

NARRATING TRAUMA AND MEMORIES IN THE POSTHUMAN WORLD OF SCI-FI FILMS

Pratibha Tikaramji Somkuwar & Saroj Kumar*

Abstract: Trauma limits a person's subjectivity, whereas Posthumanism, contrary to traumatic narratives, believes in expanding the boundaries set for the human body and mind. Sci-fi films are the fertile ground on which we can locate trauma survivors and study them for the emotional crisis they are going through. This paper aims to research and assess characters' traumatic experiences in the posthuman world of sci-fi films based on the apocalypse and post-apocalypse events. We will discuss here the types of traumas, theories related to traumatic experiences, and how such experiences impact the survivor's strategies in the posthuman world.

Introduction

Trauma Studies started in the 1990s along with psychoanalytic studies, and it became one of the seminal areas of investigation. Caruth stated in the introduction of her book *Trauma: Explorations in Memory* (1995) that after the Vietnam War, the field of psychiatry, psychoanalysis, and sociology took a renewed interest in the problem of trauma (Caruth, 1995, 3). She further adds that Post Traumatic Stress Disorder (PTSD) gets official acknowledgment from the American Psychiatric Association. Hence, earlier names that are related to PTSD, like shell shock, combat stress, delayed stress syndrome, traumatic neurosis, etc., found an umbrella term. Caruth defines PTSD as "...a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (an avoidance of) stimuli recalling the event" (Caruth, 1995, 4). This definition given by Caruth sounds simple but its explanation which follows after it employs the core of the classical trauma studies. According to her, "the event is not assimilated or experienced fully at the time, but only belated, in its repeated possession of the one who experiences it. To be traumatised is precisely to be possessed by an image or event" (Caruth, 1995, 4-5). Caruth tries to elaborate here that the trauma is not a single event but the repetition of that event in the memory—the memories related to any trauma lead to the shattering of identities. Critics like Baelo-Allué criticize the classical Caruth-based model of trauma for being "Western-biased, event-based, and for its narrowness, and insistence on the un-representability of trauma" (Baelo-Allué, 2022, 1126). Baelo-Allué further points out that to understand the change from Western biases of trauma studies to a larger frame of postcolonial studies, one must look at the globalized outcome of traumatic encounters.

The book *Future of Trauma Theory: Contemporary Literary and Cultural Criticism* (2014) discusses the various shifts in trauma theory while discussing the non-western accounts of trauma, memory, and suffering. In the book, Stef Craps, in the essay *Beyond Eurocentrism: Trauma Theory in the Global Age*, emphasizes that trauma theory must be globalized and must come out of the isolation of trauma studies. This essay changed the center of trauma theory from a classical Caruth-based model to post-colonial and globalized traumatic encounters in trauma theory. In the same book, Roger Luckhurst discussed the

* PRATIBHA TIKARAMJI SOMKUWAR, Research Scholar, Department of English and Foreign Languages, Central University of South Bihar, Gaya, Bihar, Email: pratibhasomkuwar82@gmail.com; Dr. SAROJ KUMAR, Assistant Professor, Department of English and Foreign Languages, Central University of South Bihar, Gaya, Bihar, Email: sarojkumar@cusb.ac.in.

future shocks through science fiction. His essay *Future Shocks: Science Fiction and the Trauma Paradigm* points out the transformed notion of trauma in the imaginable future. On the contrary, critical posthumanism is more suitable for this research as classical trauma theory is bound to certain limits. Deniz Gündoğan İbrişim, in her essay, talks about trauma theory and its collaboration with critical posthumanism. According to her, the essential challenge of posthumanism is “the concept of the human as a privileged, dominant and fixed figure, supposedly an independent entity that is isolated from its socio-ecological surroundings” (Gündoğan, 2020, 230). She further discusses Braidotti’s idea, which challenges the Cartesian Dualism, where the connection between non-human others and human beings questions the supremacy of white, male, Vitruvian man. She cites the concept of Katherine Hayles from the book, which considers the posthuman subject as an “amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction” (Hyles, 1919, 3). Deniz used this concept to question the divide between subjectivity/objectivity, mind/matter, nature/culture, and human/non-human. She considers the divide too complicated to define the unique qualities of humans. Hence, it is essential to propose new ideas and perspectives in trauma studies to study the new “human as an amalgam.”

