

Unpacking Posthumanism in *A Light Blue Jumper*: An Examination of Sidra F. Sheikh's Narrative

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Abstract

This study examines the comic science fiction novel *The Light Blue Jumper* (2017) by Sidra Fatima Sheikh through the lens of Posthumanism. The research identifies posthuman characters, explores their interactions with other entities, and analyzes the depicted posthuman future. The study reveals a dystopian future marked by war, terror, and power manipulation, illustrating a paradigm shift in science fiction. By applying the theoretical framework of philosophical and critical Posthumanism, this research demonstrates the novel's significance in addressing the challenges of the technological era and the human evolution towards posthumans.

The study contends that the novel presents a dystopian vision of the future, marked by power struggles, manipulation, and violence. This grim prognosis serves as a commentary on the darker aspects of human nature and the consequences of unchecked technological progress. Through a critical posthumanist perspective, this research demonstrates how Sheikh's novel contributes to a paradigmatic shift in science fiction, one that prioritizes the exploration of posthuman subjectivities and the reconfiguration of human experience.

By examining the intersections of technology, power, and identity, this study offers a nuanced understanding of the novel's engagement with posthumanist thought. Ultimately, this research highlights the significance of "*The Light Blue Jumper*" as a work of science fiction that challenges readers to confront the implications of human evolution in a rapidly changing world.

Keywords: posthumanism, science fiction, posthuman characters, extraterrestrial life

INTRODUCTION

1.1 Genealogy of Theory

Posthumanism is a multifaceted concept that resists a single definition, emerging as a response to the limitations of humanism. It seeks to redefine what it means to be human and our place in the world, offering diverse perspectives on human understanding. Originating in the Post-Enlightenment era, posthumanism critiques human dominance over nature and challenges traditional notions of human exceptionalism. Influenced by postmodernism and post-structuralism, posthuman thought emphasizes the need for a new basis for subjectivity in a complex, socio-economically conflicted world.

The roots of posthumanism lie in the intersection of anti-humanism, which critiques the notion of humans as the center of the universe, and anti-anthropocentrism, which advocates for ecological justice by questioning species hierarchy. This fusion of ideas sparks a new understanding of posthumanism, distinct from apocalyptic predictions or cultural melancholia. Instead, posthumanism offers a nuanced exploration of human evolution, encouraging us to reevaluate our relationship with technology, nature, and each other.

In 1873, Friedrich Nietzsche laid the groundwork for posthuman thought in his seminal work, "On Truth and Lies in an Extra-Moral Sense." He challenged the long-held belief in human superiority, rooted in Christian dogma, and instead posited that humans are simply clever animals. Nietzsche's nihilistic perspective rejected anthropocentric explanations of world history as self-aggrandizing and arrogant. He dismissed the Big Bang theory as a fable, arguing that humans are not the protagonists of the universe's story. Instead, he suggested that even the humble mosquito, if able to communicate, would reveal a similar pride and sense of being the world's pivot.

Nietzsche's ideas marked the beginning of posthuman thought, and he is considered a proto-posthuman philosopher. While his vision of a posthuman future that transcends human limitations remains unfulfilled, his critique of anthropocentrism and traditional morality resonates in today's context. Nietzsche's call to reevaluate human values, dismissing the conventional binary of truth and falsehood, morality and immorality, points toward a non-moral and posthumanistic condition. This perspective is increasingly relevant in our current era, where technological advancements and ecological concerns compel us to reconsider human exceptionalism and our place within the natural world.

Jean-François Lyotard, in his essay "A Postmodern Fable," builds upon Nietzsche's ideas and argues that the transformation of humans into posthumans is inevitable. He posits that as our solar system eventually dies, a transformed human species will emerge, adapted to survive in the harsh

conditions of the exploding sun. However, this future form of life will be unrecognizable and unpredictable, requiring a more complex organization of energy to exist. Lyotard's essay serves as a sequel to Nietzsche's mock fable, but with a more serious tone, predicting a posthuman future where survival is uncertain.

Lyotard critiques the technological centrism of posthuman ideology, emphasizing the need to reassess anthropocentrism. He views humans as forms of energy, part of a negentropic system, and suggests that life in the future may assume a disembodied form, departing from humanist concepts. Lyotard also challenges the notion of humans as the heroes of the fable, proposing that more complex forms of life may emerge and take center stage. By illustrating posthumanism through the perplexing lens of postmodernism, Lyotard presents an ideology that both precedes and succeeds humanism, inviting a reevaluation of our understanding of life and its future possibilities.

