

Reconfiguring Emotional Values through Technology: A Critical Reading of Technocracy in Gabrielle Zevin's *Tomorrow, and Tomorrow, and Tomorrow*

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Abstract

The lives of game designers navigating love, friendship, creativity, and grief in a world driven by technology and success metrics will be examined in this study, which is based on Gabrielle Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022). This study uses Max Weber's theory of technocratic rationalization to analyze the book, emphasizing how systems that value efficiency, calculation, and quantifiable results frequently ignore emotional values. The characters Sadie and Sam in particular—create games that capture profound human emotions, but they are confined to a society where value is determined by downloads, sales, and ratings. By emphasizing the ethical, artistic, and emotional aspects of creation, this study seeks to demonstrate how Zevin challenges contemporary technocratic culture. By using this perspective, the book becomes a reflection on how society strikes a balance between technological advancement and emotional depth in addition to being a story of love and loss. This study assesses the risks of disregarding emotional values in a data-driven world using Weber's theoretical framework.

Keywords: Technocracy, Emotional Values, Digital Culture Human–Technology Relationship, Affect and Ethics, Narrative of Technology, Contemporary American Fiction

Introduction

Zevin's 2022 novel, *Tomorrow, and Tomorrow, and Tomorrow*, vividly explores the ubiquitous and frequently tense relationship between human subjectivity and digital objectivity that defines the modern landscape. This work is a profound literary meditation on creative partnership, personal vulnerability, and the ethical costs of technological ambition that goes beyond its setting within the video game

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industry. Analyzing the tension between emotional values the subjective demands for integrity, empathy, and connection and the methodical allure of technocraticism, the ideological conviction that technical proficiency and efficiency are the best ways to solve problems is the main focus of this summary. (Morozov, 2013) Zevin provides a critical analysis of how the pursuit of technical perfection, while enabling enormous creative accomplishments, also runs the risk of calcifying the fundamental human core of its creators by following the lives of game designers Sam Masur and Sadie Green. To comprehend this conflict, apply Max Weber's theory of technocratic rationalization. The study's background places the book in the context of a significant cultural moment: the emergence of digital media as the primary storytelling medium and the establishment of the "tech industry" as a dominant cultural and economic force.

The timeline of the book, which takes place between the late 1990s and the 2010s, closely resembles the rapid expansion of video games from a niche subculture to a major worldwide industry, showing how the technical know-how of designers and programmers rose to a position of almost unquestionable authority. Academically, this study is part of an expanding corpus that employs modern fiction to critique "solutionism," which is the reduction of complex social and emotional issues into technical puzzles that can be solved (Ellul, 1964). Therefore, *Tomorrow, and Tomorrow, and Tomorrow* (2022) is more than just entertaining; it is an essential sociological text for comprehending the psychological effects of a society that is increasingly controlled by metrics, code, and technical know-how (Turkle, 2011). The novel explores whether a deeply personal piece of digital art can endure the industrial, technocratic processes necessary to scale and commercialize it while maintaining profound emotional resonance.

The first crucial idea, emotional values, refers to the intangible human traits specifically, empathy, vulnerability, passion, and loyalty that characterize genuine selfhood and connection. These principles are essential to the protagonists' early inventiveness in Zevin's story. Sadie Green, a talented programmer and co-creator, initially finds emotional value to be a source of pain that she tries to control by forcing the strict, predictable logic of code onto her chaotic personal life (Norman, 2004). Her most poignant games, like *Pioneer*, come from her vulnerability, which stems from complicated relationships and professional isolation. These games are successful because they embody emotional complexity rather than technical simplicity. Sam Masur, on the other hand, seeks control and validation through the

quantifiable, objective success of their games despite his crippling sense of physical fragility and emotional alienation. His emotional values, on the other hand, are focused on loyalty and the purity of artistic partnership. Regardless of commercial output, the book repeatedly shows that these characters' lives are most meaningful when they put their raw, unoptimizable emotional connections first, as frequently supported by their friend and producer (Ahmad, 2004). According to the study, Zevin presents the ongoing, messy negotiation of these values as the real "game" of life, one that lacks a final patch or update.

