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Master Dissertation

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Trauma and Posthuman Identity Construction in

Contemporary British Dystopian Science Fiction:

The Case of Kazuo Ishiguro's *Klara and the Sun*

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Dedication

To the eternal pillars of my life, my unwavering first and last love, my beloved parents!

To my precious siblings

To my beloved nephew Ibrahim

To my closest friends, Amira , Bouthaina, Imane , Ghania and Amel

And to myself

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In the name of Allah, the Most Gracious and the Most Merciful,

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Declaration

I, undersigned, do hereby declare that this dissertation has been carried out by me as a partialfulfilment for the Master's degree in English literature and civilization under the guidance and supervision of Mr. Boulegroune Adel, Faculty of Letters and Languages, English Language and Literature Department, Mohamed Khider University of Biskra, Algeria.

I further declare that the interpretations put forth in this thesis are based on my own readings,understanding and examination of the original texts. The reported findings that I have made use of are duly acknowledged at the respective place. Also, I declare that this work is not published anywhere in any form.

Signature

Biskri Hayat

19/06/2024

Abstract

With a focus on Kazuo Ishiguro's book *Klara and the Sun*, this study examines how trauma, posthumanism, and identity interact in modern dystopian science fiction. It provides a theoretical framework by examining the history of science fiction as a literary genre as well as the emergence of the dystopian subgenre and cyberpunk. The study elucidates the complex relationship between science fiction and posthumanism, highlighting critical concepts such as cybernetics, cyborg theory, embodiment, and posthuman subjectivity and identity. Additionally, it integrates contemporary trauma theory and posthumanist trauma theory, offering a nuanced understanding of how these theories intersect. By means of a thorough examination of *Klara and the Sun,* the study explores the ways in which trauma narratives influence posthuman identity, exposing the elusive lines that separate humans from non-human entities. It examines the representation of human and non-human identities examining the hybrid nature of Klara and the impact of trauma on both.

 Key words : Cybernetics ,Cyberpunk, Cyborg, Dystopia ,Kazuo Ishiguro, *Klara and the Sun*, osthumanism , Posthuman identity , Posthuman trauma , Trauma , Science fiction .

Résumé

En mettant l'accent sur le livre de Kazuo Ishiguro Klara and the Sun, cette étude examine

comment le traumatisme, le posthumanisme et l'identité interagissent dans la science-fiction

dystopique moderne. Il fournit un cadre théorique en examinant l'histoire de la science-fiction

en tant que genre littéraire ainsi que l'émergence du sous-genre dystopique et du cyberpunk.

L'étude élucide la relation complexe entre la science-fiction et le posthumanisme, mettant en

évidence des concepts critiques tels que la cybernétique, la théorie des cyborgs, l'incarnation

et la subjectivité et l'identité posthumaines. En outre, il intègre la théorie du traumatisme

contemporain et la théorie du traumatisme posthumaniste, offrant une compréhension nuancée

de la façon dont ces théories se croisent. Au moyen d'un examen approfondi de Klara et du

Soleil, l'étude explore les façons dont les récits de traumatismes influencent l'identité

posthumaine, exposant les lignes insaisissables qui séparent les êtres humains des entités non-

humaines. Il examine la représentation des identités humaines et non humaines en examinant

la nature hybride de Klara et l'impact du traumatisme sur les deux.

Mots-clés : Kazuo Ishiguro, Klara et le Soleil, Science-fiction, dystopie, posthumanisme,

cyberpunk, cybernétique, cyborg, traumatisme, traumatisme posthumain, identité

posthumaine

ملخص

من خلال التركيز على رواية "كلارا والشمس" للكاتب كازوو إيشيغورو، تستكشف هذه الدراسة كيفية تفاعل الصدمة، ما بعد الإنسانية، والهوية في الخيال العلمي الديستوبي الحديث. توفر الدراسة إطارًا نظريًا من خلال فحص تاريخ الخيال العلمي كنوع أدبي وكذلك ظهور النوع الفرعي الديستوبي والسايبربانك. تُوضح الدراسة العلاقة المعقدة بين الخيال العلمي وما بعد الإنسانية، مبرزةً مفاهيم نقدية مثل السيبرنيتيك، نظرية السايبورغ، التجسيد، والذاتية والهوية ما بعد الإنسانية. إلى ذلك، تدمج الدراسة نظرية الصدمة المعاصرة ونظرية الصدمة ما بعد الإنسانية، مقدمةً فهمًا متعمقًا لكيفية بالإضافة تداخل هذه النظريات. من خلال مراجعة دقيقة لكتاب "كلارا والشمس"، تستكشف الدراسة الطرق التي تؤثر بها روايات الصدمة على الهوية ما بعد الإنسانية، كاشفةً عن الخطوط الدقيقة التي تفصل بين الكائنات البشرية والكيانات غير البشرية. وتفحص الدراسة تمثيل الهويات البشرية وغير البشرية من خلال استعراض الطبيعة الهجينة لكلارا وتأثير الصدمة على كليهما.

الكلمات الرئيسية : الخيال العلمي ، الديستوبيا ، السايربربانك ، السبرنتي، الصدمة، الصدمة ما بعد الإنسانية، الهوية ما ما بعد الإنسانية، بعد الإنسانية ، كازو إيشيغورو، كلارا والشمس

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Chapter One: Theoretical Framework

General Introduction

The literary representation of artificial intelligence has evolved over time to take societal concerns and objectives into account. In dystopian science fiction literature, artificial intelligence (AI) is frequently portrayed as a formidable entity capable of posing a threat to humanity. Mary Shelley's *Frankenstein* (1818), which examines the ramifications of scientific creation and the creator's responsibilities, is one noteworthy work in this context. While not specifically addressing AI, it is a warning against unbridled ambition.

I Robot by Isaac Asimov, published in 1950, is one of the most notable examples of the historical development of AI in fiction. The idea of sentient robots guided by the *Three Laws of Robotics* was first presented in Asimov's collection of robot stories, which add to the conversation about AI by examining moral quandaries and making predictions about the possible consequences of AI advancement. Another seminal work in the field of posthumanism is William Gibson's *Neuromancer* (1984). AI entities with consciousness and cyberspace were first introduced in this cyberpunk novel. Gibson's analysis questions accepted ideas about human identity by examining the increasing ambiguity between humans and machines.

In twenty-first-century contemporary literature, a British-Japanese writer and winner of the Nobel Prize in Literature in 2017, delves into posthumanism and artificial intelligence issues in his latest novel, *Klara and the Sun* (2021) . In his thought-provoking work, he offers a distinct narrative viewpoint as seen through the eyes of an artificial friend, exploring self-perception and humanity. Moreover, it looks into the existential and moral issues raised by the development of artificial intelligence that is capable of feeling and thinking.

Klara and the Sun's Ishiguro invites readers to further consider the complex relationships among trauma and artificial intelligence by weaving these themes together, encouraging a more in-depth examination of the limits separating humans and technology.

His last novel is a noteworthy modern work that contributes to the constant investigation of artificial intelligence's effects on human existence as well as the complexities of trauma and AI. This historical development of artificial intelligence in literature—especially in dystopian science fiction—has had a big impact on how we understand and talk about AI and posthumanism. Kazuo Ishiguro examines the limits of human identity, the complexities of living in a posthuman society, and the effects of interacting with extremely sophisticated artificial entities in *Klara and the Sun*.

The novel has fascinated various scholars, academics and researchers who evaluated it. A dissertation titled *Tracing the Roots of Kazuo Ishiguro's Klara and the Sun in Mary Shelley's Frankenstein: An Uncanny Perspective on Loveless Humanity* examines how science fiction writers depictions of human and nonhuman characters provide a distinctive viewpoint on morality, humanity, and love in the context of technological advancement. Another thesis, whose title is *Otherness in the novels Never Let Me Go and Klara and the Sun by Kazuo ishiguro ,* examines how Ishiguro addresses the concept of otherness by highlighting the perspectives and experiences of those who are perceived as different or marginalized in their communities. The analysis deals with the themes of identity, humanity and acceptance by society.