Cary Wolfe, in his 2009 work "What is Posthumanism?", aligns with Lyotard's thoughts, arguing that posthumanism operates on two levels. Firstly, it serves as a hub for rational thinking, maintaining the notion of human at the center of discourse. Secondly, it transcends boundaries of time and space, redirecting attention towards the concept of beyond human. Wolfe employs the dualism between matter and information, rooted in first-order system theory or cybernetics, to illuminate his posthumanist perspective. He advocates for a poststructuralist approach, seeking to grasp the new reality that the traditional human-centric universe has given way to a novel ecosystem inhabited by diverse, non-human entities. Wolfe's posthumanism is a clarion call to reevaluate the human condition, acknowledging that our place in the universe has shifted, and we must adapt to coexist with other beings that challenge our anthropocentric views.

1.2 Posthuman terminologies

This research employs various posthuman terms, which require clarification for better understanding. While some concepts may overlap, distinct notions are used to differentiate between them.

i. Posthumanism: A conceptual framework encompassing posthumanization phenomena, academic discourse, and movement or fiction. It questions human centrality and explores beyond human possibilities.

ii. Posthumanization: The process of altering societal structure by incorporating non-biological entities, challenging human boundaries. This can occur through technological or non-technological means, with technology currently driving humanization.

iii. Critical Posthumanism: An academic discourse and theoretical approach deconstructing humanism, challenging humanity concepts, and recognizing novel aspects of human subjectivity. It inhabits humanism

deconstructively, rather than chronologically, and seeks to redefine human subjectivity.

iv. Cultural Posthumanism: Examines posthumanity in the contemporary world, identifying existing posthuman forms through cultural studies and literature review. While similar to critical posthumanism, cultural posthumanism originates in cultural studies, analyzing posthumanization processes and viewing all aspects equally.

v. Philosophical Posthumanism: Merges science fiction and critical posthumanism to create imaginative future scenarios for posthumanization, aiming to deepen human knowledge and produce economic, political, and technological effects.

vi. Science Fiction: A speculative fiction genre exploring futuristic concepts like advanced science, technology, space exploration, and extraterrestrial life. As the most posthumanist genre, science fiction represents far-future posthuman worlds, attempting to give a representation of posthumanism.

1.3 Brief Introduction of Selected Fiction

Sidra F. Sheikh, a Pakistani writer and lawyer, has penned a debut novel that marks a pioneering achievement in science fiction literature. "The Light Blue Jumper" (2017) is a zany space adventure that pays homage to Douglas Adams' style, introducing an endearing alien hero, Zaaro Nian. This inner rim species' unwitting actions cause laughter, and his quirky appearance - a cardigan, pale blue complexion, rare watery blue eyes, and a huge bald head - belies his powerful ability to jump through space.

Set in an extraterrestrial cosmic universe, the novel begins with a thrilling action scene where Zaaro's spacecraft crashes into an IPF spaceship hijacked by the Rebel Movement. Led by the enigmatic Madam X and her companions, the Rebel Movement fights against IPF's colonialism and cruel acts. Zaaro joins forces with them, and the novel unfolds as a series of fighting and attacking scenes, expertly described from different characters' perspectives.

This comic science fiction novel is an intergalactic comedy of errors, tackling serious issues like modern colonialism, marginalization, and subjugation in a future world. The plot twists and turns, filling the reader with terror as the IPF's use of biochemical weapons and mad army creation comes to light. The posthuman future world is entangled in political alliances, leaving planets in ashes or forcing migration under governing authorities. The Rebel Movement, a motley crew, aims to stop IPF's vicious practices.

1.4 Aim of Study

This research endeavors to explore the elements of posthumanism in Sidra F. Sheikh's science fiction novel, *The Light Blue Jumper*. Specifically, it aims to investigate how the novel incorporates posthumanist themes, concepts, and characteristics, and examine the posthuman future depicted in the narrative. Furthermore, this study will probe the portrayal of war and

terror in the selected novel, analyzing how these elements shape the posthuman world and the characters that inhabit it.

1.5 Previous Studies

The selected novel, *The Light Blue Jumper*, by Sidra F. Sheikh, marks a pioneering achievement in Pakistani science fiction literature, exploring cosmic and space science themes. Omar Iftikhar's review praises the novel as a masterpiece of comic science fiction, skillfully blending suspense, thriller, drama, and action with scientific language and vocabulary. Aroosa Kanwal and Asma Mansoor's research on Pakistani speculative fiction highlights the novel's use of elements like spaceships and space traveling, drawing parallels with *Babylon 5* and *Star Trek*. Their study also explores how the novel blends historic accounts of subcontinent colonization with comic themes, illustrating the evolving trends of Pakistani speculative fiction.