Baelo-Allué says that trauma studies and posthumanism have “a preoccupation with subjectivity, agency, embodiment, and the relationship with “the other”: trauma sees subjectivity as shattered and fragmented, whereas posthumanism explores and expands its boundaries” (Baelo-Allué, 2022, 1120). She further adds that trauma studies emerge with new dynamics (incorporating new subjectivities and becoming more political), whereas posthumanism has integrated the vocabulary of suffering. The vocabulary of suffering here stands for the shattered identities resulting from the posthuman paradigm shift and posthuman turn. When posthumanism merges with other study areas, it gives way to a “posthuman space of vulnerability” (Baelo-Allué, 2022, 1120). This space of vulnerability can be best explored in science fiction novels and films. Furthermore, post-apocalyptic sci-fi films are one of those spaces where one can study the shattered identities in a vulnerable space.

I. Theoretical Framework

While considering the posthuman world of sci-fi films to assess traumatic experiences, it is desirable to understand that human subjectivity is rational, co-evolving, and interdependent. When we apply theories related to trauma to such subjectivities, they react differently to the situational changes. In the words of Baelo-Allué, “The process of working through psychic trauma expands when the subject becomes porous and processual, and subjectivity turns into something dynamic that blurs boundaries (Baelo-Allué, 2022, 1126). To study such blurring boundaries, this study discusses four sci-fi films based on the themes of apocalypticism and post-apocalypticism. Names of the selected films are *AI (Artificial Intelligence)* (2001) by Steven Spielberg, *Automata* (2014) by Gabe Ibanez, and *I am Mother* (2019) by Grant Sputore and *Finch* (2021) by Miguel Sapochnik. The films selected here are about AI and Robotics and discuss in one way or another the human fear of AI takeover or the fear of Singularity (where technological growth becomes uncontrollable). All the films selected here are related to the traumatic experiences of human and posthuman subjects. These films consider posthuman openness as a necessary background for moving ahead, which is impossible for every character in the movie. Denial of trauma is also one of the causes of trauma in the films that we discuss in the individual traumatic experiences.

The introduction of this paper has already analyzed the relationship between the theories of trauma and critical posthumanism. The analysis of the selected films will be done in two parts. In the first part, we discuss posthuman ruins and remains and how these cause traumas in the survivor’s life with the help of Susan Sontag’s views on disaster and sci-fi films. In the second part, we discuss the types of traumas and how the trauma affects the individual and collective experiences in survivors’ lives. For convenience, we follow Smelser’s discussion

on types of traumas. He has divided trauma into two main categories. The first is psychological trauma, which follows Freud's concept of psychoanalysis, and the second is cultural trauma. This concept of cultural trauma acts as a broader concept for collective and historical traumas. After understanding trauma and its relationship with posthumanism, we will move ahead to discuss how unpleasant memories and hidden truths become the cause of trauma in the posthuman world of sci-fi films.

II. Posthuman Ruins, Remains and Trauma

Many mythological and religious scriptures predict the imagination of the end of the world. All these books emphasize that the end of the world will restore balance. For this study, we will avoid digging deep into those beliefs as this study is related to sci-fi films' apocalyptic and postapocalyptic scenarios that affect the human psyche and how survivors cope with the situations put forward by the shattered world. The beauty of apocalyptic and postapocalyptic fiction and film is that the writers and directors can think without any bounds. Their out-of-the-frame thinking makes their work more imaginary, futuristic, and entertaining. They choose to give various endings to the work they create, which also applies to the survivors and their traumatic lives. Sci-fi films are also created to spread awareness and exploit people's fear and anxiety towards future uncertainties. In her essay *Imagination of Disaster*, Susan Sontag talks about how science fiction films are made considering disaster and its effect on audiences. Sontag states, "Science fiction films are not about science. They are about disaster, which is one of the oldest subjects of art. In science fiction films disaster is rarely viewed intensively; it is always extensive. It is a matter of quantity and ingenuity" (Sontag 2007, 41). She adds that such films concern the "aesthetic of destruction." This anxiety about destruction has a long history, and sci-fi films explore the future of the widely destroyed postapocalyptic world. Such a world has ruins, which affects the survivor's identity and traumatic memories related to earlier phases of life. In this part of the paper, we will discuss the remains of the pre-apocalyptic world and its impact on the survivor's psyche.