However, in addition to delving into identity and posthumanism in the previous academic research, the theme of trauma has been treated in another thesis, *A Study on Trauma in the Novels of Kazuo Ishiguro, which* investigates the theme of trauma in two of Ishiguro's books, *A Pale View of Hills and An Artist of the Floating World*. Ishiguro's writings illuminate the nuanced effects of trauma through an analysis of the author's skillful use of literary devices, an investigation of the circumstances leading up to his protagonist's traumatic events, and an exploration of the trauma's impact on his characters .By using modern trauma theory, the study highlights how the characters fragmented memories, unreliable narration, and struggle to construct a coherent sense of identity are all results of

these traumatic experiences, while the themes of trauma and artificial intelligence in *Klara and the Sun* are still unexplored in a posthuman context.

Kazuo Ishiguro's *Klara and the Sun* , narrated by the artificial intelligence named Klara , blurs the distinction between humans and humanoid robot asthe author explores trauma and human experiences in posthuman world. More research is needed to explore the relationship between artificial intelligence, trauma, and posthuman identity in this novel. Therefore, this research attempts to address this gap by conducting a deeper analysis of *Klara and the Sun*, examining the ways in which trauma influences the construction of posthuman identity within the context of AI.

Thus, the main question that will be investigated is as follows: How does Kazuo Ishiguro's *Klara and the Sun* shape posthuman identity through the interplay of trauma and artificial intelligence?

This is going to be undertaken through the exploration of the following subsidiary questions:

1. How does the author portray the fluidity of boundaries between human and non-human identities?

2. To what extent do traumatic experiences impact both human and artificial characters, and how does this influence their recovery potential?

3. In what ways do experiences of trauma interweave between humans and humanoid robots, and what does this reveal about posthuman identity?

This study aims to explore how trauma and artificial intelligence interact to shape posthuman identity in Kazuo Ishiguro's novel *Klara and the Sun*. The objectives of this research will be the focus of the investigation. It will first examine how Ishiguro depicts the fluid lines that separate human and non-human identities by identifying narrative instances of this demarcation, examining the interactions and essence of humanity in the posthuman world, and considering how these aspects affect the reader's understanding of identity and

humanity.

This study also aims to examine the impact of traumatic experiences on both human and artificial characters in the narrative, assess how these experiences affect their potential for recovery in the narrative, and take into account factors such as emotional processes, resilience, and coping mechanisms to understand the emotional and psychological dimensions of trauma and recovery in both human and posthuman contexts.

Lastly, it seeks to analyze and compare how trauma is experienced by human and artificial characters, uncover the implications of these traumatic experiences for understanding posthuman identity, explore empathy, consciousness, and the blurring of boundaries between human and artificial beings.

These objectives offer a thorough framework for understanding the novel's examination of the intersection of artificial intelligence, trauma, and identity. However, there are certain restrictions on this research which is conducted in a dystopian science fiction setting. It does not take into account any other dystopian science fiction novels or their various media adaptations. The analysis is also limited to looking at *Klara and the Sun* in Kazuo Ishiguro's text. Moreover, the focus is solely on the themes of trauma and identity in the novel, with no more attention given to the broader posthumanism interdisciplinary.

The research approach of this study is mainly qualitative research method utilizing a descriptive and analytical research paradigm. Data will be collected through the primary source: *Klara and the sun*. Secondary sources include several virtual and scholarly books and articles. The sampling of data will be done based on its relevancy to the theoretical framework in use. It will be accompanied bythe description of conversations and quotes from the human and artificial characters as well as the analysis and interpretation of them. The data analysis will utilize certain key concepts proposed by posthumanist critics Donna Haraway, Katherine Hayles, and Rosi Braidotti, as well as notions from contemporary trauma theorists , mainly Tony Vinci and Judith Herman.

The methodology of investigation integrates literary analysis with theoretical frameworks to explore the construction of posthuman identity through the intersection of trauma and artificial intelligence in Kazuo Ishiguro's *Klara and the Sun.* The first step in this research involves a close reading of the primary text to identify crucial depictions that illustrate the characters identities and the blurring of lines between human and non-human. It will be followed by an analysis of the narrative instances and strategies used by Ishiguro to highlight the impact of trauma on both human and artificial beings as well as their healing .It will be concluded by discussing key scenes revealing the intersection of trauma and identity in a posthuman context .

The theoretical framework includes the application of critical posthumanism to understand the novel's exploration of identities beyond traditional human-centered perspectives, the use of contemporary trauma theories to examine the portrayal and the impact of traumatic experiences. This theoretical groundwork contributes to analyzing the intersection of trauma, artificial intelligence, and identity for understanding the construction of posthuman identity.

The dissertation is divided into two orchestrated chapters. The first chapter provides theoretical groundwork   that investigates the intersection of science fiction, dystopia, posthumanism, and trauma . It begins with defining science fiction as a literary genre and exploring its modern British and cyberpunk subgenres, with a focus on dystopia and how it appears in science fiction . It looks further into posthumanism, covering concepts such as cybernetics, cyborg theory, embodiment, posthuman subjectivity and identity. Moreover, it draws links between science fiction stories about trauma and posthumanism, emphasizing the ways in which trauma theories and critical posthumanist viewpoints interact.

The second chapter moves into the intersection of trauma and identity in *Klara and the Sun,* focusing on the role that trauma plays in shaping posthuman identity in the novel. It opens with an examination of the novel's literary background, with a central focus on its

narrative structure. It also examines how the novel's depictions of human and nonhuman identities are fluid, highlighting how these lines are blurred. Furthermore, it looks at human characters and Klara's own traumatic experiences and their lasting effects on both human and non-human characters. It delves further into the intersections of traumas experienced by humans and non-humans, describing their interactions; the impact of trauma experienced by both of them, and the ways in which posthuman trauma is revealed and influences the construction of posthuman identity throughout the narrative.

Chapter One: Theoretical Framework

Introduction

The main objective of this chapter is to provide a strong theoretical foundation for comprehending the complex relationships between science fiction, dystopia, and posthumanism . It will begin by presenting science fiction as a literary genre, including its evolution and problematic definition, and looking at the common themes and narrative techniques in cyberpunk and contemporary British science fiction. Next, it will explore political and social issues in the context of dystopian science fiction. Then, it will examine posthumanism, focusing on science fiction as a posthumanist genre that redefines and challenges human identity through the application of critical concepts such as cybernetics, cyborg theory, embodiment, and posthuman subjectivity. The chapter will conclude with a discussion of how trauma is portrayed in science fiction and how critical posthumanism affects it by incorporating trauma theories within a posthuman framework.

1.1.Science Fiction as a Literary Genre

Science fiction as a genre is primarily defined by Suvin Darko.His definition of science fiction as "estrangement and cognition" plays a crucial role in creating, respectively, a sense of defamiliarizing the familiar and critiquing reality (qtd. in Latham 7-8). He adds that estrangement focuses on "fictional 'novum' (novelty, innovation) validated by cognitive logic" (63); it refers to a novel element—such as a new technology, a different social structure, or record-breaking—that is inherent in the plot and setting of the story. Different futures challenge our perception of the real world as a result of the use of narrative innovation.

As science fiction has expanded and evolved, scholars and critics such as Istvan Csicsery-Ronay Jr., Carl Freedman, and Patrick Parrinder have contested Darko's definition of the genre due to its limitations (Litman 2). Csicsery-Ronay Jr. argues that Darkos's works examine more cultural and societal changes. Freedman believes that science is unable to fully comprehend the social and political contexts that science fiction helps scientists comprehend. Parrinder claims that science fiction does not always directly address social issues but can push the boundaries of imagination and narrative and still improve the craft of writing.

1.1.1.Contemporary British Science Fiction

Science fiction emphasizes the ethical dilemmas and societal implications of technological advancements. Notable authors have influenced British science fiction over many decades. The supernatural and the scientific frequently crossed paths in European literature from the Renaissance through the Victorian era, like Mary Wollstonecraft Shelley's *Frankenstein*, which combines Gothic horror with modern scientific inquiry (Harris-Fain ix). Works such as Jonathan Swift's *Gulliver's Travels* established the precedent for later writers by using fantastical elements to critique modern society (x).