The ideological belief that knowledge and skill, particularly technical knowledge, should be the deciding factor in governance, decision-making, and problem-solving is known as technocraticism (Bell, 2017). This takes the form of the gaming industry's culture and the creators' professional armor in the context of the book. This technocratic ideal is embodied in the drive to optimize code, scale development, and reduce the player experience to predictable data points. This change is best illustrated by Sam's transformation into a prosperous, if morally dubious, CEO; he starts to see emotional conflicts, creative disagreements, and even personal tragedies as issues that can be resolved with a technical fix, a new game, a business pivot, or a calculated professional distance. Both Sam and Sadie are able to separate the technical genius of their products from the frequently unpleasant reality of their interpersonal interactions thanks to the technocratic mindset. Their common technical language turns into a consoling haven from the difficult, subjective task of emotional healing and communication. Drawing on critical theory, this analysis contends that, if unchecked, the technological imperative will inevitably aim to homogenize human experience; Zevin tragically illustrates how this process affects the protagonist's capacity for intimacy and forgiveness (Ellul, 1964).

The author, Gabrielle Zevin, explores universal themes of creation and teamwork through the well-known medium of video games. *Tomorrow, and Tomorrow, and Tomorrow* (2022) is organized as an investigation of the creative dialectic rather than as a straightforward biography of accomplished programmers. The novel's genius is found in the way the fictional games from the vast, existential to the nostalgic—become externalized representations of the characters' inner emotional landscapes. Sam Masur, Sadie Green, and Marx are the characters from a classic tragic triangle: Sam stands for the fight against physical limitations through digital mastery; Sadie represents the fight for creative autonomy and professional

recognition; and Marx represents the underappreciated emotional labor that underpins all successful collaboration (Lazarro, 2004). The book skillfully employs gaming, checkpoints, and Easter eggs as metaphors for emotional healing and the cyclical nature of human failure and reconciliation.

According to this synopsis, Zevin's book is a profound commentary on the great bargain of the digital age: the remarkable ability to use technology to create new worlds at the risk of losing touch with the one we live in. This study aims to uncover the novel's enduring message that although technology can create a perfect virtual world, only empathy and vulnerability can sustain a real one by analyzing the conflict between the messy, subjective imperative of emotional values and the clear, objective logic of technocraticism. Human emotions are increasingly measured, mediated, and even controlled by technology in today's digital world.

Zevin offers a compelling literary examination of this phenomenon in *Tomorrow, and Tomorrow, and Tomorrow* (2022). The book centers on three characters, Sam, Sadie, and Marx, whose lives and friendships revolve around creativity, gaming, and the quest for success. It is set in the dynamic and cutthroat world of video game development. As they create games that mirror emotional complexity and human experience, they are also surrounded by a culture that evaluates their work through user engagement, sales statistics, and online ratings. This duality, between artistic passion and market demands, forms the heart of Zevin's narrative. The novel raises an important question: Can genuine emotional values survive in a world dominated by metrics and technology? This proposal explores how *Tomorrow, and Tomorrow, and Tomorrow* (2022) acts as a critique of technocratic culture and a call to re-center human emotion and connection in modern systems.

The novel portrays the tension between emotional values and technocratic system, how Zevin presents technology through logarithmic thinking productivity, and conflicts with human emotions, core and creative collaborations. Zevin's *Tomorrow and Tomorrow and Tomorrow* (2022) has received attention as a popular novel about gaming, creativity, and friendship, very little academic research has been done on it, especially from the perspective of technocraticism. Mostly existing studies on technocracy focus on politics, bureaucracy, or economics, but not on literature or video game culture. Zevin's portrayal of how games shape human emotions and relationships have not been fully explored through Weberian technocratic lens.

The significance of this study lies in its timely analysis of the dynamic tension between human subjectivity and digital objectivity, utilizing Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022) as a culturally resonant lens. This study provides an important literary critique of the contemporary technological imperative and its subtle erosion of genuine human connection by charting the struggle between emotional values and the ideology of technocraticism. By going beyond superficial plot analysis to examine the ethical architecture of creative collaboration in the digital age, it advances current research in game studies, literary criticism, and digital sociology. The study also emphasizes the emotional labor that is frequently overlooked in settings that place a premium on technical efficiency and measurable metrics in order to maintain professional and personal relationships. In the end, this work illuminates timeless truths about creation, ambition, and the search for meaning in a digitally saturated world by offering readers and scholars a sophisticated framework for comprehending the psychological and relational costs incurred when the pursuit of technological mastery overshadows the necessity of empathy, vulnerability, and artistic integrity.

