Posthuman Identity and Gender in Hannu Rajaniemi's The Quantum Thief

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ARTICLE INFO	ABSTRACT
	This research paper discusses posthuman identity and gender dynamics in Hannu Rajaniemi's novel The Quantum Thief. A qualitative textual analysis is used to analyse the themes of subjectivity, gender, memory, and hybridity. Drawing on Rosi Braidotti's posthuman theory, the study explores how the chosen novel questions traditional humanist concepts of the self and gender. A comprehensive analysis of themes such as subjectivity, power, and gender has revealed how advanced posthuman technologies shape subjectivity and challenge traditional gender roles and norms. Characters such as Jean le Flambeau and Mieli are examined deeply, whose identities are influenced and shaped by technological advancements, systemic control, memory manipulation, and contested agency. The research outcomes emphasise the need to reassess human identity and gender in a technology-driven era. The findings contribute to the fields of posthumanism and gender studies. It can be especially helpful in science fiction studies, as it offers insights into the evolving nature of identity in a technologically advanced future.

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1.   Introduction

Posthumanism is a philosophical movement that addresses the evolving nature of humanity in an age of rapid technological advancement. It re-examines fundamental concepts such as selfhood, identity, and gender in this new context. To put it in Cary Wolfe's words,

"Posthumanism is a historical development that points toward the necessity of new theoretical paradigms (but also thrusts them on us), a new mode of thought that comes after the cultural repressions and fantasies, the philosophical protocols and evasions, of humanism as a historically specific phenomenon" (2010, pp. xvi-xvii) Posthumanism can neither be considered as a mere continuation of humanism (because it can cause a potential loss of our essential human qualities), nor can it be taken just as another 'post-' movement. It is about challenging and redefining the contemporary ideals of subjectivity and gender roles. Identity and gender have long shaped how people are recognised and power exercised. Traditional humanist thought portrays 'the Man' as a rational, autonomous subject, often depicted as a white, able-bodied European man (Braidotti, 2013). 'Man' sets the humanity standard, with women seen as "the second sex" (De Beauvoir, 2011). Here, identity implies sameness, and gender is a binary system dictating social roles and norms (Mahon, 2017). Feminist and post-structuralist critiques challenged this. De Beauvoir (2011) Argues that gender is a social construct, not a biological trait, while Butler and Trouble (1990) States that gender is performative, an act that creates identity. Posthumanism expands these critiques beyond dualisms. Braidotti notes the humanist subject as a norm that defines humanity, advocating for a broader sense of identity rooted in embodiment, sexuality, affectivity, and desire (Braidotti, 2013). Identity becomes a flexible, relational process within technological, ecological, and social contexts. Mahon (2017), sees it as distributed cognition, emerging through interactions with networks and environments. Crellin and Harris (2021), argue that posthumanism is not a uniform concept for everyone. They emphasise identity's multiple, context-dependent nature. It is understood not as a static trait but as an emergent web of relations among humans, technologies, animals, and infrastructures.

From a posthuman perspective, gender transforms, rather than abolishes. Braidotti sees it as a "contingent mechanism" for multiple body potentialities Braidotti (2013) (p. 98). Mahon notes that posthumanism prompts us to "re-examine concepts like gender" at the intersection with biotechnologies and media (Mahon, 2017) (p. 101). Gender shifts from a fixed identity to a negotiation point in socio-technical networks. Haraway's Cyborg Manifesto prefigured this, challenging dualisms like "organism and machine" and emphasising hybrid identities (Haraway, 2013) (p. 154). Hayles (2000) warns against reducing identity to "disembodied information" and advocates for viewing it as "grounded in embodied actuality" (p. 286). Both scholars show that bodies and technologies profoundly shape identities and gender. In *The Quantum Thief*, identity and gender are viewed as techno-social effects, not fixed traits: gevulot privacy, Gogol copying, and Zoku warriors demonstrate identity as distributed, customizable, and context-dependent. Using Butler's performativity concept, these setups show gender and identity as acts stabilised by norms. Hayles (2000) notes that such acts are linked with information infrastructures but must still be embodied. Posthuman theory views these bodies as relational assemblages (Braidotti, 2013; Mahon, 2017). Archaeology emphasises that posthumanism "is not the same for everyone or everything" (Crellin & Harris, 2021). (P. 473). In short, *The Quantum Thief*'s posthuman world depicts identity as distributed and gender as contingent nodes within socio-technical networks; the ethical goal is to create just assemblages rather than defend a sovereign, pre-technological self. Taking *The Quantum Thief* as the primary corpus, this research aims to investigate the transformation of gender roles and shifts in identity. Grounded in Braidotti's posthuman philosophy, this research paper addresses previously overlooked issues in character experience, focusing on the interplay between digital embodiment and the affective, gendered, and moral aspects of character. The following are the research objectives explored in this study;