The pre-apocalyptic world and memories related to events shown in sci-fi films often cause trauma in the survivors. The crumbling state of the earth, ecological imbalance, and lost hope create a void in the minds of the survivors, which acts as a trauma when revisited. Survivors struggle to balance life in a post-apocalyptic world. Restoring the balance of life and the ecosystem is often the central theme of such films. The main difference between apocalyptic and postapocalyptic films is that apocalyptic films stress the trauma of not doing anything to save humanity in its earliest stages. Postapocalyptic trauma is often related to the event that has already happened, memories of the pleasant past, and the responsibility of the survivor to restore the balance. As the film's characters go through trauma caused by catastrophic events, they try to relate to their past through their memories. The selected films for the study here are based on the theme of environmental collapse, ruins, and remains of the glorious past. These ruins and remains become part of the narrative process in the films, and characters love to visit them for various reasons.

Scraps, debris, ruins, wrecks, etc., symbolize that the world has gone through a major crisis, and such residues play a decisive part in shaping the background of the trauma in the survivor's life. In the film *AI Artificial Intelligence*, the characters visit the past to learn and see the world of pre-apocalyptic time. Still, the robot boy David intends to visit his mother for her affection and care. In the film *Automata*, the protagonist, Jacq, wants to see the seashore to feel the joy of touching feet to the sand, playing in the open, and enjoying life in the fresh air. In the film *Finch*, Finch is depressed and, on a mission, to fulfil the duty he once was unable to complete, which is saving humans from other humans. *I Am Mother* is about the past, which has stored memories in video tapes and programs, and the daughter's character revisits to learn from it. All these films talk about surviving the trauma of the apocalyptic event and finding ways through the post-apocalyptic phase, where remains of the past play a significant part.

In a way, the remains from the past show the relationship between the traumatic behavior of the survivors and the connections they try to create with a past life. Here, we can cite the example of Finch, who saves the tin can with expired food to eat when it is time to enjoy the day in the lap of nature finally. His act of escaping from the sandstorm and heading towards the West in search of safety, peace, and food leads him to journey through the ruins of the past. This journey is a traumatic revisit to the glorious preapocalyptic world where humanity ignored the hints of impending ecological crisis. This travel also brings a day when he can eat peacefully in the open air. While eating the food from the can in the open air, he says to Jeff, "This is excellent Jeff. This is the best meal I have had in a long, long time" (Finch, 01:28:13). This scene from the film relates us emotionally with Finch, as we noticed how he tries to save that tin can even when he was starving with hunger. This small act of eating tells a lot about the traumatic phase he might be going through. At the same time, it is worth noticing that he shares feelings about food with a robot. This creates a human-machine posthuman bonding. Finch limits his sense of being in the world with the safety of his dog, Goodyear. This dog was also a souvenir from the past related to the unpleasant memory. Here, Finch develops a sense of care for non-human animals and machines in the postapocalyptic world. Trauma and memories related to trauma made him a posthuman subject who is concerned for non-human others. Similarly, in the film *Automata*, Jacq constantly revisits the memory of the ocean and playing in the sand on the beach. The sand here plays an essential part, as Jacq can relate to his childhood through it.

It is pure joy in contrast to the sand fill, which is radioactive. When robots try to save Jacq and drag him towards the radioactivated sand fill, he longs for the opposite. We can see that the posthuman world of AI-powered robots hampers his aim, which was the cause of trauma for Jacq for a proportionally long time in the film. These robots also play their part as a reminder for the apocalypse survivors that the human race has gone through apocalyptic events, and robots who were made to restore the balance failed miserably. The inactive robot bodies and the debris of environmental disasters create an effect where trauma flourishes, causing more harm. In *I Am Mother*, the daughter is constantly watching videos from the past era. She witnessed the entry of a rodent rat into the research facility, which she wanted to keep as a pet. But, her mother refuses to keep it as it might have been carrying the infection from the outside radioactive world. The daughter found in that rat the only chance to have contact with animals of past eras. The remains of the past play an essential part in shaping the daughter's personality in the film. In fact, through these memories, only she is learning about humanity's glorious past. In *AI Artificial Intelligence*, the lock of hair from David's mother plays the part of past remains used by future robots. With that help, David can revisit the memory of his mother and spend the desired time with her, which was his only dream. Journeying through the ruins and remains and memories related to it causes trauma in the survivor's life. This trauma lies hidden and resurfaces while recalling the memories of the past.

