

Article

Surveillance and Technology: Narrative Strategies in the Formation of the Cyborg Subject in *The Black Box*

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Abstract: Jennifer Egan's "Black Box" is a groundbreaking cyborg-themed work of fiction ingeniously presented in the form of a Twitter-style serial, reflecting the fragmented consumption of modern digital media. The narrative meticulously details the harrowing process by which the female agent, Lulu, carries out a high-stakes espionage mission relying entirely on high-tech bodily implants and advanced sensorimotor coordination. Focusing on the novel's unique narrative strategies and drawing extensively on contemporary posthumanist theory, this article critically examines the fragmented presentation of digital media, the immersive use of second-person narration, and the conceptualization of the cyborg body. By analyzing these elements, the study reveals how ubiquitous technology, pervasive surveillance mechanisms, and systemic power structures intricately shape and constrain individual subjectivity. Furthermore, it argues that, through its radically nonlinear narrative structure and innovative media form, the novel not only breaks decisively with the established conventions of traditional spy fiction but also fundamentally redefines the construction of human subjectivity and literary verisimilitude. The integration of the human body with digital surveillance apparatuses highlights a critical shift in ontological boundaries. Ultimately, this comprehensive analysis demonstrates that Egan's work offers a profound and timely reflection on the complex formation of human subjectivity, agency, and identity within the rapidly evolving age of global informatization and digitalization.

Keywords: cyborg subject; narrative strategy; surveillance; technological embodiment; posthumanism

1. Introduction

Jennifer Egan (1963-) is one of the most formally experimental contemporary American novelists. On May 23, 2012, her new work "Black Box" was serialized on The New Yorker's Twitter account for ten days, with one tweet posted every minute each night; the mode of publication itself became a widely noted media event. Set in 2032, the story follows Lulu, an American female "citizen agent," as she undertakes an espionage mission in the Mediterranean. Posing as a "beauty" in proximity to her target, she uses extreme forms of bodily implantation and sensory coordination to transform her flesh-and-blood body into a mobile "black box" for extracting core intelligence [1]. The work breaks the linear narrative pattern of traditional spy fiction and adopts a second-person perspective together with a fragmented tweet-like form, precisely simulating the fractured experience of the information age. Its narration interweaves technical embeddedness, strategic planning, and psychological commands for emotional self-regulation, thereby demonstrating how technology reshapes the human body, cognition, and action. Lulu, a figure profoundly modified by technology, closely corresponds to theoretical concepts of the "cyborg" and reveals the disruptive force and posthuman condition produced when modern communication and biotechnology become instruments for remaking the body.

At present, scholarship on Jennifer Egan's works has concentrated mainly on such dimensions as critiques of capitalism, metafiction and political surveillance, posthumanism, and narrative temporality. In terms of intermediality and narratology, it

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has been argued that Egan's incorporation of digital media, such as slideshows (PPT), expands the stylistic boundaries of the novel and constructs a "collaborative narrative" in which readers participate in the production of meaning [1, 2]. In the context of digital existence and the surveillance society, discussions have explored how Egan uses metafictional forms to reveal the process by which individual subjectivity is transformed into monitorable "metadata." With regard to the philosophy of time in Egan's fiction, some readings offer a pessimistic view, arguing that time appears as a brutal destructive force and inevitably moves toward termination. Others emphasize that the fractures of nonlinear narrative in fact create qualitative opportunities and contain the possibility of permanence.

By comparison, specialized studies of "Black Box" as a Twitter fiction remain at an early stage. Some analyses have focused on the alienation of the posthuman body, arguing that such extreme bodily modification allegorizes the objectification and instrumentalization of the female body by techno-capitalism and state power. Others emphasize "virtual embodiment" in cyborg storytelling and explore how the heroine's consciousness extends indefinitely within digital space. With respect to narrative perspective, the distinctiveness of the second-person narrative in this text has been noted [1, 3]. Scholars have also attended to the coercive immersion and psychological tension produced by this narrative mode. Existing studies, however, generally regard the imperative tone of "you" as a mechanism of trauma defense and self-detachment, arguing that it intensifies the protagonist's depersonalization and loss of subjectivity as an appendage of the state apparatus.