However, a research problem arises: while posthuman theory has significantly influenced literature globally, its application in Pakistani English Literature remains understudied. This research aims to address this gap by exploring posthuman characters and the predicted posthuman future in *The Light Blue Jumper*, in light of various posthuman theorists' ideas. This descriptive research problem seeks to discover how Sheikh's novel adopts posthuman writing styles, contributing to the growing body of Pakistani science fiction literature.

1.7 Research Objectives:

- To conduct a posthumanist character analysis of the selected text, examining how the novel's characters embody and challenge traditional humanist notions of identity, agency, and embodiment.
- To critically examine the representations of warfare and colonialism in the selected text, specifically how they relate to the construction of a posthuman future world, and identify the strategies and power dynamics at play.
- To situate the selected novel within the science fiction genre, arguing that it represents a paradigmatic shift in science fiction writing, one that reflects a posthumanist turn in literature and challenges dominant humanist narratives.

1.7 Research question

1. How do the characters in *The Light Blue Jumper* challenge traditional humanist notions of identity, agency, and embodiment.
2. What strategies and power dynamics are employed in the novel's representation of warfare and colonialism, and how do these relate to the construction of a posthuman future world?

1.8 Research Methodology

This study's research methodology is grounded in a critical and philosophical posthumanist framework, which serves as a logical and coherent structure

for guiding the researcher's choices and decisions. The investigation relies on the concepts and ideas of prominent posthuman theorists, whose perspectives and theories form the basis of the analytical apparatus used to examine the selected novel. Through this framework, the study aims to demonstrate that the novel is replete with posthuman characters and elements, and that it presents a balanced vision of the posthuman future - one that avoids both utopian and dystopian extremes. By applying this theoretical framework, the researcher seeks to uncover the ways in which the novel embodies and challenges traditional humanist notions, and how it contributes to the ongoing conversation about the future of humanity.

1.9 Significance of study:

This study delves into an in-depth analysis of the selected novel through the lens of Posthuman Theory, offering a nuanced exploration of the science fiction narrative as a satire that critiques the consequences of scientific and technological advancements on the posthuman future world. By examining the novel, this research aims to subvert the traditional anthropocentric ideology and shed light on the evolving perception of humanity in the current and posthuman era. Through a meticulous analysis, this study uncovers the concealed messages and themes that the author skillfully conveys through the comic science fiction narrative, providing a richer understanding of the story. Additionally, this research offers a multifaceted analysis of the selected novel, exploring various aspects of the posthuman future world and highlighting the ways in which colonialism manifests in this future world, cleverly woven by the author while maintaining the science fiction genre's integrity. Ultimately, this study positions the novel as a pivotal work that marks a significant shift in the paradigm of science fiction writing, contributing to the ongoing conversation about the future of humanity.

REVIEW OF LITERATURE:

This literature review examines the concept of posthumanism and its representation in science fiction. Mervyn F. Bundle (2002) argues that posthumanism is a central representative expression of technophilia, which encompasses various phenomena such as cyber technology, genetics, nanotechnology, biotechnology, bioethics, science speculation, science fiction, and globalization. Bundle contends that scientific utopianism drives posthumanism, which is an internet-based theory that responds to the transforming world of economics, technology, and social dynamics.

Elaine Ostry (2004) analyzes young adult science fiction texts with posthuman themes, highlighting the use of biotechnology as a symbol of juvenility. Ostry discusses the ethics of biotechnologies, including the formation of a superclass and the crossing of human and animal, and human and machine boundaries. She argues that these texts promote the preservation of human values despite the possibilities of biotechnological changes transforming humans into posthumans.

Peta S. Cook (2004) examines Donna Haraway's post-gender vision of cyborg, arguing that it has ignited feminist interest in recovering male-centric innovative devices as a source of freedom from patriarchal oppression. However, Cook critiques Haraway's idealistic cyborgian dreams as defective and nostalgically modern.

Robert Rainsch's book *Introducing Post- and Transhumanism* (2005) discusses the current era of information and technology, which questions old and predominant doctrines. Rainsch specifically examines posthumanism and transhumanism, highlighting their ambiguity and complexity.

Foster Thomas's book (2005) explores the origin of cyberpunk, arguing that it emerged between 1981 and 1984 as a fervent development in American print science fiction. Thomas contends that cyberpunk did not die but underwent vast changes to form a general cultural phenomenon. He analyzes William Gibson's concept of cyberspace as both a space of information and disembodiment.