The delimitation of this study is focused exclusively on Zevin's novels, *Tomorrow, and Tomorrow, and Tomorrow* (2022), analyzing the character relationships and narrative structure solely through the lens of emotional values versus technocratic ideology. It does not encompass a comprehensive history of the video game industry, a broader sociological analysis of digital culture, or a comparative study with other contemporary novels exploring similar themes. The scope is strictly confined to the novel's text to establish the conflict between emotional authenticity and technical solutionism.

Review of the Literature

This literature review proposes to describe the works of those analysts who are particularly focused on the concept of posthumanism and give reviews about the novel in their research articles. This study will explore emotional values in the world driven with technology in Zevin's novel, the lives of game designers navigating love, friendship, creativity, and grief in a world driven by technology and success metrics. This research argues that *Tomorrow, and Tomorrow, and Tomorrow* (2022) presents a critique of technocratic culture by highlighting how modern systems, driven by logic and efficiency, often overlook emotional depth and human creativity. Using

Weber's theory of technocratic rationalization, this study will explore how the novel expose emotional consequences of defining success in a technology-driven world.

Human Emotions in the Digitally Mediated World

Scribano (2022) explores how emotions are increasingly shaped and mediated by digital technologies, apps and social networks, reflecting the rise of a technocratic society. Technical systems, algorithms, and data-driven platforms that not only organize daily life and work but also structure emotional experiences have an impact on human emotions in society. As a result, emotions are no longer solely spontaneous or personal; rather, they are interwoven with the creation and operation of digital environments, demonstrating how technocratic processes permeate human sensibilities. The need for modified social research techniques that can capture emotions in these technologically mediated contexts is emphasized throughout the book. Scribano shows how qualitative methods can investigate emotional ecologies in a "Society" using digital tools, social networks, and mobile platforms.

The book emphasizes that in a technocratic world, comprehending human emotions necessitates looking at how technological systems shape, regulate, and even quantify emotional life by highlighting the relationship between emotions, technology, and social research. Ahmed (2022) examines the relationship between technology and pedagogy from an emotional perspective, emphasizing how the abrupt switch to online instruction during world crises exposed the technocratic structure of learning environments. In these technologically mediated settings, learning is organized by platforms, algorithms, and virtual infrastructures that influence teachers' and students' emotional experiences as well as how knowledge is delivered. Problems of anonymity and mediated interactions illustrate how technocratic systems can distance learners from traditional human connections, making emotional engagement a site influenced by technical design and platform governance. Ahmed emphasizes that emotions are co-produced with digital systems in a technocratic educational environment and makes the case for viewing emotions as socially constructed and distributed rather than strictly individual. The chapter makes the argument that technology shapes the emotional ecologies of pedagogical spaces rather than just transmitting knowledge, drawing on the affective turn in scholarship. This means that researchers and educators must take into

consideration how technical affordances and digital mediation control, distribute, and organize emotions in online learning environments.

Technocratic Ideology and Creative Autonomy in Zevin's Narrative

Gabrielle Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022) is the subject of a technocritical analysis by Ahmad et al. (2024), which focuses on how technological advancements in gaming alter people's conceptions of love and emotional connection. It makes the case that conventional ideas of love are becoming more malleable and mediated by digital platforms in a technologically advanced society. In addition to influencing emotional fulfillment, intimacy, and personal connections, gaming and other digital interactions also establish new relational frameworks, demonstrating how technology controls even the most private facets of human existence. From a technocratic standpoint, these changes represent a world in which digital infrastructures and technical systems shape emotional norms, changing what it means to establish and maintain meaningful relationships. The article highlights the revolutionary impacts of digital culture on human emotions and social interactions by placing these developments within sociological and psychological frameworks. Emotional experiences are increasingly co-produced with digital systems as technology permeates interpersonal relationships, illustrating the widespread impact of technocratic mechanisms in daily life. In order to examine how technology mediates, controls, and even redefines emotional and social ties in modern society, the study highlights how crucial it is to comprehend these dynamics.

In Sherry Turkle: *Alone Together: Why We Expect More from Technology and Less from Each Other*, Arnd-Caddigan, M. (2015) presents the third installment of a trilogy written by MIT professor and clinical psychologist Sherry Turkle. She uses observations and interviews to investigate how technology impacts human identity and behavior. Her first book, *The Second Self* (1984), examined how self-reflection is triggered by computers. The second, *Life on the Screen* (1995), examined how people's perceptions and construction of their identities are altered by the internet. The idea that technology is altering what it means to be human is continued in this third book, *Alone Together*, and Turkle cautions that this shift could be detrimental. This study looks at how Gabrielle Zevin's book *Tomorrow and Tomorrow and Tomorrow* (2022) portrays the changing ideas of love in a technologically and gaming-driven world. It looks at how relationships and emotions are affected by