Although previous research offers rich perspectives for understanding the work, the view that second-person narration simply amounts to the dissolution of subjectivity remains open to reconsideration. This article argues that the second person ("you") in "Black Box" is not merely a sign of alienation and objectification. Rather, it is a distinctive expressive strategy through which Lulu undertakes self-empowerment and constructs a covert form of subjectivity under extreme technological discipline. On this basis, drawing on cyborg theory and posthumanism, this study analyzes Lulu's construction of subjectivity and the narrative strategies of "Black Box." It focuses on three questions: how the cyborg body is produced within structures of technology, surveillance, and power; how second-person narration shapes the double relationship between reader and subject; and how these elements jointly present the formation of the cyborg subject in literature. Through this analysis, the article seeks to reveal how contemporary literature redefines the boundaries of the human, the subject, and narrative in a context where technology and culture are deeply intertwined [4].

2. Narrative Media Form: Fragmentation in the Twitter Novel

The formal innovation of "Black Box" begins with its choice of medium and its nontraditional fragmented narrative structure. As a work published over ten consecutive nights through The New Yorker's official Twitter account, each textual unit was strictly limited to 140 characters. The communicative mode of digital media—its character limit, timed release, and immediate reception—directly intervenes in the organization of the narrative and jointly shapes the text's rhythm, informational density, and mode of reading [1].

In theoretical terms, discussions of the "fragment" in the Western literary tradition are usually traced to early German Romanticism in the late eighteenth century, especially to the endorsement of the fragment form as an independent, self-sufficient organism containing infinite generative potential. In contemporary studies of narrative structure, "fragmentation" is more often understood as the loosening and reorganization of holistic narrative logic—a formal strategy for presenting the brokenness of modern subjective experience. Fragmented narrative often weakens the coherent representational mechanisms on which traditional realist fiction depends through temporal dislocation, multiple perspectives, and open structures, thereby presenting the fractured character of modern subjectivity. "Black Box" consists of forty numbered fragments. The fragments are

not always connected by complete and smooth plot transitions; instead, the narrative advances through compression, jump cuts, and ellipses, producing a distinctly fragmented structure. Yet, compared with fragmentation in the traditional novel, this work has its own specificity: its fragmentation does not arise from an intentional resistance to coherent narrative, but is forcibly triggered by the mechanisms of the digital platform. Unlike modernist works that mainly use fragmentation to represent stream of consciousness, ruptures of memory, and altered temporal perception, the formal rupture of "Black Box" derives more directly from the technical constraint of Twitter itself [5]. The 140-character limit compels the narrative to be compressed into highly concentrated units of information, in which time, space, action, and psychological activity must all be expressed within an extremely brief span. As a result, plots that could otherwise unfold through continuous narration are cut into minimal units of information, and characters' experiences are presented not as complete and continuous sequences, but in a discontinuous and jumping form.

The immediacy of Twitter's publication mechanism not only shapes the text's fragmented form but also reconfigures the relationship between reader and story. Readers cannot rely on the stable guidance provided by traditional linear narrative; instead, they must actively reconstruct causal relations, emotional changes, and trajectories of action among separated fragments. In this reading experience, the text no longer offers the reader a completed whole, but requires the reader to perform the work of recomposition among fragments, thereby participating in the construction of narrative and the production of the work's meaning. More specifically, the novel does not appear as a single, complete object of reading; rather, its textual content is released gradually over ten consecutive nights. This rhythm of transmission means that readers receive not a closed and completed narrative whole, but a series of continuously arriving information fragments still awaiting connection, which transforms the relationship between reader and story. Each tweet resembles a brief and definite signal input, giving the reading experience a marked sense of immediacy, intermittence, and expectation [1]. At the same time, the work extensively uses the second-person "you." This narrative choice is not merely a formal innovation but closely accords with the core mechanism of second-person narration. Second-person narration produces an inversion of roles in which the reader is transformed from a passive "model reader" into an active participant who enters the story world while retaining a reflective consciousness. This perspective means that, as readers receive each tweet, they are not only interpreters of information but are also summoned as temporary bearers and experiencers within the story situation. This coerced immersion precisely simulates Lulu's condition of being disciplined by technology and monitored by power. The immediacy of the medium and the immersive mechanism of second-person narration thus converge, placing readers in a state of continuous alertness that echoes Lulu's high-pressure mission environment and further intensifies the lived experience of the cyborg subject under technological power.