All the characters discussed here have a relationship with the past. This connection between past and present helps to develop the traumatic narrative of the films in the posthuman world. Ruins, scraps, and remains also bridge the gap between the psychological trauma characters go through and the empathic approach the audience needs to develop. In the post-apocalyptic phase of the world, "empathetic unsettlement" (Baelo-Allué, 2022, 1129) is focussed, which is one of the characteristics of the posthuman world. In contrast to the characteristic of the classical trauma theory, which focuses on limiting the boundaries of total empathy to reconstruct the sense of self, critical posthumanism crosses the boundaries. It makes the survivors more porous to live with the nonhuman others.

III. Types of traumas and its Impact

In his essay *Psychological and Cultural Trauma*, Smelser discusses the types of traumas. He started with psychological trauma, where he discusses the developmental stages given by

Sigmund Freud. After discussing the Freudian practice of trauma, Smelser concludes that in “Freud’s preliminary formulations, the idea of trauma is not to be conceived so much as a discrete casual event as a part of a process-in-system” (Smelser, 2004). He further adds that trauma for Freud “entails some conception of the system” (Smelser, 2004, 35), and the way Freud put one finding after another was nothing but the ‘ongoing accumulation’ of clinical findings. These findings are the “idea of drives” (Smelser, 2004, 35) located in psychological structures that are affected by the diversity of external and internal causes, ... “all playing out in the context of a continuing struggle between an instinctive apparatus versus a defensive apparatus” (Smelser, 2004, 35). Smelser further explains the cultural traumas and which societies are supposed to be included in this category. Cultural trauma happens more significantly and “refers to an invasive and overwhelming event that is believed to undermine or overwhelm one or several essential ingredients of a culture or the culture as a whole” (Smelser, 2004, 38). Smelser further gives the example of protestant reformation, which caused cultural trauma. He also includes examples like society emerging from war, suffering from diminished economic resources and rampant internal conflict. These traumas are historically made and are not born. Such traumas remain in memories, and sufferers choose collective denial or collective forgetting as a necessary solution. Whereas the collective traumas form the identity of the groups, which narrows down the category of cultural trauma. In the context of sci-fi films and post-apocalyptic scenarios, the traumas are imaginary and yet real. Such traumas shape the characters' identity and design the film's plot.

Tanja Galley in her doctoral thesis divided trauma into two categories. According to her:

Apocalyptic and post-apocalyptic fiction often addresses and depicts two specific kinds of trauma. On a superordinate level, the first kind can be termed collective (socio-cultural) trauma, for the end of the world affects not just the existence of humanity, but also threatens social structures within the collective of humankind. The second type of trauma that can be identified in post-apocalyptic fiction works on a much deeper level and concerns psychological processes within individuals who have survived the apocalypse. (Galley, 2008, 40)

Considering the types of traumas given by Tanja Galley, we can see that the apocalypse and post-apocalypse films can also be seen under the same categories. Science fiction and science fiction films are based on the same ground when portraying the fictional world. The impact they have on the reader and viewer, respectively, will be the same. Here, we will see the types of traumas in the context of the four sci-fi films we have selected for the study.

IV. Individual Psychological Trauma

The stories of the existential crisis of the survivors on a personal level in a postapocalyptic world are counted in individual psychological trauma. Such stories are often related to pre-apocalyptic memories and the time of the apocalypse through which individuals survived. The apocalyptic event causes damage on various levels, and people who survive have multiple means to express it. According to Smelser, “The notable feature of psychological trauma is its embeddedness or indelibility in the structure of personality. Once lodged, it will not go away” (Smelser, 2004, 41). We can observe in selected films that the wounds caused by traumatic events remain intact in the memories of survivors until they find suitable words to express them. While reading sci-fi fiction, the words play their part in reflecting the mindfulness of the survivor, and while watching it in sci-fi films, we calculate the intensity of wounds through the characters' response to the emerging situations. Like collective trauma, here, the memories play an essential part in shaping the postapocalyptic identity of the survivors. In this section of the paper, our concern relies on the identity of the characters and their reflections through situational behaviors.