1. To analyse how *The Quantum Thief* challenges the traditional concept of identity.
2. To examine whether posthuman technology will change or reinforce existing gender and power dynamics.
3. To investigate how gendered identities are redefined in a posthuman context.

1.1. Limitations
The research is limited to *The Quantum Thief* and does not include the subsequent books (*The Fractal Prince* and *The Causal Angel*) of the trilogy. This limitation may restrict a deeper understanding of Rajaniemi's posthuman vision.

1.2. Significance of the Study
The study's significance lies in its ability to bridge theoretical insights and practical applications within posthumanism, gender studies, and science fiction (SF) scholarship. By examining how speculative fiction challenges traditional ontologies and prompts re-evaluation of identity and gender roles, the research offers valuable contributions to understanding societal and philosophical transformations. Its interdisciplinary approach enriches scholarly discourse, fostering a deeper comprehension of the ethical, technological, and cultural implications of posthumanist ideas.

2. Literature Review
Posthumanism provides a critical framework for examining the shift in identity and consciousness from the traditional humanist perspective. Hannu Rajaniemi's *The Quantum Thief* explores a world where the boundaries between humans and machines are blurred. Identity, in this novel, is reshaped, and time is used as a digital currency, redefining cultural and economic systems. This literature review examines the theoretical aspects of post-humanism in science fiction, with a particular focus on analysing scholarly works on posthuman identity and consciousness in contemporary science fiction, including *The Quantum Thief*. Science fiction frequently explores posthuman themes, questioning how technological advancements influence human identity. Gibson's (1984), for example, depicts cyberspaces where consciousness exists independently of the human body. This idea echoes in *The Quantum Thief*, where Le Flambeur's journey to regain his past identity is shown through layered memory fragments. This concept is expanded with the 'dust theory,' proposing that human consciousness can persist without physical grounding, challenging traditional humanist views of selfhood (Egan, 1995) (p. 213). Nonetheless, such visions of disembodied existence risk reducing humans to mere digital information, stripping away physical presence (Vint, 2007). Overall, these debates highlight a tension between posthuman optimism and scepticism. Rajaniemi complicates this binary by demonstrating how memory technologies—gevulot, exomemory, and gogols—shape identity not

as an abstract idea, but as a relational and embodied one, a topic still underexplored in scholarship, especially concerning gender.

Posthumanism challenges the privileged status of the individual, prompting a re-evaluation of how technology alters the human-machine relationship. It questions anthropocentrism by emphasising the interdependence between human and non-human agents (Braidotti, 2013). In "How We Became Posthuman," the perspective is framed around distributed cognition, multiple consciousness levels, and the breakdown of traditional mind/body dualism (Hayles, 2000). Meanwhile, posthumanism is also viewed as the dissolution of the rigid boundary between human and non-human, rather than being solely linked to technology (Wolfe, 2017). These views outline a spectrum ranging from an ethical posthuman subject to technologically mediated consciousness, and finally to a broader ontological framework. Rajaniemi's *The Quantum Thief* explores these ideas. Its Sobornost characters are hybrid beings, where biology coexists with advanced engineering. This demonstrates how identity can form through memory technologies rather than fixed humanist boundaries. In *The Quantum Thief*, characters live in a futuristic, dystopian, posthuman world where identity is fluid and fragmented. It is briefly discussed that Jean Le Flambeur's fragmented consciousness occurs in the Sobornost city of Oubliette (Benjamin, 2015). However, how quantum mechanics reshape our understanding of memory and identity remains unexamined. The discussion is expanded by considering digital rebirth and memory theft as challenges to traditional ideas of individuality (Korpua et al., 2024). Yet, the analysis leaves open the question of whether such changes truly maintain autonomy or turn characters into entities controlled by external systems. Research has shown that Sobornost technologies raise moral and ethical issues related to transcending human limits; however, the extent of control these systems exert remains unexplored (Patra, 2019) (pp. 456-457). Collectively, these critics highlight the fractured, ethically complex landscape of posthuman identity.