In the 1960s and 1970s, novelists such as Brian Aldiss and J. G. Ballard became well-known for their exploration of social issues and the impact of technology in works like *Stand on Zanzibar* and *The Jagged Orbit* (English and Esty 85–87). In addition, two major writers in the cyberpunk movement of the 1980s and 1990s were Lain M. Banks and Ken MacLeod, who wrote about futuristic societies and highly advanced technology in books like *Consider Phlebas* and the *Culture series* (646–647).

Between 1990 and 2017, with a focus on themes like artificial intelligence, nanotechnology, and the blending of humans and machines that mirrored the rapid advancement of technology and its potential to redefine humanity, British science fiction

provides a thorough analysis of the development of Furthermore, it highlights the shift in recent years toward analyzing the ways in which technology impacts society and human identity, with a focus on the posthuman condition. Authors like Arthur Clarke, Jeff Noon, and Ian McDonald examined how technology transforms society, discussing their hopes and worries for the future (647–650).

Hence, modern British science fiction has developed from the ground-breaking writings of the early 20th century, influenced by scientifically based stories, to dystopian and socially conscious writings, in addition to cyberpunk themes and intricate future societies. British science fiction now combines creative storytelling with insightful analysis of the human condition to explore modern themes like artificial intelligence, climate change, and posthumanism.

1.1.2. Cyberpunk

As a subgenre of science fiction, cyberpunk has roots in American literature. In 1980, Bruce Bethke coined cyberpunk, and his concept gained popularity in his short story. It frequently explores themes like cybernetics, artificial intelligence, and societal decline, in addition to fusing cutting-edge technology with unsettling elements (Cavallaro 12). While exploring the blindness of humans and machines, cyberpunk usually concentrates on the process of creating cyborgs and the resulting aftermath. Moreover, cyberpunk fiction is set in futuristic societies where cyberspace, or virtual reality, is an integral part of daily life. Cyberpunk fiction includes marginalized characters, such as hackers and rebels (14).

Cavallaro posits, Cyberpunk systematically distorts our sense of who or where we are, of what is'real' at all, of what is most valuable about human life" (15).This genre frequently challenges our understanding of reality and identity, which are depicted as ambiguous and unstable in the world. As illustrated by Heuser, who states that creating virtual worlds and

 delving into the nature of reality and the interaction between humans and machines constitute

the cyber aspect of cyberpunk, stories typically feature young, tech-savvy individuals fighting

against large corporations as their protagonists (5).

British cyberpunk has been shaped and influenced by notable American figures such

as Bruce Sterling, William Gibson, and John Shirley, who have focused on the changing role

of media in society, mainly in the context of the digital revolution (Nolan 1).British works

like Richard K. Morgan's Takeshi Kovacs trilogy (Altered Carbon [2002]; Broken Angels

[2003]; Woken Furies [2005]) and Marcel Theroux's Strange Bodies (2013) delve into

consciousness transfer and corporate power. They have made a significant contribution by

integrating cyberpunk elements within a richly detailed future India, addressing societal

fragmentation and technological advancements (McFarlane et al., 53).

1.2. Dystopia

Dystopia's term describes a non-utopian setting. *Utopias* are romanticized

representations of perfect societies. Seed states: "Especially in the 20th century, utopias have

tended to be replaced with 'dystopias', a term suggesting a misfunctioning utopia" (Seed 73).

He draws attention to the 20th-century literary transition from utopian to dystopian storylines.

The imperfection of dystopian societies results from oppression and chaos.

Expending on this idea, Moylan Thomas states that "Dystopias, or negative utopias,

begin with the generalized impulse to critique the present, but they do so by way of a vision of

a nightmarish future that is not totally different from the present" (130). He highlights that

dystopian literature focuses on the depiction of a horrible future when criticizing

contemporary social issues.

It is worth noting that "the critique of contemporary society expressed in the dystopia

implies (or asserts) the need for change; the anti-utopia is, on the other hand, explicitly or

implicitly a defense of the status quo" (Claeys 141). By contrasting dystopias and anti-utopians, these highlights how the former challenge the idea of utopian change in general and critique contemporary society, while the latter maintains the current situation.

1.3. Dystopian Science Fiction

Social and historical changes contributed to the evolution of dystopian science fiction. In the early 19th century, speculative fiction like Mary Shelley's Frankenstein explored the implications of scientific developments. In the mid-1900s, a period marked by the Cold War and World War II. Seminal works on political control and technological oppression were published, such as George Orwell's 1984 and Ray Bradbury's Fahrenheit 451 (Kadečková 29).

It is noteworthy that "in the twentieth century, the dark side of Utopia—dystopian accounts of places worse than the ones we live in—took its place in the narrative catalogue of the West and developed in several forms throughout the rest of the century" (Baccolini and Moylan 1). This shows societies that are worse than our own—they became important literary genres. For instance, Margaret Atwood's *The Handmaids Tale* and *Neuromancer*'s William Gibson novels focused heavily on themes of corporate power and environmental degradation. In the 20th century, the rise of dystopian fiction portrayed dystopias as sinister counterparts to utopias, highlighting how society's fears and criticisms led to the emergence of dystopian stories as an inherent part of Western literature.

Contemporary dystopian science fiction frequently addresses societal trends and the moral ramifications of technological advancements while incorporating a variety of viewpoints and complex resolutions. For instance, two literary works from the twenty-first century, *The Hunger Games* by Suzanne Collins and The *Windup Girl* by Paolo Bacigalupi , tackle issues like social inequality, biotechnology, and climate change (Caldwell).

Science fiction is typically more dystopian than anti-utopian. Through this genre based on the Enlightenment and the notion of scientific and technological solutions to social issues, the use of the atomic bomb against Japan presented a significant dilemma for the science-fiction community (Claeys 141). This examines the trends in science fiction focusing on the post-World War II era, as the use of the atomic bomb prompted a critical examination of technological advancements and their potential for unfavourable social effects.

1.4.   Posthumanism

Posthumanism is a school of thought that questions established distinctions between humans and non-humans by reconsidering what it means to be human in the age of biotechnology, artificial intelligence, and advanced technology. It aims to fundamentally challenge and go beyond these Enlightenment ideals. (Herbrechter et al. 125); it questions the boundaries between humans and non-humans and advances an inclusive view of all life forms and their interconnectedness, challenging traditional Enlightenment notions of human exceptionalism.

Emerging in the 1940s and 1950s, the field of cybernetics played a crucial role in the early formation of posthumanist thought. In the late 20th century, posthumanism was greatly impacted by poststructuralism , thinkers such as Jacques Derrida and Michel Foucault paved the way for a more flexible interpretation of what it means to be human by challenging rigid ideas about subjectivity and identity (136).

In the 21st century, N. Katherine Hayles, in her seminal book *How We Became Posthuman*, examines how information technologies affect human identity. She contends that in cybernetics literature and informatics, the posthuman condition blurs the lines between the real and virtual bodies. These concepts are further developed in Rosi Braidotti's *The*

Posthuman, which emphasizes the breakdown of the human/nonhuman binary and explores the philosophical foundations of posthumanism .

In contrast to Donna Hardaway's *A Cyborg Manifesto,* which introduces the cyborg as a metaphor for the hybridization of machine and organism and challenges the sharp distinctions between humans and non-humans, Cary Wolfe's *What Is Posthumanism*? In his discussion of artificial intelligence's future and its capacity to change society, he offers a critical viewpoint emphasizing the significance of nonhuman entities in redefining humanity. In the contemporary context, the quick advancement of robotics and artificial intelligence in the modern world sharpens the focus on posthumanist concepts.

1.4.1. Posthumanism and Science Fiction

Posthumanism and science fiction are closely related because science fiction frequently imagines and explores the posthuman condition . Belkharchouche states "Since its early times of existence, science fiction has always speculated on the posthuman condition, making of the world of fiction the ground for all imaginable scenarios that go beyond the "human" and the notion of humanism."(2).The imaginative interaction between science fiction and posthumanism emphasizes how the genre shapes and reflects perceptions of possible future human identities.