Maria Goicoechea's article (2008) describes posthuman entities in Anglo-American culture, analyzing posthuman figures in cyberpunk science fiction. Goicoechea argues that posthuman ethos is the present mindset or disposition towards the notion of human, which is developed and transformed from past ideology into the present accepted form by science fiction. She examines how posthuman entities are presented as cyborg, clones, or artificial intelligence in cyberpunk science fiction.

Andy Miah's book *"Posthuman: A Critical History"* (2009) provides a historical context and theoretical framework for understanding posthumanism. Miah argues that posthumanism must be differentiated from related ideas and concepts, such as medical enhancement and technological advancements. He contends that posthumanism is dependent on the imagination of how these advancements transform humanity, leading to the manifestation of posthuman concepts. Miah aims to explore the development of posthumanism within philosophical and cultural contexts, highlighting the need for posthuman studies in light of dynamic transformations in science, technology, and societal values.

David Roden's work (2010) distinguishes between ethics in speculative posthumanism and transhumanism. Roden defines speculative posthumanism as a metaphysical position that is fundamentally nonhuman and irrational in human understanding. He argues that this position is parallel and contradictory to Kantian and post-Kantian philosophy, and has supremacy over transhumanism, which is seen as a static position with no vowed progress.

Van der Laan's study (2010) examines Mary Shelley's *"Frankenstein"* as the first science fiction narrative. Van der Laan argues that Shelley's work initiated science fiction writing, but notes that the understanding of science fiction was limited at the time due to the nascent state of scientific and technological advancements. However, with recent achievements in bioengineering, biotechnology, and biomedicine, the significance of Shelley's work has become more apparent. Van der Laan contends that

Shelley's fictional character, Victor Frankenstein, serves as a cautionary tale for scientists, defining the boundaries of responsible experimentation and serving as a warning against irresponsible acts.

Greg Pallock's review of Cary Wolfe's "What is Posthumanism?" (2009) in the *Journal for Critical Animal Studies* (2011) provides an in-depth analysis of Wolfe's conceptualization of posthumanism. According to Pallock, Wolfe defines posthumanism as "after humanism," emphasizing the need to move beyond traditional humanist frameworks. Wolfe's posthumanism seeks to address complex questions that challenge human knowledge and understanding, particularly in relation to the Archimedean point.

Pallock highlights Wolfe's divergence from contemporary philosophers, notably Jacques Derrida and Slavoj Žižek. Wolfe's comparison of Derrida's deconstruction with second-order system theory reveals fundamental differences in their approaches. While system theory focuses on the formation and development of highly organized systems, deconstruction examines the rigid structures of logocentrism.

Wolfe engages with Niklas Luhmann's idea of "openness from closure" to explore the concept of posthumanism. He uses Luhmann's framework to illustrate how systems reference other beings within their environment, demonstrating the interconnectedness of legal and illegal systems. Wolfe also responds to Žižek's Lacanian Marxism through a analysis of the film "Dancer in the Dark," arguing that Žižek's logical consistency preserves the voice of metaphysics.

Furthermore, Wolfe critiques Immanuel Kant's settlement with skepticism, suggesting that it fails to account for the second-order complexity of system-environment relations. In contrast, Luhmann's self-referential understanding acknowledges the ambiguity of hetero-reference, enabling a more nuanced understanding of internal complexities and environmental development.

Wolfe's comparative analysis reveals that humanist assumptions are devalued by their own philosophic and scientific accomplishments, rather than external critique. He aligns himself with thinkers like Donna Haraway, Judith Butler, and Bruno Latour to project posthumanism as a meta-framework. However, Wolfe emphasizes that posthumanism is not an interdisciplinary academic discourse but a heterogeneous set of disciplines.

Regarding ethics, Wolfe shares Derrida's perspective, viewing ethics as a separation between practical decisions and an ethical system yet-to-come. Ultimately, Wolfe's book does not directly address the question "what is posthumanism?" but instead presents posthumanism as a meta-framework for understanding complex systems and relations.

Text Analysis:

The depiction of posthuman worlds, imagery, and characters in science fiction and fantasy is diverse and not limited to a single concept or set of standards. Various posthuman characters are described, ranging from cyborgs combining

human and machine elements to biologically evolved humans with supernatural powers. Additionally, aliens from different planets and robots with human-like emotions and feelings are also portrayed. The encounter with extraterrestrial civilizations is a common theme in science fiction, introducing a wide range of life forms inhabiting cosmic space.