Posthumanism is often viewed as an evolutionary advancement where human abilities are digitally enhanced through AI and biotechnology (Bostrom, 2014). While these visions focus on potential advantages, many studies overlook the associated risks of digital transformation. Rajaniemi's *The Quantum Thief* illustrates this ambiguity through the Sobornost (a collective of uploaded minds representing both empowerment and loss).Pawlowski (2023) explains that Rajaniemi critiques the transhumanist ideal by showing how complete digitisation can diminish agency and emotional depth. However, this analysis does not fully account for the different digital forms of existence depicted in the novel, particularly the contrast between Sobornost integration and Jean le Flambeur's efforts to reconstruct his identity. Pawlowski argues that Rajaniemi reaffirms traditional beauty standards for technologically engineered female bodies, rather than challenging them (Rajaniemi, 2010) (pp. 57-59). Her critique underscores the persistent gendered body discipline even in disembodied futures, which highlights the limitations of post-gender theory in Rajaniemi's work. While critics have contributed to understanding posthuman subjectivity, memory, and ethics, a significant gap remains. The existing research seldom links memory technologies in *The Quantum Thief*—gevulot, exomemory, and gogols—with the ways identity is built, fragmented, and gendered. Most studies focus either on the posthuman identity in general or the ethical implications of digitisation. Still, few examine how these mechanisms actively shape gendered identities, influence agency, or uphold aesthetic norms in Rajaniemi's universe. This research paper fills that gap by exploring how memory technologies impact identity and gender, shifting from broad theoretical frameworks by Braidotti and Hayles to detailed textual analysis.

3.   Theoretical Framework
For the theoretical framework, the study draws on Rosi Braidotti's *The Posthuman* for a critical reading of posthuman subjectivity. Braidotti's approach dismantles the humanist ideal of an independent, rational self and refigures subjectivity as relational, performative, and technologically produced. Her refusal of binaries, male/female, self/other, nature/culture, is central to the arguments made in this paper. Braidotti enables the understanding of how identity in *The Quantum Thief* is not a unified essence, but a networked and contingent process subjected to being constantly re-shaped by external systems such as Gevulot, the Sobornost's Gogol-copying practices, and digital surveillance. This posthumanist reading enables a scholar to consider how Rajaniemi's characters enact a multiplicity of selves and relational identities. Jean le Flambeur's splintered identity exemplifies Braidotti's "nonunitary, posthuman subject"

(Rajaniemi, 2010) (p.189). His mutable consciousness, along with the erasure and resurfacing of self-memory, illustrates the philosophical tension between the qualities of persistence and coherence, which are privileged in the ethical domain of actions in techno-biological environments. The paper cites Braidotti's critique of human exceptionalism. It explores how Jean, as a subject, is both unmade and remade, both literally and metaphorically, as more-than-human through posthuman processes.

3.1. Research Methodology

As the study is situated at the intersection of literary analysis and posthumanist theory, a qualitative methodology is selected for its capacity to engage critically with complex narrative forms and philosophical ideas. The primary corpus is the novel, *The Quantum Thief*. It is chosen for this study because it features key speculative technologies such as gevulot, exomemory, and gogols. Central to its thematic analysis is an examination of a posthuman identity, gender dynamics, and subjectivity. This analysis focuses on specific passages where memory technologies are central to the narrative and where gendered identity is particularly pronounced. Since this study primarily employs textual analysis of *The Quantum Thief* as its methodology in examining the novel, it focuses on selecting important and relevant parts of the text, grouping them under themes such as memory and gender, and analysing them with ideas from Rosi Braidotti's post-humanist theory. This study also examines characters such as Jean and Mieli, factions like the Sobornost and Gogol, and locations like Dilemma Prison and the Oubliette. The 2010 edition of the selected novel does not have page numbers; therefore, the study uses chapter numbers instead when citing.

4. Analysis and Discussion

This analysis examines identity and gender in Hannu Rajaniemi's *The Quantum Thief*. It demonstrates how the novel portrays posthuman subjectivity as a product of technological, social, and emotional networks, rather than as an independent core. Guided by Rosi Braidotti's posthuman framework, the interpretation examines how Rajaniemi challenges the concept of posthuman identity. It also depicts gender as shaped and challenged by technology, and presents memory as a commodity that can be controlled and exploited.