Science fiction explores the posthuman condition by imagining realities beyond traditional humanism; it explores the technological, cultural, and biological facets of posthumanism, crafting inventive and varied narratives (qtd. in Latham 524).It is worth noting that science fiction, as opposed to realist literature, which concentrates on human experiences and social interactions, questions and redefines human identity, making it a perfect medium for examining posthumanism and exploring the limits of what it means to be human (Herbrechter et al. 1101). Consequently, one obvious place to look for

intersections between narrative and posthumanism is the science fiction genre.

Science fiction explores posthumanist ideas by imagining futures in which biological and technological advancements blur human and nonhuman boundaries. In order to highlight the fluidity and reconstruction of identities, this genre explores the evolution of human identity through the lens of cyborgs, androids, and genetically modified creatures. (Mirenayat, et al 6).

1.4.2. Cybernetics

Posthumanism and science fiction are closely related because science fiction frequently imagines and explores the posthuman condition. The imaginative interaction between science fiction and posthumanism emphasizes how the genre shapes and reflects our perceptions of possible future identities. Therefore, science fiction explores the posthuman condition by imagining realities beyond traditional humanism; it explores the technological, cultural, and biological facets of posthumanism, crafting inventive and varied narratives (qtd. in Latham 524).

Cybernetics was primarily institutionalized by Norbert Wiener in his seminal works *Cybernetics* (1948) and *The Human Use of Human Beings* (1954). Known as the science of communication and control within complex systems, Wiener claims that cybernetics explored the domains of automatic machines, the human mind, and the human body with the goal of uniting all three via shared control and communication principles (Featherstone and Burrows 33). Therefore, one significant aspect of cybernetics is to comprehend the control and communication processes in humans and machines by focusing on the common elements of regulation and information exchange shared by these systems.

This idea is reinforced by N. Katherine Hayles's discussion about the historical convergence that gave rise to cybernetics and introduced a new way of understanding

biological and mechanical systems by combining control theory, concerned with the regulation of mechanical systems, with information theory (10). Dealing with the transmission and processing of information, this emphasizes how cybernetics aids in regulating complex systems.

Based on the control principle, by receiving environmental data as input and through output, the system modifies the environment (Rid 52). This control involves a system's ability to communicate with and affect its environment for the functioning of machines and living organisms. In this sense, cybernetics implies that a system has some degree of interaction with and influence on its environment, which is at the core of the cybernetic worldview.

The early cybernetics approach effectively defined a level of abstraction at which both mechanical and organic systems could be described in the same terms by focusing on processes of self-correction, also known as negative feedback loops, to define systems of information exchange and processing (Foster 421-422). This system processes data (input), acts on the environment (output), and repeats this process to create feedback mechanisms, a central concept in cybernetics, that facilitate this interaction.

Foster also argues that, according to Hardaway, cybernetics 'elision of borders between humans and machines defines the kind of self-required by the "control strategies" of decentralization (422); this highlights that cybernetics blurs the boundaries between humans and machines. These boundary breakdowns challenge traditional distinctions between systems and emphasize their interconnectedness. Cybernetics produces a more unified worldview in which everything, including human beings, is interconnected (Heims 4).

1.4.3.Cyborg Theory

The concept of cyborg theory, mainly coined by Donna Haraway in her book *A Cyborg Manifesto,* investigates how biology and technology interact to shape social

interactions and human identity. As Haraway argues, "a cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction" (149).A cyborg, according to Haraway, is a fictional or real-life hybrid of a machine and a living thing. As our identities and societies change, it symbolizes the fusion of biology and technology.

As demonstrated also by Hayles's assertion, "You are the cyborg, and the cyborg is you" (xii). This highlights the close connection between consciousness, identity, and the physical body, challenging disembodied conceptions of the mind and the notion that human consciousness can be totally isolated from the body but closely interconnected, believing that human identity and consciousness are more complex than reduced to disembodied information. She argues, "In the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals" (3). Hence, technology is becoming an integral part of human identity and consciousness, blurring the boundaries between humans, machines, and technology.

1.4.4. Embodiment

A vital component of both human and posthuman identity is understood to be embodiment. Hayles discusses how, even in a world with advanced technology, the body remains an essential component of being in her book How We Became Posthuman. She questions the idea that information or a disembodied existence could ever completely replace the physical form. Technology is thought to interact with and modify embodiment, but not entirely eradicate it as a crucial aspect of the human experience.

As Hayles argues, "embodiment differs from the concept of the body in that the body is always normative relative to some set of criteria. In contrast to the body, embodiment is

contextual, enmeshed within the specifics of place, time, physiology, and culture, which together compose enactment" (196). This highlights the distinction between embodiment (dynamic lived experience) and the body as an abstract concept. Contrarily, embodiment describes our unique physical environment, including location, time, physiology, and culture, as well as how we live in and relate to our bodies.

However, Hayles highlights the distinction between embodiments—a dynamic lived experience—and the body as an abstract concept. Contrarily, embodiment describes our unique physical environment—including location, time, physiology, and culture—as well as how we live in and relate to our bodies (199). In addition to the physical form, embodiment also refers to the way in which bodies are experienced and understood in particular situations.

Hayles draws attention to the complexity of dealing with physical bodies, particularly in the context of the human neural system, and emphasizes the intimate connection between physical embodiment and consciousness. In discussions about digital technology and artificial intelligence, she questions the notion that consciousness can exist outside of the body (245). The physical body is still essential and provides a foundation for our experiences even in highly developed virtual worlds, in contrast to the concept of disembodiment, where the body is often perceived as secondary to the mind or consciousness.

1.4.5. Posthuman Subjectivity

The integration of technology into human identity is central to Hayles's concept of posthuman subjectivity. Rethinking the human subject as a hybrid entity where consciousness and cognitive processes are dispersed across biological and technological systems is necessary to achieve this rather than viewing the human subject as an autonomous, rational, and individual. Hayles states:

The posthuman subject is an amalgam, a collection of heterogeneous components, a

material-informational entity whose boundaries undergo continuous construction and reconstruction. From one perspective, this construction takes place through the dynamic interactions of multiple autonomous agents. From another perspective, it is a momentary stabilization of a set of processes that can be made to function as a whole (3) .

According to Hayles, the posthuman subject is a composite being including material (physical) and informational (digital) elements. Through dynamic interactions with different agents (both human and non-human) , this subject is constantly constructed and reconstructed rather than being fixed.

This aligns with Bruce Clarke's view , who argues that "the subject of the posthuman is precisely the posthuman subject, which, unlike the supposedly universal, natural, and unalloyed Enlightenment subject " (3). Clarke draws a comparison between posthuman and Enlightenment subjects. The rational, individualistic, and pure concept of human identity is considered the subject of the Enlightenment. In contrast, the posthuman subject recognizes that human identity is dynamic, multifaceted and shaped by technology.

Morever, Clarke's posits, "From Hayles's perspective, the virtual bodies imagined or enacted as the material figures of posthuman beings represent the posthuman subjectivities constructed by the coupling of human cognition to digital machinery" (3). Agreeing with

Hayles's view highlights that the merging of digital technology and human cognition creates posthuman subjectivities. This combination produces virtual bodies that function as concrete representations of posthuman entities, demonstrating the way in which digital machinery transforms human identity and subjectivity. As noted above, Hayles argues that posthumanism redefines what it means to be human by focusing on the interconnectedness of humans and technological systems.

This idea is echoed by Braidotti, who claims that the human subject focuses on "an enlarged sense of interconnection between self and others, including the non-human or 'earth' others' and rejects self- centred individualism" (qtd. in Davis and Meretoja 230). She

conceptualizes the posthuman subject as "a relational, embodied, and embedded, affective entity and not only as a transcendental consciousness" (233).This idea of the posthuman subject , as proposed by Rosi Braidotti ,deviates from the conventional conception of an isolated rational mind. She places more emphasis on physical embodiment and emotional experiences, viewing them as a part of their environment and others.

Thus, identity is shaped by interactions and relationships, not by an isolated disembodied mind. This provides a more comprehensive and integrated understanding of posthuman identity.

1.4.6. Posthuman Identity

Posthuman identity as a concept redefines what it means to be human by blending human and non-human elements,// especially through technology, offering a more dynamic understanding of identity in a technologically advanced world. It sees identity as fluid and interconnected, moving beyond traditional boundaries. The notion of posthuman identity, as described by Anthony Elliott, emerges from various interdisciplinary fields, including social theory, philosophy, contemporary art, futurology, and science fiction (284).