These diverse posthuman characterizations have sparked imagination and inspired new ideas about novel entities called posthuman beings. The discovery of extraterrestrial life, confirmed through cosmic research, has led humans to acknowledge the presence of other life forms in the universe. However, initial reactions to this discovery were often influenced by historical prototypes and religious dogmatic fears, leading to portrayals of extraterrestrial life as villains or threats to human existence, potentially even causing human extinction.

This fear-based response is a common trope in science fiction, reflecting humanity's deep-seated concerns about its place in the universe and the potential consequences of encountering other life forms. By exploring these themes, science fiction encourages us to consider the possibilities and implications of posthuman existence, challenging our understanding of human identity and the future of our species.

The concept of humanity is a complex and multifaceted one, shaped by various ideologies, social and cultural values, political thoughts, and religious ideologies. The understanding of what it means to be human has evolved over time, influenced by different epistemological frameworks and disciplinary perspectives. The notion of human is not fixed or static, but rather dynamic and context-dependent, defined in relation to social and environmental objects, and shaped by power structures and knowledge systems.

In ancient Greece, for instance, humans were defined in contrast to animals and gods, with certain groups, such as non-Greeks and the uneducated, excluded from this definition. This highlights the importance of social and cultural context in shaping our understanding of humanity. Similarly, political and religious ideologies have played a significant role in interpreting the concept of human, with different perspectives offering distinct insights into human nature and existence.

The understanding of human has changed over time, influenced by factors such as social, cultural, ethical, and environmental shifts. This has led to the emergence of posthuman figures, which challenge traditional boundaries and definitions of humanity. The characters in the selected novel, for example, embody posthuman qualities, blurring the lines between human and non-human, and inviting a reevaluation of our current understanding of humanity.

This research argues that the posthuman characters in the novel represent a departure from our conventional understanding of humanity, aligning with Max More's definition of posthuman. This perspective provides a lens through which to analyze and examine the text, highlighting the ways in

which the novel challenges and subverts traditional notions of humanity, and offering insights into the possibilities and implications of posthuman existence.

According to Max More's definition, humans will cease to be classified as *Homo sapiens* when they undergo significant alterations in their fundamental genetic makeup, physiology, neurophysiology, and neurochemistry, resulting in a posthuman entity. More's discussion focuses on the biological aspects of human beings, emphasizing the potential for technological advancements to control emotional responses, mood swings, and behavior through medication or other techniques. However, the selected science fiction takes this concept further, imagining a future where posthumans possess absolute domination over emotional responses like love, rage, and fight, which becomes an inherent characteristic passed down through generations.

This narrative explores posthumanization, where entities beyond natural and biological humans integrate into society, influencing environmental dynamics. The science fiction showcases technological posthumanization, including physical or psychological alterations through genetic engineering or neurocybernetic augmentation, aligning with cyborg theory. Additionally, it highlights other forms of technological posthumanization, such as cognitive robotic systems, artificial intelligence, and networks of artificial intelligent machines controlling routine activities and societal functions.

In this vision of the future, posthumans have evolved to the point where they can manipulate their emotional responses, effectively merging technology and biology to create a new entity with absolute control over their emotions and actions. This raises questions about the implications of such a society, where technological advancements have redefined what it means to be human, and the boundaries between human and machine have become increasingly blurred. In the selected novel, the author differentiates characters based on their residential planets, categorizing them as 'inner rim' and 'outer rim' species. This distinction may suggest that even in a posthuman future, hierarchical systems will persist, with new forms of differentiation emerging to replace outdated ones. This resonates with Marx's idea that hierarchical systems are perpetual, with classes fluctuating within the hierarchical structure.

The novel also explores the concept of posthuman theory, which has deeper historical roots than commonly acknowledged. The character Zaaro Nian, an inner rim evolved species, exemplifies this. His species has developed an extraordinary sense of self-preservation, enabling them to transport themselves to safety in response to danger. This ability earns him the nickname "Jumper," a trans-space-hopping artist.

The novel describes Zaaro's initial jump to the shuttle, where his fear triggers a dismemberment of his body. His self-thoughts vividly depict the scenario, with his body parts jumping in different directions. This showcases the

author's imagination of alternative species on other planets, where evolution may have prioritized self-security to the extent of allowing dismemberment without risking life.

The Good Doctor's analysis of Zaaro reveals more about his unique traits, including resistance to danger and an unknown limit to his space-shifting abilities. His species possesses a million-fold more powerful sensory perception than other species, making jumping as natural as breathing. This highlights the vast possibilities of posthuman evolution, where species may develop extraordinary adaptations to ensure survival and self-preservation.