In the film *Finch*, the memories decide the survivor's response to the situation. Finch feels guilty about not saving the mother and daughter from the supermarket. This guilt haunts him more than the apocalyptic event. The feeling of guilt made him adopt the dog, Goodyear. Finch takes care of this dog as if it is his own. He even makes a robot to care for the Goodyear after his imminent death. The psychological response of Finch to one major mistake in his life changes his attitude towards others. He is more empathetic now and mourns for the loss of his robot at the hands of Jeff. Apocalyptic events brought him closer to the human-others (making him posthuman, who survived the apocalypse) and distance from humans. In the film, we can see that individual psychological trauma makes him more responsible and lets him accept his more considerable guilt of ignoring the signs of natural crisis (given to humanity about the impending apocalypse). Finch learns from his mistakes, and he tries very hard to pass them on to Jeff. This film is the outcome of individual guilt, a hidden wound that takes the shape of Jeff, with whom Finch shares his traumatic experience in the end.

Automata is about Jacq and his trauma. Jacq's story is based on childhood memories where the natural beauty of the ocean attracts him. He is fed up with city life and does not want his daughter to survive in the same circumstances. The trauma of environmental degradation is visible everywhere in the film. The robots were made to save the environment but failed and acted like manual laborers. As depicted in the film, this laboring is also traumatic for robots, especially for the first model created without protocols. This first robot tried to free the other robots from slavery and made the dog-animal-like robot. In the words of Roger Luckhurst, "the idea of trauma as a programming glitch" (Luckhurst, 2014, 64). can be witnessed in the robots from the film here. The psychological trauma we expect in humans can also be observed in robots. Jacq is the first human who came directly in contact with such trauma. He is one who also suppresses his desire to leave the city and suffers from personal trauma for the sake of his wife and her safety.

I Am Mother is about childhood trauma and recollection of memories. The film has three characters, and the story revolves around these three characters. The daughter is going through trauma as she does not have any human companion. Her decision to leave the research facility is partially inspired by the desire to be with the girls and boys her age. The daughter felt deceived when she learned that the stranger had lied to her and no one was out there. The cause of trauma here is loneliness. The stranger woman wants someone to live with, and the daughter, too, wishes the same.

In *AI Artificial Intelligence*, the trauma on an individual level is related to the robotic desire for human affection and attention. The main protagonist is a robot boy, David, who is created to fulfil the affectionate needs of parents who do not have kids. David's trauma is the central theme of this film. As viewers, we witness David's struggle for his mother's love, which makes him travel to the end of the world in search of a blue fairy. The robotic mind of David does not understand human behavior, and the whole film revolves around this psychological trauma.

After discussing these films on an individual psychological level, it is essential to point out once again what Smelser said about notable features of psychological trauma. According to him, it's embeddedness or indelibility in the personality structure, and once lodged, it will not go away. Characters here deny the trauma and ignore the facts that cause the trauma. All the characters we discussed here show the same signs of embeddedness. We can see that individual trauma plays a vital role in shaping the storyline of the films. The survivors are sufferers, but at the same time, they are victims of their unfulfilled desires. These unfulfilled desires lead them to complete specific ambitions here in the films. In psychoanalysis, the question of ruins and remains appears at both the individual and the collective levels.

V. Collective Trauma

In the post-apocalyptic phase of the world, survival's social construct defines the society. In this phase of the planet, trauma is about the suffering of the whole population and community,

and it is also about the survivors and their collective memories. In the words of Rigney, “For memory to be “collective” it must involve not only recollections that are held in common but reflections that are also self-reflexively shared as part of common knowledge about the past” (Rigney, 2016, 65). Disturbing dramatic changes (that happened in the past) in the surroundings led to collective trauma in the survivors. It is about collective psychology change, a sense developed in the survivors after the disaster. Such traumas are sociocultural and somehow affect the memories of the survivors. According to Lisa Garrigues (as discussed in Tanja Galley's doctoral thesis), collective trauma happens to large groups of people. It can be transmitted from generation to generation (hence called historical trauma). She further asserts that war, genocide, slavery, terrorism, and natural disasters can cause collective trauma. Critics further added this concept that collective trauma also affects those who are socially connected with the people or groups who have gone through apocalypse events. Sci-fi films based on apocalypse and post-apocalypse events often portray a world where the sense of community is lost, which also causes trouble when it comes to re-establishing new colonies. Collective trauma is further differentiated into social and cultural traumas by Smelser. According to him, social traumas affect the social structure. He says, “The important defining characteristic of social traumas is that the affected arenas are society’s social structures” (Smelser, 2004, 37). For him, “cultural traumas are, for the most part, historically made, not born” (Ibid., 37). Collective trauma comprises all the groups of psychological reactions of the survivor. It acts like an umbrella term, and we can relate it to the sci-fi films selected for study here.