modern technology. This study focuses on the increasing flexibility of love. This study focuses on how digital experiences are shaping love and making it more adaptable. It looks at how people connect differently as a result of technology using ideas from sociology and psychology. The purpose of this study is to demonstrate how, in today's tech-driven society, digital culture is altering our understanding of love, relationships, and emotional fulfillment. This study examines how Gabrielle Zevin's novel *Tomorrow, and Tomorrow, and Tomorrow* (2022) depicts the evolving concept of love in a technologically and gaming-influenced world. It investigates the impact of contemporary technology on relationships and emotions. The study focuses on how digital experiences are shaping love and making it more adaptable. Using ideas from psychology and sociology, it examines how people connect differently because of technology. The study aims to show how digital culture is changing the way we understand love, relationships, and emotional satisfaction in today's tech-driven society.

Tivnan (2023) in his *The Official UK Top 50: Tomorrow never dies for Zevin: Tomorrow lasts another day as Gabrielle Zevin's hit nabs five in a row, while deals from Amazon and The Works push sales for backlist titles. Gabrielle Zevin's book Tomorrow and Tomorrow and Tomorrow has retained the top spot on the official UK Top 50 bestseller list for five consecutive weeks, overtaking Colleen Hoover's It Starts with Us. Gabrielle Zevin's novel Tomorrow, and Tomorrow, and Tomorrow (2022) has stayed at number one on the Official UK Top 50 book chart for five weeks in a row, beating Colleen Hoover's It Starts with Us. Though Zevin's book has sold 93,000 copies during this time, it's the lowest five-week total for any book topping the chart since 2000. Only Bridget Jones's Diary had lower numbers in 1998. Still, Zevin's success is notable, especially as her weekly sales grew by 5%. Additionally, the data reveals a general trend in the book industry: while fewer books are being sold, overall profits (value sales) are increasing, which is encouraging for publishers and booksellers.*

Digital Collaboration and Fragmentation of Emotional Bonds

In his analysis of how social media, smartphones, and digital technologies are changing interpersonal relationships, Silva (2025) emphasizes the emergence of a technocratic mediation of social life in which platforms and algorithms govern interactions. Screen-mediated communication is gradually replacing traditional face-to-face interactions, which historically shaped social skills, identity formation,

and emotional bonds. Technology controls attention and intimacy, undermining interpersonal ties in homes, schools, and workplaces. Examples of this include "phubbing," which is the practice of ignoring people who are physically present in favor of digital engagement. The article makes the case that these changes are both socially and technologically imposed, demonstrating the ubiquitous impact of digital infrastructures in controlling interpersonal interactions and behavior. The article also highlights how these dynamics were accelerated by the COVID-19 pandemic, since social contact during isolation became dependent on digital devices. Technology increased connectivity, but it also frequently led to shallow relationships and more mental health issues, such as anxiety and loneliness. From a technocratic standpoint, these platforms serve as mechanisms that regulate and mediate social interactions, influencing communication and emotional engagement standards. In order to comprehend how digital technologies alter the social fabric, Silva advocates for interdisciplinary analysis that combines anthropology, psychology, and data science. This approach highlights the ability of technological systems to rearrange social hierarchy and human connections.

Smets et al. (2019) investigate how migrant experiences in modern society are reshaped by digital platforms, media infrastructures, and algorithmic governance. Technological systems that organize and control communication flows are increasingly mediating the social interactions, information access, and identity formation of migrants. Digital networks, social media, and apps do more than just link people; they also shape migration experiences, affect mobility patterns, and affect how migrants negotiate social, legal, and cultural contexts. This emphasizes the technocratic aspect of migration, in which migrant communities' opportunities and limitations are governed by policy infrastructures and technology. Digital systems are essential to comprehending modern migration because they show how technocratic tools divide power, control communication, and mediate human experiences when migration is framed through the lens of media and technology.