In addition, the numbered structure of "1-40" in the text also deserves attention. This numerical sequence not only organizes the fragments but also constitutes a visible form of order. Numbering brings seemingly scattered textual units into a strict sequential system and prevents the fragments from appearing as freely dispersed shards; instead, they are placed within a structural framework that can be tracked, managed, and retrieved [6]. In terms of formal effect, this serial arrangement strengthens the disciplinary quality of the text. Each tweet resembles an indexed operational command, mission record, or training manual, suggesting that Lulu's actions are always situated within a procedure that can be divided, quantified, and monitored. In other words, the work does not use fragmentation merely to represent chaos or disorder. Rather, through the combination of fragmentation and numbering, it presents a highly organized structure of rupture. The novel is therefore both fractured and orderly in structure, corresponding exactly to the subject-position it reveals: Lulu is not floating chaotically amid risk, but is continually divided, encoded, and reassembled under the combined discipline of state power, technological devices, and mission procedures.

Therefore, the relationship between the media form and the narrative content of "Black Box" is not one of external juxtaposition; rather, the two are mutually embedded and mutually sustaining. Twitter-style fragmentation does not imply textual looseness. On the contrary, it constitutes a highly strategic narrative mechanism [7]. On the one hand, it simulates the discontinuous rhythm of information transmission in the digital age; on the other hand, it corresponds to the condition of the cyborg subject in a surveillance society: the body is embedded with technology, experience is procedurally divided, and consciousness is continuously calibrated through mission and discipline. In this sense, fragmentation is no longer merely an experiment at the formal level but becomes a structural means of thematic expression. It gives a perceptible textual form to the subjective experience of being watched, encoded, and cut apart, and it also makes readers experience the psychological tension generated by rupture, compression, and discipline during the act of reading. Through this mediated narrative, Egan transforms the communicative logic of the digital platform into a literary resource, making fragmentation not only a marker of the information age but also a narrative vehicle for the experience of the cyborg subject.

3. Second-Person Narration: The Formation of the Subject under Surveillance

The second-person narration of "Black Box" is not merely a choice of perspective, but the central organizing mechanism of the entire work [4]. Second-person narrative is a form in which the narratee is also the protagonist of the story. The distinctive power of second-person narration lies in its strong deictic and pragmatic functions: "you" naturally possesses the capacity to point directly to, and summon, an other, thereby producing in narrative the effect of being named on the spot and directly drawn in. It is in this sense that Egan repeatedly uses expressions such as "you," "you may," and "you will," giving the narration a highly imperative, procedural, and disciplinary quality.

The most immediate effect of second-person narration is to place Lulu within an action framework governed by commands. Many sentence patterns in the novel do not perform the traditional narrative functions of explaining causality, establishing situations, or depicting psychology; rather, they resemble concise and precise behavioral instructions [8]. Instructions on how to conceal devices, adjust facial expressions, respond to danger, and use the body to obtain intelligence are all issued in a compressed, calm, and urgent tone. Within this grammatical structure, "you" is not a freely speaking subject but an object that continually receives assignments, performs tasks, and corrects actions. In other words, second-person narration first constructs a commanded "you." Lulu's actions do not arise from innate impulse; they are organized through the continuous reception of norms and internalization of procedures. She is therefore both the executor of action and the bearer of the norms that govern action. While the narrative voice commands her, it also shapes her into a subject capable of action.

Yet to understand this imperative language simply as external control over Lulu would underestimate the complexity of "Black Box." The crucial point is that second-person narration transforms surveillance from an external compulsion into Lulu's internal self-discipline. This surveillance operates on two levels [4]. The first is the visible technical level: multiple devices are implanted in Lulu's body, and her visual, auditory, tactile, and mnemonic functions are connected to technological systems. The body is no longer a merely natural bearer of the senses but becomes an interface for receiving, processing, storing, and transmitting information. The second is the invisible psychological level: technological surveillance penetrates Lulu's cognition and emotions through second-person discourse. She must know not only what to do, but also how to feel, how to suppress fear, and how to manage emotional expression within intimate relationships. Even private feelings, such as missing her husband or signaling safety to her family, must be completed through preset procedures and standardized signals carrying very little information. Surveillance thus shifts from "someone is watching her" to "she requires herself to act as one who is being watched, recorded, and evaluated."

"Depress twice to indicate to loved ones that you are well and thinking of them [9]."

You may send this signal only once each day [10].

A continuous depression of the button indicates an emergency."