The novel describes Zaaro's physical appearance as vastly different from humans, with pale blue skin, tiny watery eyes, dark blue lips, and a circular bulb-shaped nose. His large, shiny, round head is bald, and his species has evolved to have two brains, which control not only bodily functions and thought processes but also an organ used as a backup mode function. Their heart has disappeared through evolution, making it a redundant organ. With two highly evolved brains, Zaaronians respond to situations in a rational and logical manner, never indulging in violence or ill behavior.

However, Zaaro Nain's story ironically reveals that his logical understanding fails to apprehend enemies' tricks. Their over-reliance on logic and rationality makes them vulnerable, and their inability to survive without their mystical jumping powers is a weakness. They consider high-pitched voices or shouting as torture, which was used against them during the early space war. Zaaro's encounter with Lieutenant Salar and General showcases his fear response, where he jumps to the ambulance shuttle after being startled by Salar's loud voice. Later, Dinaraa's loud shriek is used to prompt Zaaro to transport them, highlighting the Zaaronians' sensitivity to noise.

This narrative explores the idea that even in a posthuman future, species may evolve in unique ways, prioritizing self-preservation and rationality. However, this prioritization can also lead to vulnerabilities and limitations, making them reliant on their extraordinary abilities to survive. The Zaaronians' story serves as a thought-provoking commentary on the complexities of evolution, adaptation, and the interplay between logic and emotion.

The Zaaronians' awareness of their 1000-year lifespan leads them to seek matches from other species for life partners, prioritizing genetic compatibility and contrasting life spans. Zaaro Nian shares about his wife, a chosen girl from an inferior outer rim planet, whose shorter life span attracted him. This highlights the Zaaronians' unique approach to relationships and their willingness to look beyond their own species.

Other characters, like Madam X, an ascendant of the old Ulroneese noble aristocratic family, also exhibit evolved traits. She describes her species' qualities as being calm, responsive, polite, and able to regain energy without sleep. However, in an ironic twist, Madam X's character representation

contradicts these traits. She often responds late to critical situations, appears panicked or blank, and is short-tempered, screaming and shouting in rage. This contrast between expected and actual behavior adds complexity to the narrative, highlighting the nuances of evolution and the unpredictability of individual personalities.

The author's use of irony in Madam X's character representation serves as a commentary on the limitations of evolutionary advancements and the influence of individual experiences on personality development. Despite being from a noble aristocratic family and possessing evolved traits, Madam X's behavior deviates from expectations, showcasing the intricacies of character development and the role of environment and experiences in shaping individuals.

At first as an academic discourse science fiction has transformed gradually with the innovative advancement in science and technology which transcended the concept of posthumanism depicted in the science fictions of last century. There are two contradictory views of post humanitarian world mostly seen, one gives a dark view giving a dystopian view of future however the other side shows a optimistic view not fully utopian but somehow a way more advanced and controlled future world. The early posthuman figure in science fiction novel was Frankenstein who was described as a monster. Marry Shelly gave a posthuman monster figure which was a kind of alarming story with reference to advancements and dynamic situation of progressing bio and techno science in that era. In the last decade of 20 century still the posthuman were presented as villains or destroyer but there was also some work which presented a less apprehended character of posthuman neither the enemy nor the friends rather a kind of opportunistic figure. The perspective of negative and human enemy posthuman figure has gradually changed and transformed into friendly and even heroic one, as in the selected novel *ZaaroNain* is the protagonist and called as *Messiah* by Madam X. However, Lieutenant Salar did not see Zaaro as 'messiah' and doubted the prophecy narrated by Madam X but he still has hope in him and considered him as an asset. As he thought himself, that Zaaro Nian could be proven an asset to the Rebel movement however he did not recognize him a *Messiah*. Science fictions are the lenses mostly used to describe the posthuman world and we see the trajectory of posthumanistic concept in the Science Fictions of this century.

The reason behind this trajectory can be logically explained that science fiction has become more real with the technological and digitalized world which had a deep impact on our social consciousness. The technological transformation of our world more speedily started in the 20th century. Despite the optimistic outlook of technology and scientific advancement as a helping hand for humans there was an overwhelming social fear that it might be destructive, there was fear that the too rapid progress and human dependence on the science and technology would lead

to a world where posthuman figures might get the charge over our world or destroy the world. This threatening idea was lurking because humans were accepted as the protagonist and centre of the universe. But with the passage of time it became clear to humans that their place in the universe is not the centre of the universe as was described in the Old Humanistic category. The notion of human (under posthuman theory) is now described as the object of the universe among others however the subjectivity remains intact. This has given the grasp of the notion of human similar to the notion of nation state. Nation state is a complete sovereign body having its own authority but can be defined with reference to all other territorial, hegemonic and environmental factors. The current wake of technological development has shaken the traditional boundaries of our understanding of human and non-human and made the present human to accept the posthuman more in more positive and optimistic manner. As described by Ihab Hassan what we need to understand is,

‘That the notion of human must be amended because human conditions are transforming speedily, with all the external demonstrations and emotions and desires. The need of the hour is to understand that we are entering in a new era of posthumanism and eventually transforming into posthuman. Maybe it is the end of five hundred years of humanism’

(Hassan 1977).