Technocracy, Innovation and Commodification of Emotions

Gunnell (1982) examines the idea of technocracy, which refers to a system in which scientists and engineers, or other technical experts, rule or control society. There are two viewpoints on the idea: some see it as a threat to democracy, while others see it as a utopian vision for improved governance. The essay critically analyzes current theories about technocracy and charts its historical interpretations. It also

shows how American political ideals once attempted to blend democracy and technology. Though supposed to prevent technocracy, the American political system may actually promote it. This calls into question conventional notions of technocracy. He looks at the conceptual and historical evolution of technocracy, which is the belief that people with technical expertise, like scientists, engineers, or administrators, can or ought to run society. According to Gunnell, technocracy is not just an empirical phenomenon; rather, it is shaped by political ideals and conceptual images that affect how societies perceive and handle technical expertise in governance. This article also places technocracy in its historical context, pointing out how it emerged in the United States in reaction to the Great Depression and how it was linked to movements that supported administrative efficiency, scientific management, and technical rationality. Gunnell draws attention to a basic conflict between the technical ideal (*Homo faber*) and democratic political reality (*Homo politics*), demonstrating how even systems intended to prevent technocratic domination—like the American pluralist and constitutionalist model—may unintentionally encourage the very technocratic tendencies they were intended to restrain. Overall, the article shows how technocratic concepts and structures influence social structure, political authority, and the perception of expertise, highlighting both the advantages and disadvantages of technocracy in contemporary societies.

Methodology

Using interpretive textual analytical research methodology, the study challenges Zevin's novel and looks at how technocratic values are portrayed. Close reading of the primary text is used to analyze it, with an emphasis on character interactions, narrative structure, and themes pertaining to power, technology, and emotion. The study employs an analytical methodology to pinpoint recurrent motivations, including emotional detachment, productivity culture, and digital dependence. The interpretation is supported and theoretical context is provided by insights from secondary academic sources on technocratic theory and digital culture. The approach guarantees an interpretive text-centered analysis that emphasizes the novel's critique of technological rationality's hegemony over human emotional experience.

The methodology for this study will be qualitative literary analysis. This study's objective is both analytical and exploratory. Analyzing the dialogue, setting, and character interactions is part of the methodology. Close reading of *Tomorrow, and Tomorrow, and Tomorrow* (2022) will be the main focus, particularly scenes that emphasize character development, emotional conflict, and market pressure. The study examines how Zevin dramatizes the perils of emotional detachment in a technologically rational world using Weber's theory. The design and reception of the characters' video games will be examined because they represent the conflict between technocratic assessment and emotional intent.

Theoretical Framework

Weber's theories of technocracy and rationalization serve as the foundation for the theoretical framework. Weber claims that technocratic systems prioritize control, efficiency, and quantification while substituting calculated procedures for moral and emotional judgment (Weber, 1922). This system is reflected in the gaming industry in the book, where developers are under pressure to satisfy expectations rather than seek genuine expression, and games are evaluated based on their commercial success. In order to examine the conflict between technological systems and emotional value in Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022), this study uses Max Weber's theory of rationalization and technocracy as its primary theoretical framework.

In order to comprehend how efficiency, calculability, predictability, and control over emotional, spiritual, or creative expression are increasingly valued in contemporary capitalist societies, Weber's concept of rationalization is especially pertinent (Weber, 1978). Actions are evaluated in technocratic systems according to how well they produce quantifiable results. This is consistent with how the gaming industry is portrayed in Zevin's book, where sales numbers, player engagement, and critical ratings are used to gauge a game's success rather than its emotional impact or narrative depth. This method is criticized in the book, which demonstrates how it separates artists from their feelings and turns their work into a commodity.

This analysis revolves around Weber's metaphor of the "iron cage of rationality." Modern people become "specialists without spirit, sensualists without heart," as he explains in *The Protestant Ethic and the Spirit of Capitalism* (Weber, 2002, p. 121). This is demonstrated in Zevin's book by Sadie's emotional detachment despite her

professional success and Sam's increasing sense of alienation as their games' commercial success undervalues his emotional and physical suffering. In a system that prioritizes speed and metrics over meaning, their work loses its soul. Weber claims that systems centered on logic, calculation, and control tend to supplant emotional, spiritual, and conventional ways of understanding in contemporary society (Weber, 1922). Success in Zevin's book is determined more by downloads, profits, awards, and numbers than by creative or emotional value. Despite their success in their careers, characters frequently experience emotional emptiness. People around them, for example, treat Sadie's emotional loneliness, Marx's tragic death, and Sam's physical disability and trauma differently because emotions are valued less than performance. They constantly have to contend with an industry that views emotional value as less "productive," despite their efforts to restore emotional depth in their game creations. The characters' experiences are further contextualized by Arlie Hochschild's (1983) theory of emotional labor, which builds on Weber. Hochschild explains how emotional expression in the workplace—particularly in the service sector—becomes a commodity. For example, despite her internal trauma and grief, Sadie is expected to project a calm, professional image. The technocratic gaze of the market devalues her personal grief, which is ingrained in the game's design. In Zevin's novel, this reflects the pressure on the protagonists to design games that collect user attention and generate engagement over depth or artistic value. Emotional storytelling becomes