Accordingly, the second-person narration does not constitute a simple imperative tone, but an already deeply internalized prompt of subjectivity. The novel's instructions concerning the control of facial expression, the correction of judgment, the allocation of attention, the regulation of bodily response, and the suppression of emotional fluctuation are at once external commands received by Lulu and active reminders addressed by her to herself. These reminders can also function as "a guide for your successors." At this point, she no longer requires a visible external supervisor; she has become a mature citizen agent [11]. State power, mission logic, and technological discipline are internalized in her consciousness through the form of language, enabling her to issue self-commands, scrutinize her own responses, and transform all experience into "useful information." In short, second-person narration converts surveillance from external compulsion into an internal mechanism, gradually making Lulu a subject of self-management, self-correction, and self-training. Although she appears to obey the text's commands, she in fact continually transforms them into part of her own structure of action. Surveillance in "Black Box," therefore, is not simply a symbol of oppression but a mechanism of subject production that operates through internalization.

From this perspective, Lulu's subjectivity cannot be understood simply as "dissolved" or "completely lost." Admittedly, Lulu remains under the multiple pressures of the state apparatus, technological devices, and gendered discipline: her body is instrumentalized, her senses militarized, her emotions proceduralized, and her individual life incorporated into the broader logic of security politics. At the same time, however, Lulu is not merely an empty shell passively enduring all of this. Her judgment, adaptability, endurance, and ability to identify and manage risk are precisely shaped within this highly intensive disciplinary environment. In other words, subjectivity here is not the opposite of discipline, but its result [12]. Lulu is able to carry out missions as a citizen agent not because surveillance makes her wholly accept the loss of subjectivity, but because she continues to learn within command and training, gradually becoming a subject capable of efficiently analyzing stakes, executing tasks, withstanding risk, regulating herself, and continuing to operate. Her subjectivity in this process is both generative and contradictory: on the one hand, its formation is inseparable from the mechanisms of power; on the other hand, she does not become an unconscious instrument, but displays real agency through continuous adaptation, judgment, and action.

The complexity of this subject formation is especially evident in those psychological statements in the novel that seem to deviate from "mission instructions." Although the text as a whole adopts a calm, restrained, almost programmatic imperative tone, it repeatedly inserts statements that resemble memory and reflection, addressing highly private questions concerning family, marriage, age, professional experience, and the meaning of life. These sentences weaken the purity of the instructional text and make the "Field Instructions" gradually appear less like instructions, thereby revealing Lulu's subjective thinking [13].

Discovering that you are a movie star's daughter is not necessarily a comfort [14].

It is especially not a comfort when the star in question has six other children from four different marriages [6].

Second-person narration here produces a tension: on the one hand, it requires the subject to obey the mission, suppress reflection, and convert all experience into operable information; on the other hand, it cannot entirely block the return of private consciousness. Lulu's subjectivity emerges precisely at this point [15]. She does not resist power from outside discipline; rather, within discipline itself, she continues to engage in active thought and experience-based dialogue through memory, association, hesitation, and self-explanation. This inner dimension does not amount to complete freedom, but it becomes an important marker distinguishing the cyborg subject from a mere machine.

Furthermore, second-person narration makes this process of subject formation perceptible at the level of reading. Because "you" refers directly to Lulu while also

remaining grammatically open to real readers, readers occupy an unstable position throughout the act of reading: they seem both to observe how Lulu carries out her mission and to become, momentarily, the recipients of those commands and reminders. Second-person storytelling presupposes or demands an active reader, who must frequently accept or refuse participation in the story. As a result, readers are drawn into a reading experience of being summoned, positioned, and disciplined, while also maintaining the perspective of observers who can actively examine how the cyborg body shapes human subjectivity. Readers are thus able to experience the logic of subject formation in the digital age: the subject is not the natural expression of an inner psychology, but is constructed through the continual reception of information, processing of commands, response to surveillance, and practice of self-correction. Second-person narration therefore exceeds the narrow understanding of "immersion" in traditional theories of perspective and becomes a crucial formal means for revealing the mechanism of subject formation.

In sum, Lulu is both an object shaped by state power and technological discipline and an acting subject who acquires limited agency within them. It is through this double position constructed by second-person narration that "Black Box" reveals the logic by which the cyborg subject is formed in the digital age: the subject does not arise outside surveillance, but is continually produced through surveillance, discipline, and the joint orchestration of technology and power. Second-person narration is therefore no longer merely a formal experiment in the novel, but a key entry point for understanding the work's intellectual core and its problematics of the cyborg subject.