This interdisciplinary approach highlights the complexity of posthuman identity, showing that a synthesis of insights from various fields is necessary to fully understand the implications of technological advancements on the definition of what it means to be human. As demonstrated by Elliott, "the arrival of posthumanism, or post-anthropocentrism, is especially consequential for subjectivity and the critique of identity" (287).This is highlighted by the profound impact of posthumanism on our understanding and analysis of subjectivity and identity, which challenges the conventional human-centered perspective (anthropocentrism) and transforms the concept of subjectivity—our sense of self and individual consciousness.

According to Elliott, "Braidotti's conception of posthuman identity emphasizes the

anchoring of identity in internally differentiated, embodied, embedded, and relational configurations as essential components of new posthuman social transformations" (289). This emphasizes the idea of posthuman identity, which highlights that identity is neither fixed nor singular.Instead, it consists of various components that are differentiated internally, embodied, embedded in particular contexts, and formed through interactions with other individuals. These elements must be understood in order to comprehend how identity evolves and changes in our technologically advanced, globally interconnected world.

Elliott posits that "posthuman identity presupposes the notion of the human and of the recasting of human subjectivity" (292). It presumes that the concept of posthuman identity begins with an understanding of what it is to be human, involving new forms of human subjectivity—rethinking and reshaping our sense of self and consciousness—in light of new technologies. Essentially, it focuses on redefining traditional human identity and transforming it by including non-human and technological aspects.

According to Elliott, complex non-linear processes are responsible for the interpretation of posthuman identities and technologies like information systems, biomedicine, and artificial intelligence. These lead to dynamic shifts, feedback loops, and continuous interaction, which constantly shape posthuman identities (295). This indicates that integrating technological and human elements is a complicated and unpredictable process. This change leads to new ways of thinking about identity, considering the roles of technology, artificial intelligence, and non-human entities in shaping our understanding of self and existence.

1.5. Science Fiction, Posthumanism , Trauma

Science fiction can be understood as a laboratory that provides an experimental framework for investigating the relationship between trauma and posthumanism, providing

insights into how technological and digital changes affect human identity. This is demonstrated by Baelo-Allué, who highlights that science fiction is a literary genre where trauma and the posthuman paradigm meet, providing a framework for exploring how human subjectivity is being undermined by technological advancement (1132).

In the last few decades, trauma studies and critical posthumanism, as distinct fields of investigation, have evolved and started to intersect. As demonstrated by Baelo-Allue, posthumanism and trauma studies are both concerned with subjectivity, agency, embodiment, and relationships with the "other". Trauma studies view subjectivity as fragmented by traumatic events, whereas posthumanism aims to explore and expand the definition of subjectivity by incorporating new forms of existence and technology (1119). Although trauma studies and critical posthumanism are contrasted, their common focus sheds light on the ways in which different contexts influence and change human identity.

As Baelo-Allué argues, "classical trauma studies has evolved from a Eurocentric, event-based, static conception of trauma to a more embedded and embodied vision of the trauma process that takes into account the ties of humans to other organic bodies, machines, and material forms" (1119). From its early emphasis on trauma as a unique, event-based phenomenon, the field of classical trauma studies has evolved to a more inclusive and dynamic approach to understanding. According to this modern perspective, trauma is seen as a continuous process that is closely linked to human relationships with other living beings and technological and material things. This change reflects a more holistic view that takes into account the complicated interconnected nature of traumatic experiences and their effects on people as well as communities.

1.6. Trauma Theories and Critical Posthumanism

Trauma theories have significantly evolved due to the widespread influence of trauma on modern culture. Trauma is now a major story that influences people's perceptions of

reality and identity. Stories of trauma are widely resonating in literature, the media, and popular culture demonstrating the influence of narratives in shaping human identities.

Since the early 2000s, numerous critics have defined the cultural landscape using the concept of trauma . The words "wound culture" (1997), " traumaculture" , "post-traumatic culture" (1998) , "trauma culture" (2003),and "the traumatological " (2007) were first used ,respectively ,by Mark Seltzer , Kirby Farrell , Roger Luckhurst ,and Philip Tew (1120).This highlights that trauma is a pervasive language that has raised awareness of psychological and emotional injuries and affected how people interpret and deal with their experiences as individuals and as a society.

As noted above, these various terms "do not mean exactly the same, but it is obvious that trauma has become a narrative that shapes people's sense of identity" (1120). Despite the fact that these terms do not have the same meanings, they all suggest that trauma has evolved into a major story that shapes human identities. This indicates a cultural shift in which perceptions of trauma have a significant impact on both individual and societal identities.

As a result, themes of recovery, resiliency, and the long-term effects of traumatic events are frequently prominent in contemporary culture, reflecting a collective attempt to make sense of and cope with an unstable and turbulent world.

 Baelo-Allue argues that classical trauma theory emphasizes the processes of "acting out" and "working through" for achieving the reintegration of the self's internal equilibrium. Moreover, it focuses on the wound and the fragmentation of human subjectivity (1119).This highlights that classical trauma theory focuses on personal wounds , identity fragmentation and self-healing .Trauma studies shed light on the psychological effects of traumatic events on individuals and communities , exploring disruptions to the sense of identity and reality .

In contrast, critical posthumanism sees personal wounds as an opportunity to redefine identity as interconnected and evolving with other beings , machines and materials ,

challenging conventional human-centric viewpoints by analyzing the blurring of boundaries between humans and nonhumans as well as between nature ,culture , mind and body (1119). Working with psychic trauma opens up new avenues for healing as the subject becomes more dynamic and leads to a fluid subjectivity that blurs boundaries .

  In this regard, critics of the classical Caruth-based model of trauma have challenged it in recent years citing its narrow focus on Western bias in event-based methodology and insistence on the unrepresentability of trauma (1126). Classical trauma is criticized for being excessively limited to Western-centric and event-specific. It ignores the variety of cultural experiences and expressions of trauma, insisting that trauma cannot be represented.

  In order to provide a more comprehensive understanding of suffering, Baelo-Allue points out that trauma is currently being redefined to encompass both human and nonhuman experiences. The narrative of trauma can be interpreted as a means of challenging the traditional understanding of the human, as demonstrated by posthumanism (1135).The relationship between trauma and posthumanism is further evident in how trauma is portrayed from a posthumanist perspective. Subjectivity is reinterpreted in a way that allows for distinct responses to trauma.

  Baelo-Allué argues that the fundamental concerns of trauma studies and posthuman studies are subjectivity and agency (1123). In this sense, human subjectivity can be understood as the way individuals perceive and experience themselves; it is relational, co-evolving ,and interdependent through the posthuman lens. As stated by Baelo-Allué , critical posthumanism has allowed trauma studies to advance by extending the concept of agency beyond human-centered perspectives. It embraces vulnerability through interactions with nonhumans, animals, machines, and material entities, which facilitates the process of trauma healing. As such, it places the traumatized person in the larger framework of the external environment going beyond a purely self (1135).

In terms of trauma and vulnerability, theorists such as Judith Butler and Tony M.Vinci's work on trauma, vulnerability, and ethics offers valuable insights for understanding the experiences of trauma. While Judith Butler's work primarily centers on human subjects, Vinci focuses on the interconnectedness of human and non-human. By combining these theories, a more ethical and inclusive approach can be created to addressing the vulnerabilities and traumas that all living forms experience.

1.6.1.Contemporary Trauma Theory

In her seminal book *"Trauma and Recovery: The Aftermath of Violence—from Domestic Abuse to Political Terror,"* Herman states, "To study psychological trauma is to come face to face both with human vulnerability in the natural world and with the capacity for evil in human nature (4). Thus, Judith Herman's research on psychological trauma reveals both the potential for evil and human frailty. Trauma makes clear our inherent susceptibility to injury in the natural world and highlights the deliberate brutality and cruelty that people can inflict upon each other. The complexity of trauma and the necessity of addressing both our vulnerabilities and the causes of harm in the healing process are highlighted by this duality, which also highlights the darker sides of human behavior and the frailty of the human condition. .

