is licensed under a Creative Commons Attribution 4.0 International License, allowing others to distribute, remix, adapt, and build upon it, even for commercial purposes, with proper attribution. Author(s) are also permitted to post their work in institutional repositories, social media, or other platforms.

References

Arsène, S., Mabi, C., & Carey-Libbrecht, L. (2021). Public Action through the Lens of Digital Governmentality. *Réseaux*, *225*(1), 9-22.

Baudrillard, J. (1994). *Simulacra and simulation*. University of Michigan Press.

Braidotti, R. (2013). Posthuman humanities. *European Educational Research Journal*, *12*(1), 1-19.

Braidotti, R. (2019). *Posthuman knowledge* (Vol. 2). Cambridge: Polity Press.

Braun, V., & Clarke, V. (2022). Thematic analysis: A practical guide. SAGE.

Brooks, C. (2020). Close reading in the digital age. Palgrave.

Browne, S. (2015). *Dark matters: On the surveillance of blackness*. Duke University Press.

Çavuş, C. C. (2021). Transhumanism, posthumanism, and the "Cyborg identity". *Fe Dergi*, *13*(1), 177-187.

Cheney-Lippold, J. (2017). We Are Data: Algorithms and the Making of Our Digital Selves. In *We are data*. New York University Press.

Clark, A. (2021). Posthumanism and digital fiction. Literature Compass, 18(5), 1–12.

Couldry, N., & Mejias, U. A. (2019). *The costs of connection: How data is colonizing human life and appropriating it for capitalism*. Stanford University Press

Creswell, J. W., & Creswell, J. D. (2021). Research design: Qualitative, quantitative, and mixed methods approaches (6th ed.). SAGE.

Deleuze, G. (1992). Postscript on the societies of control. *October*, 59, 3–7.

Denning, S. (2022). *Reinventing capitalism in the digital age*. Cambridge University Press.

Farhan, R. N. (2026 a). Digitized Selves, Identity, and Surveillance in Jennifer Egan's The Candy House. *International Journal of Teaching, Learning and Education*, *5*(1), 10-21. https://doi.org/10.22161/ijtle.5.1.2

Farhan, R. N. (2026). Surveillance, Simulation, and the Fragmented Self: A Postmodern Critique of Digital Identity in Dave Eggers' The Every. *Indiana Journal of Arts & Literature*, *7*(1), 1-10. https://doi.org/10.5281/zenodo.18270327

Ferrando, F. (2019). *Philosophical posthumanism*. Bloomsbury Publishing.

Foucault, M. (1977). Discipline and punish: The birth of the prison. Pantheon.

Foucault, M. (2010). *The birth of biopolitics: Lectures at the Collège de France, 1978--1979* (Vol. 7). Picador.

Foucault, M. (2012). *Discipline and punish: The birth of the prison*. Vintage.

Gillespie, T. (2018). *Custodians of the Internet: Platforms, content moderation, and the hidden decisions that shape social media*. Yale University Press.

Given, L. (2022). The SAGE encyclopedia of qualitative research methods (2nd ed.). SAGE.

Grimmelikhuijsen, S., & Meijer, A. (2022). Legitimacy of algorithmic decision-making: Six threats and the need for a calibrated institutional response. *Perspectives on Public Management and Governance*, *5*(3), 232-242.

Gunkel, D. J. (2020). An introduction to communication and artificial intelligence. *(No Title)*.

Hayles, N. K. (1999). *How we became posthuman*. University of Chicago Press.

Hildebrandt, M. (2015). Innovative technologies and the end (s) of law: novel entanglements of law and technology. In *Smart Technologies and the End (s) of Law*. Edward Elgar Publishing.

Hinchliffe, J. L. (2019). *The Representation of Surveillance in Dystopian Fiction of the Twentieth and Twenty-First Centuries* (Doctoral dissertation, University of Huddersfield).)

Koopman, C. (2019). How We Became Our Data: A Genealogy of the Informational Person. In *How We Became Our Data*. University of Chicago Press.

Lyon, D. (2018). *The culture of surveillance: Watching as a way of life*. John Wiley & Sons.

Murray, S. (2020). *Introduction to contemporary print culture: Books as media*. Routledge.

Seshan, R. (Ed.). (2024). *Archives and Archiving in the 21st century*. Taylor & Francis Group.

Van Dijck, J., Poell, T., & de Waal, M. (2018). *The platform society*. Oxford University Press

Vara, V. (2022). *The Immortal King Rao*. Atlantic Books.

Wolfe, C. (2010). *What is posthumanism?* (Vol. 8). U of Minnesota Press.

Yeung, K. (2018). Algorithmic regulation: A critical interrogation. *Regulation & governance*, *12*(4), 505-523.

Zuboff, S. (2019, January). Surveillance capitalism and the challenge of collective action. In *New Labour Forum* (Vol. 28, No. 1, pp. 10-29). Sage CA: Los Angeles, CA: Sage Publications.

Zuboff, S. (2023). The age of surveillance capitalism. In *Social theory re-wired* (pp. 203-213). Routledge.