4. Cyborg Narrative Reconstruction: The Technological Embeddedness of the Body

The preceding discussion has analyzed, at the levels of communicative mechanism and discursive structure, how fragmented media form and second-person narration organize Lulu as a "callable subject." The novel's writing of her body further presents the material basis of this subject formation. "Black Box" does not treat technology merely as an auxiliary tool attached to the outside of the flesh; rather, it embeds technology directly into skin, senses, memory, and neural responses, turning the body itself into a composite interface for receiving, storing, transmitting, and feeding back information. Lulu is therefore no longer simply an agent who uses high technology to carry out a mission, but a cyborg subject constituted by organic flesh, technical devices, information networks, and behavioral programs. The cyborg is crucial not simply because it combines human and machine, but because it disrupts traditional boundaries between the natural and the artificial, body and technology, subject and instrument. Lulu in "Black Box" embodies precisely this collapse of boundaries: her body is no longer a complete, self-sufficient, internally unified natural body, but a posthuman body modified, reorganized, and mobilized under the combined force of national-security logic and technological power.

This cyborgization is first manifested in the novel's repeated presentation of the details of technological embeddedness. Lulu's body is not an "enhanced body" in a general sense; rather, it is precisely remodeled into an operable apparatus of intelligence gathering. The Subcutaneous Pulse System implanted in her body performs a communicative function, and the button on the inside of her knee is used to send her husband extremely limited signals of emotion and survival. The "weevil" in her skull stores mission records and field experience. Her sensory system has also been retrained so that, within the mission environment, she can rapidly detect changes in footsteps, vibrations, sounds, light, and the movements of others. In other words, the body is no longer merely the "executor of action," but simultaneously performs the multiple functions of information receiver, intelligence transmitter, risk bearer, and recorder of experience. Under posthuman conditions, the body is no longer understood as an autonomous entity, but increasingly as a platform that carries and operates information flows. Lulu's body is precisely such a platform. It no longer belongs primarily to herself, but is rewritten as a mobile information terminal. Her flesh is both the site of the mission and a relay station and archive for information; the body is not only used but systematically requisitioned.

It is worth noting that Egan does not present this technological embeddedness simply as an enhancement of capacity, as if Lulu thereby acquires a "stronger" body. On the contrary, the novel repeatedly emphasizes the high degree of uncontrollability and risk that follows from the technologized body. Internal devices certainly extend her capacities for perception and communication, but they also mean that her flesh is further drawn into danger, depletion, and surveillance. In a high-pressure environment, she must mobilize her senses at every moment to determine her situation; during the mission she experiences temporary blindness and falls, and in the process of escape she exposes vulnerability and loss of control. Technology does not eliminate the finitude of the flesh; instead, it transforms that finitude into a resource that can be absorbed and exploited by systems of power. Modern power does not merely repress the body, but organizes it into a "useful body"—trainable, deployable, disciplinable, and productive. In "Black Box," Lulu's body is precisely such a "useful body": it must endure pain, terror, and humiliation, while also transforming these experiences into "Field Instructions" that can be inherited in the future [16].

The significance of the cyborg body also lies in the way technological embeddedness penetrates more deeply into the management of emotion, desire, and mechanisms of response. The novel's imperative language regulates not only what Lulu "does," but also how she feels, how she endures, and how she controls herself. She must learn to control her facial expression in the face of danger, regulate her response when her body is violated, and suppress intimate desire and fluctuations of fear as the mission proceeds. In particular, the "Dissociation Technique" repeatedly emphasized in the novel in fact constitutes the core psychological mechanism of cyborgization [9]. When crisis arrives, Lulu uses this technique to temporarily separate "the body that is suffering" from "the consciousness that is judging and acting": the body may feel discomfort, pain, terror, or even collapse, but consciousness must remain calm, analytical, and obedient. Cyborgization is therefore not only the implantation of devices at the physiological level, but also a programmatic training of emotion and consciousness. Lulu must continually learn to manage herself in a manner approaching that of a technical operator, treating her private emotions as variables that need to be monitored and controlled in real time.