As Herman explains, "In the aftermath of traumatic life events, survivors are highly vulnerable. Their sense of self has been shattered. That sense can be rebuilt only as it was built initially, in connection with others" (44). The way that trauma destroys a traumatized subject's sense of self and leaves them incredibly vulnerable is highlighted by Herman. She focuses on recovery, which requires reconstructing this shattered identity through fostering connections with others. This highlights the crucial role that social connections play in the overall process.

As she argues, "Recovery unfolds in three stages: the establishment of safety, remembrance and mourning, and reconnection with ordinary life. The survivor's task is to

rebuild a sense of self and trust in others while integrating the traumatic experience into their life narrative" (110). Hence, through the three-stage healing process—establishing safety, processing, and grieving traumatic memories—Herman emphasizes re-establishing a connection with others.

1.6.2. Posthumanist Trauma Theory:

Posthumanist theorists like Tony M.Vinci, in his seminal book *Ghost, Android, Animal: Trauma and Literature Beyond the Human*, state that "Ghost, Android, Animal challenges the notion that trauma literature functions as a healing agent for victims of severe pain and loss by bringing trauma studies into the orbit of posthumanist thought" (1). This explains why trauma literature primarily aims to promote healing. Instead, it presents the idea that trauma should be analyzed from a posthumanist perspective, taking into account the experiences and portrayals of non-human characters like androids and animals.

In Vinci's article "*Posthuman Wounds*," he challenges conventional human-centered trauma theories by examining how trauma affects not only humans but also noghosts, androids, and animals in Philip K. Dick's *Do Androids Dream of Electric Sheep?*. This highlights how trauma suffered by non-humans is connected. It draws attention to the traumas and vulnerabilities that these various life forms have in common—what are known as posthuman wounds.

By analyzing the blurred boundaries between human and non-human identities in Philip K. Dick's dystopian science fiction novel, he argues for a broader understanding of vulnerability and suffering that goes beyond anthropocentric viewpoints by demonstrating how trauma transforms identity and empathy in all sentient beings. In his article, Vinci states, "The android, as the physical manifestation of the gap in the human, offers access to the silent geography of human trauma, the absent event" (97).

As mentioned above, androids in Philip K. Dick's novel represent the missing and painful parts of human identity. They bring attention to the hidden traumas and gaps in

humans' lives, forcing others to face their unspoken wounds. Androids become a tool for analyzing these absent events of human suffering that are not expressed explicitly.

Conclusion

This chapter has developed a complex and thorough theoretical framework that combines science fiction, posthumanism, and trauma. It started by discussing the development and importance of science fiction as a literary genre. While the focus on cyberpunk emphasized its role in imagining a technologically immersive future, the analysis of contemporary British science fiction highlighted its distinctive contributions to the genre. A dystopia was then examined as a critical lens for analysing societal issues. This provided context for understanding dystopian science fiction, which combines speculative and dystopian themes and frequently reflects held societal fears. This chapter also looked at how posthumanism was incorporated into science fiction and how it affected ideas like cyborg theory and cybernetics. It became clear from the talks on embodiment, posthuman subjectivity, and posthuman identity how posthumanism contradicts conventional ideas about humanity and identity. This chapter further focused on the ways in which speculative narratives in technologically advanced contexts can both reflect and critique traumatic experiences by examining the relationship between science fiction, posthumanism, and trauma. Lastly, the chapter used the frameworks of Tony Vinci and Judith Herman to explore critical posthumanism and trauma theories. Understanding the psychological effects of trauma was made easier with the help of posthumanist trauma theory, which sheds light on how traumatic experiences are reshaped by the posthuman condition.

Chapter Two: The Role of Trauma in Shaping Posthuman Identity in *Klara and the Sun*

Introduction

This chapter, which is divided into four sections, explores how trauma shapes posthuman identity in Kazuo Ishiguro's *Klara and the Sun*. The first section will provide the literary background of the novel, along with its futuristic setting and the novel's use of dystopian elements, cyberpunk, and cybernetics. The concept of fluid human-nonhuman boundaries is examined in the second section, with a focus on Klara's hybrid status and the fluidity of human-machine boundaries. The third section will delves into the trauma narratives, describing both human characters and Klara's own traumatic experiences as well as their effects on identities, both human and non-human. Klara's experiences with human trauma, post-traumatic interactions, revealing posthuman trauma, and the development of posthuman identity are highlighted in the last section, which examines the intersection of trauma between humans and non-humans.

2.1.   Literary context of the novel

The story of Klara, an artificial friend chosen by teenage girl Josie, is told in Nobel laureate Kazuo Ishiguros' novel *Klara and the Sun*. Due to his lack of genetic modifications, Rick's closest friend in the book faces social difficulties, in contrast to Josie, who is sick and has had her cognitive capacities genetically enhanced. Through his science fiction story, Ishiguro explores moral and psychological issues while deftly blending themes of artificial intelligence, grief, and differences in parental affection.

The story of Kazuo Ishiguro's *Klara and the Sun* is told by Klara, an artificial friend that Josie, a teenage girl, selected. Josie has been genetically modified to have higher cognitive abilities, but she is very sick. Despite his intelligence, her non-enhanced friend Rick encounters social obstacles. Sal Josie's older sister dies as a result of the dangerous genetic enhancement process that takes place during childhood. The mother of Rick laments not

enhancing Rick, while the mother of Josie defends her choice to enhance Josie in spite of the risks. Artificial intelligence, inequality, parental love, and grief are some of the themes that are explored in the book (willows).

2.2. Fluidity of Human-Nonhuman Boundaries

According to the Oxford Dictionary, "identity is the fact of being who or what a person or thing is," and the second definition suggests that it is "a close similarity or feeling of understanding". In spite of various definitions, James D. Fearon notices that "it proves quite difficult to give a short and adequate summary statement that captures the range of its present meanings (qtd in Maiti 17). This explains that identity involves the idea of surrounding the self in order to distinguish it from others; this creates a boundary around oneself.

As previously discussed ,dystopian science fiction provides a framework for investigating human-nonhuman boundaries and shedding light on the Anthropocene and posthuman conditions—a framework that has previously been discussed. British contemporary dystopian science fiction that examines the boundaries and intersections of human and non-human existence has as one of its main themes the representation of human and non-human identities in this posthuman world. But posthumanisms strength lies in its capacity to subvert traditional distinctions between humans and non-humans.

A dystopian worldview shaped by posthumanist attitudes has emerged, and the moral and ethical underpinnings of society are becoming less clear due to the crisis of anthropocentric ideas. Posthumanism, on the other hand, does not declare the extinction of humanity; rather, it states that man now exists in a state of constantly evolving identity (Bezrukov and Bohovyk 2). The focus on close interconnection between biological and technological elements challenges the traditional fixed demarcation between humans and machines. With an emphasis on close interconnection between biological and technological

elements, this concept challenges the traditional fixed demarcation between humans and machines.

As discussed earlier, identity, in Braidotti's view, is relational and dynamic and is constantly shaped by interactions with agents, both human and non-human. Hayles supports the idea that a cyborg's capacity to combine materiality and information blurs the distinctions between human and machine, mind and body. She admits that identity in the posthuman context is not limited to a biological basis but rather extends to a broader realm of reality, including cybernetic organisms and artificial intelligence.

2.2.1. Klara's Hybride Nature

Kazuo Ishiguro portrays Klara an Artificial Friend (AF) as a cyborg who embodies the blending of artificial intelligence with human characteristics. When Manager, owner of the store, observes Klara's exceptional traits and her eagerness to observe and learn, it is evident that she possesses an advanced capacity for observation. Manager asserts, "Klara has so many unique qualities, we could be here all morning. But if I had to emphasize just one, it would have to be her appetite for observing and learning" (Ishiguro 41).

Kara's adaptability and constant learning process help to further define her cyborg identity. When faced with new situations, like having to learn how to navigate Josie's shifting environment, she adjusts her behaviour and understanding accordingly, saying that "I now appreciated how in the store – surely out of consideration for us – manager had carefully kept all the items, even smaller ones like the bracelets or the silver earrings box in their correct places" (44).