4.1. Posthuman Identity

Beginning with the theme of posthuman identity, *The Quantum Thief* opens with its protagonist, Jean le Flambeur, disoriented while being held in a game-theoretical simulation run by the god-like AIs known as Archons. His sense of self is shattered, not merely by the literal amnesia force-fed to him by his captors, but also by the story and metaphysical tangle of the posthuman world he inhabits. The Dilemma Prison's structural design is pedagogical rather than punitive. It reforms inmates' behaviour and thought processes through repeated simulation of their death. This posthuman vision illustrates what is referred to as "the classical ideal of 'Man'… the measure of all things" (Braidotti, 2013) (p. 13). Jean is no longer the rational subject of Enlightenment humanism but a relational self whose mind and memories can be reprogrammed by outside systems. This shift reflects a broader change in how identity is perceived in our world. In this context, identity does not matter in this world; it is neither coherent nor continuous. Rajaniemi expresses this in the figure of the protagonist's multiplicity. In Chapter 1, Jean encounters copies of himself in the Dilemma Prison, each fulfilling different strategies and possessing varying levels of knowledge. One such version, the All-Defector, looks and acts the same, but has no moral constraint and always opts for betrayal in the game. The problem of an original past implies that identity can be copied and hijacked with no foundation in absolute selflessness. This instability exemplifies "non-unitary" subjectivity, wherein the subject is dispersed across realms and cannot be grounded in a singular, cohesive essence (Braidotti, 2013) (p. 49). The question of 'who is Jean le Flambeur?' is not one of nature but of (open) act, (tactical) situation, and (strategic) stakes. His past is shadowed, his present conditional, and his future a toss-up between bondage and self-discovery. This fragmentation corresponds to Braidotti's critique of the humanist vision of identity as undivided and autonomous, emphasising the fluid and constructed nature of individual identity. A series of forces triangulate the reconstruction of Jean in prison. These forces include Mieli (the Oortian soldier who retrieves him), the Pellegrini (a Sobornost archetype that ensures his escape), and the posthuman biotechnological system (which constructs his new body). Jean's subjectivity here is not self-defined but formed through relationships, illustrating the idea of identity as a network shaped by technology, power, and memory (Braidotti, 2013). When Jean comments that "The Archons change your neural makeup a little bit every time you come back" Rajaniemi (2010) (chapter 1), he means that a person no

longer exists as what makes up 'him'. His brain is a real-time dataset in a game-theoretic simulation. This challenges Enlightenment concepts of an autonomous, rational self by replacing them with the claim that posthuman subjectivity is predicated upon an idea of a "relational self" (Braidotti, 2013) (p.60), as opposed to the liberal individualist model.

In such a posthuman landscape, identity is not underscored as much by continuity as it is by difference. Flambeur's refusal to be rehabilitated through round after round of cooperation and betrayal serves as a commentary on subjective notions of freedom and machinic control. Instead of reaffirming the traditional humanist model of a rational, unified self, Jean's rebellion demonstrates what (Braidotti, 2013) describes as the non-unitary subject: a subjectivity characterised by multiplicity, discontinuity, and resistance to being defined. Furthermore, Jean's internal struggle to find his identity extends beyond his literal imprisonment. On Mieli's ship, Jean feels utterly dislocated. His body, though reconstructed from perfect copies of how he was before the accident, seems alien to him. He notices that "…everything is exactly Right… But I can't help looking at it and blinking, as if it was out of focus slightly." Rajaniemi (2010) (chapter 1). This feeling of alienation illustrates Braidotti's concept of relational subjectivity, emphasising that the self is not autonomous but shaped through connections with technology, the body, and others. Jean's cognitive dissonance highlights a posthuman sense of estrangement, where embodiment no longer guarantees a stable identity. In a world where bodies are printed, minds uploaded, and thoughts hacked, the self becomes not only transient but also progressively unknowable. This changing view of oneself reflects a broader shift in identity, where the lines between the physical and digital worlds are becoming increasingly blurred. As these technological alterations challenge our understanding of selfhood, they also reshape the very nature of memory and personal history.