The film *Automata* is set in the year 2044 when the newly established colonies, after the apocalyptic event, live in the ghettos or safe cities. Jacq, the film's protagonist, leads us to witness the pathetic state of the survivors. The slums, pollution, lost transportation capacities, longing for fresh air, longing for greenery, seashores, and failed communication systems due to earth's gravitational imbalance all point our attention towards the collective consciousness of the society which is going through the phase of post-apocalyptic earth. At the film's beginning, we learn about the solar flares that imbalanced the earth's gravitational field and the devastation of cities. The twenty-one million survivors have to restore the earth's balance. As the people were not enough to manage the tasks, they created the bots (robots). Here, the robots are tasked with restoring the earth's balance, but they also fail, leading them to their manual labor job. Creating robots for help also directs us to see the hidden trauma of losing humans and ecology, which was the strong source of protection for the human race.

In the film *I AM Mother*, we have to delve into the memory of the outsider woman and the daughter to observe the traces of the collective trauma. The daughter is eager for a new sibling and goes out and sees the outside world. She watches the previously habitant earth through TV programs and videos. She learns from these videos, and though she knows she may not have other humans to interact with, she finds solace in her robotic mother. The longing for human companionship is common in both the characters and is counted as the collective trauma of the survivors.

The film *AI Artificial Intelligence* shows humanity's quest for love, companionship, and perfection. They rely on machines for love and create more robots to satisfy their needs. The feeling of collective trauma is visible in the film where David is about to be smashed. The people who believe in humanity prefer David, who is more human-like than other robots. The psychological response of the onlookers in that show makes us peep into the people's feelings. The ecological crisis leads to food shortages, so married couples cannot have more than one kid. The trauma of having a single kid takes the form of socio-cultural trauma in the film.

The film *Finch* is the best example of how collective consciousness can be witnessed through the robot's and Finch's dialogue. Every act of Finch reflects his trauma and defines his behavior. The suffering of the survivors redefines the culture here. We can see in the film that people are no longer following the rules set for humanity. In the memory of Finch, killing an innocent girl and her mother for the sake of food was just a regular act for looters. In this

postapocalyptic world, ethical standards have changed, and we can see that cannibalism is common practice here.

All the films are set in a postapocalyptic new world scenario that does not adhere to the former culture and ethical practice. Apocalyptic events have shaped society and its culture so that humanity's new-found principles are not in tune with the earlier phase of the world. One can observe here that the trauma in its manifestation decides the survivors' future in these sci-fi films. As Eaglestone states, "Trauma theory asks questions about the 'structure of experience.'" (Eaglestone, 2014, 17). These experiences shape the identity of the survivors with the non-human others. In his regard, Smelser talks about the collective trauma concerning the attack on Hiroshima and Nagasaki, where he says that "in case of collective trauma, there is often an interest in representing the trauma as indelible (a national shame, a permanent scar, etc.), and if this representation is successfully established, the memory does in fact take on the characteristics of indelibility and unshakeability" (Smelser, 2004, 42). He further adds that the collective trauma also leads to collective denial and collective forgetting. In the films, we can observe that the characters live in a state where they deny the existence of nature and nature-related trauma and live in denial by making artificial rain (*Automata*), more robots (AI Artificial Intelligence), repopulating (*I AM Mother*) and traveling for better weather (*Finch*), etc. Survivors in the films develop a tendency to deny the apocalyptic event and the impacts left on their lives. Following the traits of collective trauma, these characters create the tendency to forget collectively in the post-apocalyptic world.

Conclusion

When we see trauma through the posthuman lens in sci-fi films, we witness the changes in the subjects who are relational, co-evolving, and interdependent. We can further add that critical posthumanism dwells into the psychological state of vulnerable human-nonhuman individuals and brings up new dimensions in subjectivities. Apocalyptic and post-apocalyptic films have an immense capacity to handle the traumatic narrative as they are related to feelings of loss, pain, memories, and deaths. Furthermore, the traumatic experiences of humans and non-humans from the films selected define the stage where the boundaries are blurred, and the foundation of the posthuman world holds ground. After analyzing the postapocalyptic films, we can see that the memories of the past trauma shape and reshape the survivors' identities. They deal with the trauma on individual and collective levels while coping with the unbearable situations. These survivors of the apocalyptic world become more porous in the postapocalyptic world and develop the capacity to survive with humans and nonhumans, others like robots, animals, and transhumans.

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