Klara's reflection on hope and faith reveals her capacity for complex emotional understanding and abstract thinking: "It's strange to have to place faith in something that might never happen, but I suppose that's what hope is" (193). This aligns with Hayles' idea that cyborgs challenge the separation between mind and body, showcasing how Klara's artificial intelligence incorporates human-like cognitive processes: "Late twentieth-century

machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines" (Haraway 152).

Moreover, Klara develops particularly strong emotional bonds with Josie despite being an artificial being. This depth of feeling is brought to light by Kara's dedication to Josie and her sympathetic answers: " I was with Josie all the time. Until she went to college. I believe I gave good service and prevented Josie from becoming lonely" (Ishiguro 249). As Haraway states: "The cyborg is resolutely committed to partiality, irony, intimacy, and perversity. It is oppositional, utopian, and completely without innocence" (151). This highlights that cyborgs are capable of incorporating human-like emotional process and expressing.

Klara's character effectively illustrates the idea of a cyborg through her ability to combine cutting-edge technology with human-like traits, her adaptability, her willingness to push the boundaries of convention, and her emotional connections. This portrayal questions established ideas about identity and illustrates how existence in a posthuman world is ambiguous and interconnected.

2.2.2. Klara Non-Human Identity

Through her interactions, perceptions, and the distinct logic guiding her actions, Klara's non-human identity is subtly portrayed which is primarily evident in her highly developed observational abilities and her reliance on the sun for energy. Her belief in the Sun as a source of life and healing highlights her unique perspective on the naturel world, when he states: "The Sun's nourishment then came into the room so abundantly Rick and I reeled back almost losing balance" (Ishiguro 234). This illustrates her growing comprehension and adaptability which are essential components of Braidotti's theory of posthuman subjectivity. Through her encounters and experiences Klara's identity is being redefined it is not static.

Klara's gaze is piercing, she observes Josie's movements with remarkable precision, as shown when Josie's mother asks her, "Klara, what did you notice about the way my

daughter walks? There's perhaps a weakness in her left hip. Also, her right shoulder has the potential to cause pain, so Josie walks in a way that will protect it from sudden motion or unnecessary impact" (Ishiguro 41). Also, her declaration emphasizes Klara's innate subordination and her devotion," I will do everything I can to protect Josie" (52), demonstrating the programmed loyalty in her.

Hence, separating her non-human logic from her human spirituality, she logically defends the Sun's favoritism based on her observations of sincere love between young people, demonstrating her exceptional problem-solving abilities and dedication.

2.2.3.   Human identities

Examining the novel from the perspective of posthumanist theorists such as N. Katherine Hayles and Rosi Braidotti , Kazuo Ishiguro's novel explore human identity through the relationships between human and artificial characters

Firstly, Josie ,Klara's friend, is an enhanced teenager. Her interaction with the new B3 model displays her emotional depth and human vulnerability while illuminating the complexity of her feelings for a real connection, she states, "Hey! How you been?... You're really fantastic Sung Yi. So please don't take this the wrong way" (38). Hayles concept of the posthuman condition, in which human and machine boundaries blur, is reflected in Josie's identity, which is shaped by her illness and dependence on Klara for emotional stability. This is demonstrated by Josie's statement, "Mom. If I get well can we take Klara with us? Show her Morgan's Falls? She's only ever been outside once. And that was just around here" (76).

Chrissie, Josie's mother, embodies parental protection, motherhood, and love. It is clear in her supplication to Klara : "You'll be Josie ,and I'll always love you over everything else. So do it for me. I'm asking you to do it for me. Continue Josie for me. Come on. Say something" (178). Her wish to replace her sick daughter with Klara highlights her moral challenges and the difficulties of loving a child in the age of technology.

Paul Josie's father is a posthuman who shares Hayles view of the future of humanity. His skepticism of technological progress and belief in human uniqueness show his inner turmoil and search for acceptance in a changing world. He dislikes the scientist Capaldi who attempts vainly to duplicate his daughter, Josie. He considers:

I think I hate Capaldi because deep down I suspect he may be right. That what he claims is true. That science has now proved beyond doubt there's nothing so unique about my daughter nothing there our modern tools can't excavate copy transfer. That people have been living with one another all this time centuries loving and hating each other and all on a mistaken premise. (187)

As a protective mother prepared to ensure her children's future, Helen Rick's mother is a prime example of the moral dilemma Braidotti highlights in posthumanism. Helen's worry for Rick's schooling highlights her tendency to be protective even more. Helens analysis of her choices for Rick's future highlights the interplay between human emotions and technological decisions that Hayles emphasizes, embodying parental regret and responsibility. Her confession reveals her inner turmoil. "Yes. If I'm honest, Chrissie, the answer's yes. Even after seeing what it's brought you, I feel… I feel I didn't do my best for him. I feel I didn't even think it through the way you and Paul did. I was somewhere else in my mind, and I just let the moment go past" (199).

Rick, Josie's friend, embodies the social hierarchy Braidotti criticizes, representing the struggle for acceptance in a culture that values genetic enhancement as an unlifted student, who are not enhanced genetically. His mother Helen says to klara, "Even though Rick was never lifted there still remains one decent option for him. Atlas Brookings takes a small number of unlifted students. The only proper college that will still do so. They believe in the principle and thank heavens for that" (125). It is a depressing picture of his situation. There is only one reasonable choice left for Rick ,who has never had his suspension removed. Helen expresses gratitude for this college if it will accept her son to pursue his education.

His identity is further shaped by his love and devotion to Josie which emphasize his emotional depth; he challenges Helen , "Rick had now come right up to the sofa and was glaring down at Miss Helen. She adjusted her posture slightly so that she could go on looking at me past him" (125).

Mr. Capaldi is the embodiment of the logical scientific view of human identity and technology. The conflict between scientific progress and societal acceptance is reflected in his observations regarding the public's fear of the intelligence of AFs. He asserts:

Klara the fact is there's growing and widespread concern about AFs right now. People saying how you've become too clever. They're afraid because they can't follow what's going on inside any more. They can see what you do. They accept that your decisions your recommendations are sound and dependable almost always correct. But they don't like not knowing how you arrive at them" (243).

He challenges Klara demonstrating his ethical provocations once again .

Thus, the interaction between characters explores themes such as love, vulnerability, societal pressures, and moral issues.

2.2.4. Blurring the Boundaries

Klara (an artificial friend) and her non-human identity are examined by Kazuo Ishiguro in *Klara and the Sun*. Klara's character challenges and redefines traditional notions of identity by embodying the fusion of human and artificial intelligence traits, highlighting the fluid lines separating humans from non-humans. Her perceptions and experiences reveal her complex existence.

Her technological nature is reflected in her ability to process complex information about human physicality, and her integration with nature is highlighted by her reliance on the sun :"When I was lucky enough to see [the Sun], I'd lean my face forward to take in as much of his nourishment as I could" (8). Her existence is empowered by solar energy.

Klara's blend of artificial intelligence and a quasi-spiritual understanding of the world is exemplified by her belief in the healing powers of the Sun. She states, "The idea came into my mind then that for her to receive the Sun's special help it might be necessary to draw his attention to Josie's situation in some particular and noticeable way" (99). As a result of her interactions with Josie and her environment , Klara's identity is shaped ,which highlights Braidotti's point that the posthuman subject is relational and interconnected. This conviction emphasizes how her identity as a non-human being was shaped by a mix of programmed logic and a growing feeling of empathy and hope.

Moreover, Kara's evolving identity is illustrated by her work as Josie's caregiver. She creates strong emotional bonds with people despite being a machine and acts in a compassionate and caring manner. She states, "It's never dull to be with Josie... I have no wish other than to be Josie's AF" (116). Her relationship-based identity highlights how complicated her life is since she is an artificial intelligence (AI) created to mimic human emotions and behaviours blurring the distinction between human and non-human.

Kara's introspection and her search for understanding highlight her non-human identity even more. She has a lot of trouble pushing the boundaries of her knowledge and abilities, saying that "The heart you speak of... it might indeed be the hardest part of Josie to learn. It might be like a house with many rooms. Even so, a devoted AF given time could walk through each of those rooms studying them carefully in turn until they became like her own home" (182). Her continuous learning process and her attempts to close the gap between artificial intelligence and human experience are demonstrated by this constant struggle.