secondary to algorithmic success. He argues that today's individuals are burdened by the constant demand for performance, leading to exhaustion, burnout, and emotional collapse. Characters like Marx and Sam suffer under these pressures, symbolizing how the system drains emotional resilience in favor of endless productivity. The proposal will also incorporate elements of emotional sociology, especially the work of Arlie Hochschild, to understand how characters like Sadie and Sam perform or suppress emotions in a professional environment. Their emotional labor becomes invisible or undervalued, just like in many technocratic systems.

Data Collection

The data is collected through qualitative approaches. The primary data will be collected from close reading of Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022), which serves as the main literary text for analysis. The second data will be

collected from academic sources such as books, journal articles, thesis and online research papers related to post humanism artificial intelligence and Weber's works. This study will show how video games have evolved into a battlefield for moral principles. It will demonstrate how innovative challenges technocratic structures that reduce emotional depth to performance indicators. The study will demonstrate how efficiency, performance metrics, and market expectations frequently eclipse emotional depth, creativity, and human connection. By using a technocratic lens to analyze contemporary novels, this study will advance literary studies. The novel and digital databases will be used to gather all of the data.

Data Analysis

❖ Technocratic Textual Analysis

In order to methodically analyze Gabrielle Zevin's novel *Tomorrow, and Tomorrow, and Tomorrow* (2022), this study uses textual analysis as its main research methodology. The process of interpreting and comprehending a written text's content, structure, and purpose is known as textual analysis in literary and cultural studies (McKee, 2003). The novel will be examined in this study as a cultural artifact that both reflects and challenges the prevailing ideologies of the digital era. The analysis focuses on finding recurrent themes, symbolic language, and narrative patterns that demonstrate the tension between technocratic ideology and emotional values in ten different thematic areas. In order to construct a thorough argument, the methodology entails closely examining particular passages, dialogue, and character actions and classifying them using the subheadings below.

Intersection of technology and Emotional Values in Narrative

This part of the analysis focuses on how the storyline of the book clearly depicts the conflict between human emotion and digital creation. The analysis will follow how code, game mechanics, and virtual worlds (technology) are used symbolically as mirrors, metaphors, or barriers to the characters' non-digital, personal lives (emotional values). In Zevin's book, technology is more than just a setting; it plays a significant role in the interactions between Marx Watanabe, Sadie Green, and Sam Masur. Close reading will be used in the analysis to identify instances in which the story uses technical language to describe emotional experiences (e.g., viewing friendship as "co-play" or trauma as a "bug") (Taylor & Kitzinger, 2018). Important story points, like the initial, purely emotional motivation for developing the game

Ichigo versus the later, technically challenging process of growing it into a profitable business, will be examined. The objective is to demonstrate that the intersection is not a place of harmony but rather a site of continuous, fruitful conflict where technological efficiency and emotional authenticity are continuously balanced. Based on a post-structuralist viewpoint, this analysis treats the virtual worlds as ideological spaces where the protagonists try to escape or reconstruct their imperfect emotional realities (Baudrillard, 1994).

Emotional Work in Tech Spaces

This section explores the idea of emotional work, which is defined as the effort needed to control emotions and how they are expressed in accordance with professional or organizational norms (Hochschild, 1983). In order to conform to the perceived professional standards of the technocratic workplace, the analysis will identify and classify instances in which characters repress, fake, or strategically use emotion in the tech spaces of the novel, the game development studios, the company meetings, and the public-facing aspects of their careers. According to Sadie Green, this frequently shows up as hiding vulnerability behind technical assurance and putting on a tough exterior in order to thrive in a setting where men predominate (LSE, 2015). According to Marx, his main role is that of the organizational and relational caregiver—the person who handles the unseen emotional labor of resolving Sam and Sadie's disputes and maintaining the company's internal morale. In order to show how technocratic culture devalues the subjective and relational aspects of creative collaboration, this analysis will compare the highly visible, highly compensated technical work of coding with the unpaid, unacknowledged emotional work of maintaining human relationships (Sennett, 2006). The results will show how the very industry that the protagonists helped establish routinely undervalues their emotional health.