Memory, in *The Quantum Thief*, exemplifies this change, revealing that it is not a private, immutable aspect of identity but rather a hackable and tradable resource. The Sobornost can edit thoughts, personalities, and memories, even inserting falsehoods, testifying to the political economy of the self. This is precisely what (Braidotti, 2013) attests when she defines the posthuman as "advanced capitalism" (p. 59), which "both invests and profits from the scientific and economic control and the commodification of all that lives" (p. 60). In *The Quantum Thief*, especially the chapters focusing on the Martian Oubliette city, the characters either do not own their memories, or they share, store, withhold, and even steal them using a mechanism called gevulot. This approach enables users to locally manage their presentation of self locally, deciding what to divulge, how much of themselves to reveal, and under what conditions. Gevulot becomes a technical frame, within which individual limits are continually negotiated, which consequently redraws the term 'self' itself. This external, modular, and portable treatment of memory reflects how subjectivity in posthumanism is becoming less pertinent to both continuity and interiority. Memory theft in *The Quantum Thief* is not just a metaphor for identity theft – it is an act of violence. When Jean or the Sobornost enters someone's gevulot without permission, they are violating the fundamental right to privacy. Victims are robbed of their memories, perhaps not even knowing. This is especially evident for the tzaddikim, the Oubliette's vigilantes who act as both its police and defence mechanism. A single tzaddik, Isidore Beautrelet, peels back the veneer of identity upon which the lie of Jean's life is structured. Jean's past self is encoded, splintered, and not only protected by external interests but also by his mental defences. As he moves forward, each step brings new revelations. He begins to see that his earlier self was not only exceptionally intelligent but also deeply compromised in moral terms. Confronting this paradox opens up a fundamental problem within posthuman theory. If our sense of self is built on memory, what becomes of identity when those memories are incomplete, rewritten, or deliberately erased? Rajaniemi addresses this very problem, using it to explore the unstable and often fragile nature of posthuman identity.

Rajaniemi works in a unique blend of hard science fiction and philosophy. This mix allows him to dig deeply into questions of posthuman identity. Jean's struggle to recover his identity is evident in this. He must face parts of himself he barely recognises. The Sobornost presents a sharp contrast, offering a collective identity. Gogol copies are reproduced endlessly and used as processors, valued for function rather than personhood. This vision of identity echoes Braidotti's warning. She argues that posthumanism, when adopted by techno-capitalism, can reduce life to raw data and labour. Subjectivity shrinks until it is nothing more than a tool of algorithms (2013). Jean resists this fate. His thefts are not simple crimes. They are acts of defiance. By stealing, he

reclaims memory, identity, and agency from a system that tries to erase them. His refusal to succumb to the Sobornost's obsession with optimisation reveals a different ethic—one that defends individuality against erasure. Accordingly, Braidotti's posthuman condition is staged in The Quantum Thief, where the "new knowing subject is a complex assemblage of human and non-human, planetary and cosmic, given and manufactured, which requires major re-adjustments in our ways of thinking" (2013, p. 159). Rajaniemi's portrayal of Jean le Flambeur becomes an intriguing focal point for examining the fragility and virtual nature of posthuman subjectivity. His identity remains in a state of flux—never fully recovered, yet not entirely lost. It continuously changes under the influence of technology. This parallels the relationship between Mieli and Pellegrini, who reflect posthuman themes of gender and power dynamics.

4.2.   Gender and Power Dynamics

In The Quantum Thief, gender is shaped by technology, culture, and power relations. It is fluid, not fixed as a male/female binary. One of the characters, Mieli, is a great example of posthuman femininity. She is a strong and disciplined Oortian warrior. Despite being strong, she is not in control of her life. Pellegrini, a deity-like figure of the Sobornost, controls her both technologically and psychologically, binding her as both a soldier and a servant. These layers of control are what shape her identity. It shows that her body, which was designed for battle, is also controlled for its sensuality. It becomes a site of service, loyalty, and emotional control. These traits are not natural. They are engineered through neural feedback systems that let her suppress or redirect her own emotions. The use of peacekeeping technology demonstrates how power can infiltrate the most intimate aspects of subjectivity. Control is not only external but also embedded deep within the body's affective core. In this way, Rajaniemi's portrayal echoes Braidotti's view of the posthuman body as a "technologically mediated" assemblage, one that blends physical form with vast networks of regulation and control (2013, p. 57). However, Rajaniemi does not depict Mieli as a victim of her enhancements. Her defiance is subtle but persistent, expressed through private doubts, suppressed emotional memories, and occasional acts of rebellion. Mieli's relationship with Sydän is quite different from her relationship with Pellegrini. Her relationship with Pellegrini can be described in terms of loyalty, control, and duty. With Sydän, however, what remains is an intimacy remembered in fragments. These memories reveal a subjectivity that cannot be fully erased or turned into a weapon. Mieli carries within her a reservoir of feeling that resists being reduced to function. This becomes vital when she is captured during her mission to infiltrate the Oubliette. In prison, she turns to the memory of Sydän for comfort. It is more than nostalgia. It is a reminder of who she is, a fragile anchor of identity in the chaos of tampered memory. In this sense, memory itself becomes a concept that is inherently gendered. Through Sydän's love, gender appears not as simple affection, but as a disruptive force that seeks to regulate emotional life.