The character of ZaaroNain is represented as savior of the world although he was not aware of the reality of The Rebel Movement’s mission at first and remained loyal to IPF until the very end. The author depicts him most loyal to the agency and also innocent or dumb that easily trapped to the false missionaries of the Rebel Movement. We also found him loyal to the crew and he tried to help them wholeheartedly even most of the time he put his own life at risk to save them. The author tried to give a perception about Zaaro Nain as a royal and honest posthuman by its true nature who only knows to remain loyal with the authority and his colleagues and even the thought of betrayal considered as an unforgettable offence for that Zarroian specie. Their only aim in life is to lead a life as loyal subjects to IPF and have an exalted place in the headquarters office until they get retired. Their jobs were primary and most important thing for any Zarroian and this also explained the place of any member in the family line. As the reader got a glimpse of Zarro Nain’s uncle who got fired (which cause a shame for the family name) from the headquarter and was expelled from the planet to the free space where he has to spend his remaining few hundred years of life lurking aimlessly. And spending aimless life this is what supposed to be the worst punishment for them.

Being so loyal with IPF in beginning and with The Rebel Movement later, Zarro Nain even risked his life to save the lives of others. This shows the very contradictory situation as compared to his response towards the Warrans’ try to have hold over Zaroon. None of them tried to oppose the

invasion by Warrans and simply left the planet rather fighting back for their homeland and gave up the possession of their territory. All this was opposite to the posthuman concept which was presented in the early 20th century i.e. false friend or enemies, the opportunist to get the hold over the world. By deeply analyzing the character of ZaaroNain as tried to be represented by the author in the selected novel it is evident that in contrast to previous century now the fear of technological proliferation and discovery of other planets or alien species has at least minimized if not completely lost and it has made our social conscious to accept more beneficial side and hopeful prospects. As Wolfe tried to explain in following words,

‘Posthuman has two folds function, one is it deconstruct the notion of human and works as a critique to the Humanistic theory of Enlightenment era which claims human a center of universe, secondly an endless avenue to the path of critical thinking beyond the human’

(Wolfe 2009).

The perspective of human given by posthuman theory is not only challenged the anthropocentric idea of human but also started a new discourse to ponder over the relationship between the human and non-human things in the future world and critically ripen thinking about the posthuman world in a better way. It offers a better way to live in the future posthuman world by deconstructing the humanistic idea of human notion and helps to settle down the panic and frenzy situation created by former science fiction writers by giving a horrific presentation of posthuman future by both technological and non-technological posthumanization.

CONCLUSION:

In conclusion, this research demonstrates that analyzing the comic science fiction novel "The Light Blue Jumper" through the lens of posthumanism reveals a nuanced understanding of posthuman characters and a predicted posthuman future. The posthuman theory provides a framework for understanding the speculative fiction and highlights the flaws and limitations of posthuman individuals, who, in their pursuit of rationality and logic, may lose touch with their emotional and situational awareness.

The novel suggests that even in a posthuman future, the desire for power and authority persists, leading to catastrophic consequences on a universal scale. The author invites debate on the governance of posthuman societies, emphasizing the need for innovative and adaptive approaches to avoid repeating the mistakes of the past.

The posthuman characters in the novel embody both biological evolution and genetic engineering, aligning with the concepts of posthumanization. However, the non-technological aspect of posthumanization is more prominent, resonating with Max More's idea that becoming posthuman is an inevitable process that transforms individuals and society on multiple levels.

This research highlights the significance of posthumanism as a theoretical framework for understanding the complexities of human evolution, technological advancements, and their far-reaching consequences. By examining the intersections of posthumanism and science fiction, we may uncover new insights into the human condition and the future of our species. This research applied posthuman theory to analyze the characters in the selected fiction, identifying posthuman characteristics in all characters, from the protagonist Zarro Nian to minor characters like Lady Zarronian. The investigation drew on concepts from Francesca Fernando, Max More, and Vivian Sobchack, who define posthuman bodies or entities as beings that transcend human limitations. Max More's perspective emphasizes physical, mental, and psychological alterations beyond traditional genetic standards. Sobchack's approach focuses on shared life and extraterrestrial existence, redefining self through becoming posthuman. Francesca Fernando argues that technological advancements and bodily transformations have rendered humans posthuman, citing examples like pacemakers and computer memory integration.