Seen in this light, the second-person imperative language and the cyborg body are closely correlated. As noted above, "you," "you may," and "you will" constitute a continually internalized mechanism of subjective prompting. At the bodily level, this language is further implemented as the procedural management of fleshly response. Lulu does not merely "possess a body modified by technology"; rather, within the structure of command, she learns to manage her body as if it were a system. She is both perceiver and monitor, both bearer of risk and manager of her own responses. Thus, the traditional humanist model of "one unified subject governing one unified body" is thoroughly disrupted. Lulu increasingly seems to play two roles at once: on the one hand, she is the embodied subject who carries out the mission, encounters danger, and negotiates with the target; on the other hand, she resembles a calm systems administrator who constantly checks her own condition, allocates attention, suppresses emotion, and extracts "instructional value" from experience. Her subjectivity is therefore not a stable, complete, and centered essence, but a processual existence continually manufactured through surveillance, training, command, and self-dissociation. The cyborg is not a machine without subjectivity, but a hybrid existence that refuses the myth of the complete subject. Lulu's complexity lies precisely here: she is not a purely obedient instrument, but neither can her agency return to the complete, autonomous, internally unified "human" imagined by liberal humanism.

It is on the basis of this technologized body and divided subject that "Black Box" reconstructs a "new heroism" distinct from the traditional American narrative of individualistic heroism. Traditional American hero narratives are usually founded on the independent self, individual will, and centered capacity for action; the hero becomes a hero because she can overcome external crisis through a complete and resolute subjectivity. Lulu, however, is not this type of hero. Her capacity for action does not come

from a self-sufficient "I," but from the coordinated operation of technological implants, sensory training, command procedures, information networks, and institutional support. She is neither an isolated individual actor nor a fully autonomous center, but a composite agent built on both subjective decision-making and systemic dependence. Her "heroism" is no longer expressed as a free choice that withdraws from and rises above structure; rather, it is expressed as the capacity to maintain operation, complete the mission, and preserve experience under conditions of intense discipline and acute vulnerability.

This new heroism therefore has a distinctly posthuman character. First, it no longer presupposes bodily integrity and absolute individual autonomy, but is grounded in the body's modifiability and programmability. At the same time, it no longer pursues the radiant image of self-unity associated with the traditional hero; instead, it acknowledges the division of the subject, the regulation of emotion, and the vulnerability of the body. Lulu's heroism is not the heroism of "I can conquer the world alone," but the heroism of "I can continue to endure, judge, and act within the system." The more she depends on devices, training, and information networks, the more clearly she shows that the hero of the digital age is no longer the mythologized projection of a complete individual, but a posthuman subject produced within a technology-power structure. More specifically, this new heroism is not built on the solitary courage of a single subject, but has an evident collectivity. Lulu's actions are always embedded in a collaborative structure composed of state institutions, training systems, technological devices, and information networks. She inherits the experience of those who came before her and, through her own mission record, provides guidelines for successors. For this reason, her heroism is no longer expressed as the self-confirmation of an isolated individual, but as the capacity of a node within a system to continue acting through the transmission of experience, sharing of information, and distribution of risk.

Overall, through its depiction of Lulu's body, "Black Box" grounds the formation of the cyborg subject at the level of the flesh. Technological embeddedness transforms the body from a natural organism into a vehicle for information exchange, while imperative language and the dissociation technique further incorporate emotion, desire, and response into programmatic management. On this basis, the novel constructs a form of posthuman heroism [11]. It differs sharply from the paradigm of traditional American individualism, acknowledging the division of the subject while also relying on collective collaboration.

5. Conclusion

When the "black box" becomes not merely a technical device but a metaphor for the body, and when the "citizen" is transformed into an agent within the state apparatus, The Black Box challenges not only the conventions of spy fiction but also the humanist myth of a complete, autonomous, and transparent subject. Lulu's mission reveals that subjectivity in the digital age is not formed outside surveillance, but produced through command, coding, recording, and feedback. Fragmented media form, second-person narration, and the cyborg body together show how senses, emotions, memories, and risks are turned into system resources. Thus, the story does not simply ask how technology alienates the human; it asks how technology, surveillance, and narrative redefine what it means to be human. In this sense, Lulu is no longer a classical hero defined by independent will, but a posthuman actor shaped by technological embeddedness, divided subjectivity, information networks, and the relay of experience. Through her, Egan rewrites the spy narrative and offers a condensed literary reflection on subject formation in the posthuman condition.

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