It is in this context that Rajaniemi envisions gender as a flexible and malleable concept, shaped (but not entirely defined) by technology. Mieli's womanhood manifests in her nurturing and vulnerability, yet also through strength and cleverness. Her body does not conform to stereotypical softness or aggression associated with masculinity; instead, it adapts to context and purpose. This fluidity of embodiment aligns with Braidotti's idea of non-essentialist subjectivity, emphasising complex relationships (2013). Unlike Braidotti's more theoretical subject, Mieli is rooted in realism: she bleeds, tires, remembers, and longs. Her suffering, felt deeply within her body and especially under the watchful gaze of the Pellegrini, shows that gender in this posthuman world remains intertwined with flesh, even when mediated through advanced technology. This illustrates how gender and power dynamics also evolve in response to technological advancements. The relationship between Mieli and the Pellegrini demonstrates how patterns of gendered servitude continue, even outside a traditional human setting. The Pellegrini may appear divine, but her behaviour is manipulative and patronising. She treats Mieli less as a partner and more as a servant or tool. The Pellegrini's affection is not without warmth, but it remains tied to hierarchy and control. When she repairs Mieli's body after the prison breach, the act is framed as a generous gift. Yet in truth, it robs Mieli of her own agency in the process of recovery (Rajaniemi, 2010). The alacrity with which the Pellegrini can reset Mieli's mind serves to underscore the ethical perils of such unequal relationships, in which care is not distinguishable from domination. This idea aligns with the critique that seemingly empowering technologies often reinforce traditional gender hierarchies in disguise (Haraway, 1991, p. 14). It also echoes the observation that feminist science fiction frequently questions "who controls bodies and whose bodies are subjected to experimentation" (Vint, 2007, p. 112). By placing Mieli's subjugation within this context, Rajaniemi's work reveals how posthuman futures may inadvertently

perpetuate patriarchal and colonial power structures, even as they claim to transcend them. This tension is reflected in Mieli herself, a character whose gender is not yet fully defined or appropriated. Her agency is not a matter of dramatic rebellion, but instead of endurance, depth, and multiplicity, of containing the capacity to hold contradictory feelings. Unlike the emotionless Sobornost, Mieli chooses to feel her pain because it makes her who she is. This supports Braidotti's idea that our true self is built by embracing our differences and enduring our feelings.(2013). Haraway's idea of the cyborg as a figure aligns with Mieli's unstable identity, which challenges the fixed gender binaries (1991). In *The Quantum Thief*, to conclude, gender is not permanent but vulnerable to and influenced by external factors.

5.   Conclusion

This analysis examines the themes of posthuman identity and gender fluidity in *The Quantum Thief*. It highlights how technological influences shape fluid, relational notions of self, challenging traditional concepts of autonomy. Jean and Mieli embody fragmented identities, illustrating complex interactions between memory, power, emotion, and technology. The novel's exploration of memory commodification and gender fluidity underscores these dynamics and offers insight into the fluidity of gender and the commodification of memories. Utilising Braidotti's concept of the relational subject within a posthumanist framework, the study contributes to ongoing debates surrounding memory politics, embodiment, autonomy, and surveillance. Overall, The Quantum Thief integrates science fiction with philosophical discussions about agency and subjectivity, making it a significant work in these realms. Future research could expand this perspective by comparing posthuman identities across different cultures and literary works, or by analysing how technology influences bodies in other novels by Rajaniemi, such as *The Fractal Prince* and *The Casual Angel*. These findings aim to support further exploration of ethical and social issues related to posthumanism and to strengthen the links between literature, philosophy, and technological development.

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