The characters in the selected novel exhibit posthuman elements, particularly Zarro Nian, who represents a species transformed into a posthuman entity with mythical space-jumping abilities. This species' evolution was driven by planetary wars and survival struggles, leading to the suppression of rudimentary organs like the heart. Madam X exemplifies technological posthumanization, undergoing memory erasure and plastic surgery to become a new entity. The diverse species presented at the IPF headquarters meeting further illustrate posthuman characters in extraterrestrial life.

This analysis demonstrates that the selected fiction resonates with posthuman theory, showcasing a range of posthuman characteristics and transformations that challenge traditional human limitations.

This research applied philosophical and critical posthumanism to analyze the predicted posthuman future presented in the selected novel, *The Light Blue Jumper*. The aim was to provide an in-depth analysis of the posthuman future concept, showcasing a nuanced understanding of the author's vision. Posthumanism serves as both a discourse and critique of humanism, while also facilitating imagination and thinking about the posthuman future. Speculative fiction, in this case, *The Light Blue Jumper*, serves as a platform to explore these concepts.

Initially, the novel appears to present a balanced view of the posthuman future, blending utopian and dystopian elements. However, a detailed analysis reveals a more dystopian inclination. Despite the use of sarcasm and comical devices, which convey a positive impression, the narrative depicts a world plagued by warfare, weaponization, and colonization. The author predicts the use of chemical weapons, causing mass destruction and elimination of opponents. Additionally, the Inter Planetary Force (IPF)

employs a memory-extracting machine, allowing them to access captured opponents' memories, effectively erasing their personalities.

The IPF's actions are a metaphor for the lust for power and authoritarian governance. The novel highlights various techniques and strategies employed to colonize planets, eerily similar to Western Colonization tactics. The production of mass destructive weapons, under the guise of maintaining balance and peace, and colonizing planets for the "greater good," are all too familiar echoes of historical events. The IPF, cloaked as Peace Makers, exercises ruthless governance, forming alliances solely to maintain their power hierarchy. This critique of posthumanism reveals a grim future, where the repetition of history's mistakes perpetuates a cycle of destruction and oppression.

This study examines the selected novel as a representative work in the science fiction genre, illustrating a significant shift in the paradigm of posthuman character representation. Earlier science fiction often portrayed posthuman characters as villains or threats to humanity, whereas recent works have gradually moved towards a more neutral and even positive depiction of posthuman characters. The selected novel exemplifies this trend, presenting a heroic and positive posthuman character in an extraterrestrial setting.

The novel's protagonist, an alien, defies traditional science fiction tropes by being a benevolent figure, rather than a threat to humanity. This alien Messiah is eagerly awaited by the Rebel Movement, who have prophesied his arrival. This narrative choice reflects a significant departure from earlier science fiction works, which often relied on fear and mistrust of the "other." Instead, the selected novel offers a vision of a posthuman future where machines and extraterrestrial life coexist, and where the posthuman character is a symbol of hope and redemption.

This shift in representation underscores a broader cultural and philosophical reevaluation of what it means to be human. By presenting posthuman characters in a positive light, the novel invites readers to reconsider their assumptions about the boundaries between human and non-human, and to embrace a more inclusive and expansive understanding of identity and existence.

This research explored the posthuman elements and underlying posthumanist approach in the selected science fiction novel. The theoretical framework of posthumanism provided a lens to investigate the research question and test the hypothesis, which was confirmed: the selected novel indeed presents posthuman characters and a posthuman future, making it a work that can be studied under posthuman thought.

Science fiction, as a genre, captures the essence of the present and pushes the boundaries of what is considered practicable and impracticable, offering thought-provoking ideas and shaping our understanding of human existence and the future. This genre serves as a platform for exploring ideas, views,

and concepts, bringing them closer to reality through practice and experimentation. By examining science fiction through the lens of posthumanism, we can gain a deeper understanding of the possibilities and limitations of human existence in a posthuman future.

This study aimed to provide a profound understanding of the selected novel through the theoretical framework of posthumanism, without imposing a particular perspective. However, there are still many other posthuman elements present in the text that could be explored further. Additionally, the novel could be examined through a transhuman approach, investigating the limitations of ethical and moral values in a posthuman future world. This would provide a more comprehensive understanding of the complex themes and ideas presented in the selected science fiction novel.

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