The Masculinization of Technical Expertise

The novel's portrayal of gendered presumptions about technical proficiency and technocratic authority will be examined in this section. The approach entails examining the dialogue, setting, and character interactions that support the notion that technical proficiency is fundamentally a male domain (Nakamura, 2009). The analysis will concentrate on Sadie Green's career path, particularly the ways in which her programming prowess is disregarded, questioned, or attributed to male

partners; the lack of mentorship she receives; and the implicit animosity she encounters in public forums or investor meetings. In the fictional game studios and industry gatherings, the analysis will search for examples of "bro-culture," a prevalent expression of techno-patriarchy. The study will use feminist textual analysis to show how the novel challenges the techno-patriarchal culture that aims to keep women out of the highest positions of creative and economic power by using masculine definitions of "expertise," which is the foundation of technocraticism (Rinehart, 2019). In order to identify the structural obstacles that compel Sadie to take on a technocratic persona in order to survive, the analysis will be crucial.

Creativity vs Efficiency

The conflict between technical efficiency (the technocratic drive to optimize, streamline, and monetize) and creative passion (the drive to innovate and express emotion) is examined in this section. The development stages of the fictional games (e.g., Ichigo vs. the later, more commercialized titles) will be the subject of the textual analysis. In order to track the deterioration of the original artistic vision under the pressure of market demands and optimized technical delivery, passages describing design meetings, budget discussions, and crunch periods will be examined (Lazarro, 2004). As a result of the technocratic mindset, which prioritizes technical or financial expediency over subjective aesthetic value, the study will classify instances of "feature creep" or narrative compromise.

The Industry's Techno-Patriarchal Culture

This section offers a comprehensive look at the industry culture, building on the earlier sections. The power dynamics within the made-up company Unfair Games will be the subject of analysis, which will look at the decision-making procedures, hierarchies, and language used by those in positions of authority. This section aims to demonstrate that the organization is a microcosm of a broader techno-patriarchal society in which the authority of technical experts—mostly men—is unquestioned, frequently resulting in ethical blind spots and the devaluation of different viewpoints (Crouch, 2019). The analysis will pinpoint symbolic items and environments that represent this cultural bias, such as the sterile office space and the kinds of games deemed "high art."

Virtual Worlds as Spaces of Feminist Resistance

The formal aspects of game design as acts of resistance are the main topic of this methodology section. The rules and stories of Sadie Green's created games—such as her solo project *Both Sides*—will be interpreted by the analysis as overt or covert feminist statements. By emphasizing themes of vulnerability, ambiguous morality, and subjective experience, the study will determine how these virtual spaces subvert conventional gaming tropes, which are frequently developed by male technocrats. These games' formal features are interpreted as a design counter-narrative to the prevailing technocratic aesthetic (Nakamura, 2009).

The Body vs The Machine

The disembodied nature of code and virtual life is contrasted with the characters' physical reality in this analysis. Sam Masur's physical disability and the trauma it causes will be examined in the study, which will compare his need to escape into the virtual world with the agonizing constraints of his physical body. Textual analysis will search for recurrent metaphors and images associated with the machine, pain, and physicality (Turkle, 2011). Here, the reality of an imperfect, aging, and vulnerable human body clashes with the technocratic promise of an ideal, optimized, and immortal digital self.

Consequences of Technocratic Failure

The breakdown of Sam and Sadie's relationship, Marx's fate, and the failure of particular games are just a few of the major narrative catastrophes in the book that are identified in this section and directly linked to an ideological technocratic failure. According to the analysis, these incidents are not random personal tragedies but rather the unavoidable outcomes of putting technical achievement and emotional repression ahead of empathy and communication. Tracing cause and effect is the methodology used here, which involves separating the technical/business decision and illustrating its cascading, human consequences.

Emotional suppression as a Technocratic Ideal

Character psychology is the main topic of this section. The internal monologues and dialogue that expose the characters' self-imposed emotional censorship will be

examined through textual analysis. According to the study, because emotion is viewed as ineffective, illogical, and disruptive to the objective, logical process of coding and business, emotional suppression is internalized as a professional virtue, a technocratic ideal (Hochschild, 1983). Anger or vulnerability expressions will be categorized by the analysis.

Tech-Driven Spaces and Their Emotional Deserts

Analysis of setting is used in the last section to look at the real and virtual environments that the protagonists have created. The analysis will compare their real- world tech offices and apartments, which are frequently sterile, lonely, and emotionally sparse, with the lively, emotionally rich virtual worlds they create. This section illustrates how their commitment to technocratic ideals turns their physical reality into an "emotional desert" by using the environments (the "tech-driven spaces") as a symbolic representation of the emotional cost of their careers (Tsing, 2015).

Conclusion

This study firmly establishes Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022) as a crucial critique of the ubiquitous ideology of technocraticism and its inevitable conflict with emotional values in the digital age through a thorough textual analysis. The methodical removal of narrative patterns, character psychologies, and the ideological framing of the video game industry supports the study's main thesis, which holds that the characters' quest for technical mastery undermines their ability to form genuine human connections.

Zevin's story serves as a warning about the dangers of technological solutionism, according to the research methodology, which was structured around ten major thematic intersections (Morozov, 2013). The analysis showed that there is always conflict at the nexus of technology and emotional values, where the quantifiable logic of code tries to repress or avoid the unquantifiable messiness of love, grief, and betrayal. Additionally, the novel's criticism of the industry for routinely undervaluing the essential but unpaid emotional labor carried out mostly by characters like Marx Watanabe was confirmed by emotional work in tech spaces. This illustrates how technocratic culture prioritizes the visible output of code over the invisible effort of human maintenance (Hochschild, 1983).

Sadie Green's career path serves as an example of how technocratic authority is frequently gendered, requiring her to repress her vulnerability and take on a stiff, aloof persona in order to be acknowledged. This supports the claim that patriarchal structures that define "expertise" in exclusive terms are frequently entwined with technocratic ideology (Rinehart, 2019; Crouch, 2019). The breakdown of Sam and Sadie's partnership and other narrative catastrophes are not coincidental; rather, they are the direct result of selecting scalable, profitable, and efficient technical solutions over challenging, ineffective, and emotionally honest communication, according to the analysis of creativity vs. efficiency and the effects of technocratic failure.

In the end, the book suggests that their unresolved, repressed emotions are the biggest "bugs" in their joint project rather than the code, proving that emotional suppression is a technocratic ideal that has been internalized as a virtue. This study demonstrates that its enduring power comes from lamenting the unavoidable human losses incurred in the name of efficiency, control, and code rather than from celebrating the triumph of technical genius. The book's final message is a universal appeal: creating a compassionate self is far more difficult and important than creating the ideal virtual world.

The dominance of technocratic values in a technologically advanced society is examined in Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022). By utilizing Weber's theories of technocracy and rationalization. The book shows the price of repressing emotional values in favor of quantifiable results through the emotional journeys of characters like Sadie and Sam. In the end, Zevin's story offers a potent critique of the necessity of reorienting moral and emotional factors in systems that are becoming more and more controlled by data and technology. By demonstrating how Zevin turns game rules into insightful observations about human frailty, this study would close the gap between literary criticism and game theory.

Recommendations

In order to expand the critical conversation about emotional values and technocraticism in modern literature and digital culture, a number of research directions are suggested. First, a comparison with international tech fiction ought to be done. Zevin's *Tomorrow, and Tomorrow, and Tomorrow* (2022) would be compared in this study to comparable novels from various international contexts,

such as works from Europe or East Asia that examine the digital workplace. The main objective would be to determine whether the novel's criticism of technocratic failure—that is, the emphasis on technical efficiency over genuine human connection—is a universal narrative response to globalized digital capitalism or if it represents cultural dynamics unique to the American tech environment. The understanding of how the masculinization of technical expertise appears differently around the world would be deepened by this cross-cultural approach.

Second, it is strongly advised to conduct reception studies in tech-professional communities. Video game developers and other tech professionals should be directly questioned about their reading of Zevin's book as part of a qualitative research project that may use semi-structured interviews or comprehensive surveys. The goal of the study is to determine whether practitioners can identify patterns of emotional suppression and the high cost of emotional work in their own studios, as well as whether the novel's depictions are realistic. Such studies would offer crucial empirical evidence to support or refute the scholarly conclusions derived from the textual analysis regarding the emotional deserts of Tech-Driven Spaces.

Lastly, a thorough examination of the novel's narrative complexity requires a specialized formal game analysis of fictional worlds. The mechanics and stories of the fictional games (such as Ichigo and Unfair Games) would be examined using well-established theories from game studies. The goal would be to examine the games as design counter-narratives as well as plot devices. For instance, concentrating on the unclear, non-linear objectives of Sadie's Both Sides would look at how the virtual world itself transforms into a feminist resistance space, opposing the prevalent, measurable standards of technical achievement that technocratic ideology favors.

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