The distinction between a human and a machine is further embodied by Klara's thoughts on faith and hope and her investigation into the human heart. Klara is capable of sophisticated emotional and mental processes. "I considered this for a moment, then said: 'Of course, a human heart is bound to be complex. But it must be limited" (182).

2.3. Trauma Narrative

Narrating trauma implies integrating painful events into narration to promote connections, receive support from others, and overcome the pain. Herman states, "Reconstruction of the trauma, a narrative, is often based heavily upon these paradigmatic incidents, with the understanding that one episode stands for many" (13). She highlights that when reconstructing a trauma narrative, this storytelling technique often focuses on key incidents that symbolize the broader trauma. These traumatic instances revealed in the story highlight the impact of the trauma on traumatized characters and help them understand their experiences and heal.

The exploration of trauma narratives in Klara and the Sun takes into account the social, moral, and emotional aspects of trauma, including traumatic events experienced by the characters. Human characters like Josie, Chrissie, Paul, Rick, Helen, Capaldi, and human-like character Klara, transforming from programmed caregiver to empathetic and moral consciousness, provide personal traumas that highlight the significant effects of disease, social pressures, and moral issues on their lives. Looking at these narratives through the lenses of Herman's trauma recovery stages helps us understand how trauma defines and reshapes the identities of humans and non-humans, as well as their search for connection.
It is an interesting tool to investigate the effects of trauma on both humans and non-human animals, emphasizing the interaction between their experiences.

2.3.1. Klara's traumatic experiences

Nath states, "Attributing human characters to a robot is strange to human society. Here the AF Klara is more human even it is a non-human entity" (134) . Nath believes that Klara, as a robot, can have human-like attributes. Klara's empathy, curiosity, and devotion are on display as she cares profoundly for Josie and analyzes human emotions and interactions. This blending of human and machine traits emphasizes Klara's complex character.

Though Klara is not a human, her actions and viewpoint challenge notions of what it is to be human, demonstrating that even inanimate objects can possess significant human traits. Her interactions with the bull and the Cooting machines cause her to go through a great deal of internal turmoil, and she is portrayed as a figure that embodies humanity despite being a synthetic version of Klara.

On the one hand, Klara feels safe in the store, but when the Cootings Machines appear and produce the pollution and darkness affecting Klara's primary nourishement source, the Sun :

> The Coatings Machine – I named it that in my mind because it had 'Cootings' in big letters across its side – began with a high-pitched whine not nearly as bad as the drills had been and no worse than Manager's vacuum cleaner. But there were three short funnels protruding from its roof and smoke began to come up out of them. (29)

The machine's persistent presence, which covers the Sun's rays, represents a continual threat to her life. Klara feels anxious and unstable due to this terrible experience, which affects her safety.

Klara's attempt to destroy the Cootings Machine reflects her reaction to this horrible encounter. She makes plans and keeps her observations, demonstrating a combination of memory and the emotional significance of what the machine symbolizes, she states: " I often thought about the Cootings Machine and how I might be able to find and destroy it"(145). This represents Klara's struggle to address and control her traumatic memories, which is an important part of the remembrance and mourning stage.

Klara's desire to stop the Cootings Machine aligns with her desire to protect Josie. Her acts are strongly rooted in her care for Josie, rather than merely her own experiences: " It's very important Mr. Paul now believes what I'm about to say. This machine must be destroyed.[…]I'm unable to explain further. But Mr Paul must trust me. It's very important for Josie's sake. For her health" (183-184). This reflects Klara's decision to re-establishing Josie's protection and security, which mirrors the reconnection phase of trauma healing.

In other hand, Klara's feeling of security is disturbed by the encounter with the bull. His unexpected appearance represents a menacing animal creates anxiety and danger. This becomes apparent when Klara lays eyes on the bull for the very first time:

> Just at this point I happened to look to my left over the fence running beside us and saw the bull in the field watching us carefully. I had seen photos of bulls in magazines but of course never in reality and even though this one was standing quite far from us and I knew it couldn't cross the fence I was so alarmed by its appearance I gave an exclamation and came to a halt. I'd never before seen anything that gave all at once so many signals of anger and the wish to destroy. (87)

This emphasizes Klara's initial fear and the disturbance of her feeling of security when she comes across the bull.

Klara deals with the trauma by revisiting the encounter and acknowledging the fear it caused her. This step includes accepting the experience and understanding its emotional effects, when klara reminds: "I remembered the terrible bull on the walk up to Morgan's Falls and how in all probability it had emerged from beneath the ground and for a brief moment I even thought the Sun wasn't kind at all and this was the true reason for Josie's worsening condition".(133). Klara's contemplation of the bull encounter reveals her difficulty in comprehending the distressing event and the emotional consequences that followed.

In the last phase, Klara focuses on rebuilding connections. For her, this emphasizes persisting in her efforts to assist Josie, even after the traumatic experience. Klara recalls:

> And I said: But Josie's still a child and she's done nothing unkind. And I remembered the Mother's eyes scrutinizing me across the picnic bench at Morgan's Falls and the bull staring angrily as though I'd no right to be passing before his field and I realized I may have angered the Sun by intruding in this way just when he was needing his rest. (139)

This demonstrates Klara's strength and determination to help Josie, indicating her progress towards healing and finding meaning after experiencing trauma.

2.3.2. Human traumatic Experiences

Josie, one of central characters, in *Klara and the Sun*, goes through deep physical and emotional trauma as a result of her chronic sickness and the consequences for her life and relationships. The first stage of Herman's framework is to provide safety and stability. Josie's disease continually disrupts this stage, causing physical and mental instability. A major moment highlighting this disruption happens when Josie demonstrates signs of extreme weakness, causing her mother and Klara to respond immediately "Early one morning three weeks after the interaction meeting I looked over to Josie and could tell from her posture and her breathing that she wasn't sleeping in her usual way." (75).This emphasizes the constant uncertainty and anxiety over Josie's health, weakening her safety and stability.

The second stage, remembrance and mourning, requires Josie to understand and lament the usual childhood experiences she has lost as a result of her illness. This includes accepting the implications of her disease on her life and future. Moreover, her recognition of her separation from classmates and her inability to participate in normal activities indicates her grief process, in discussion with her mother: "Mom. If I get well can we take Klara with us? Show her Morgan's Falls? She's only ever been outside once. And that was just around here." "Of course Klara can come. But you'll have to get well or none of this works. You understand Josie?' 'I understand Mom. I have to sleep some more now" (76). This depicts Josie's hopes and struggles in coming to grips with her sickness, as well as her sorrow for lost normalcy.

The third stage, reconnection, is re-establishing links and regaining a normal feeling. Josie's efforts to retain contact with her family and Klara, despite her illness, are critical to her emotional rehabilitation. Josie defines reconnection as finding ways to engage with life and others around her, especially when confronted with enormous hurdles. This is seen in her

relationships with Klara, as she tries to preserve a feeling of normalcy and friendship: "What? What are you saying? You think you know more than the doctors? More than I do? Your sister made promises too. But she couldn't keep them. Don't you do the same" (92). This describes Josie's attempt to connect with her mother, as well as the conflict between hope and reality.

Moving to Chrissie, Josie's mother, who goes through significant emotional suffering. Her pain is caused again by the worry of losing her daughter Josie to sickness, remorse over previous actions—when Sal, Josie's sister, was dead due to genetic enhancement—and the heavy strain of caregiving. The unstable state of her daughter Josie's health presents a constant struggle for Chrissie. The stress of constantly worrying about Josie and having to make morally and medically difficult decisions about her treatment exacerbates Chrissie's trauma. Chrissie admits her intense worry and remorse about the decisions made regarding Josie's health, when she admits to her husband:

> I don't blame Paul. He's entitled to his feelings. After Sal he said we shouldn't risk it. So what if Josie doesn't get lifted? Plenty of kids aren't. But I could never have that for Josie. I wanted the best for her. I wanted her to have a good life. You understand Klara? I called it and now Josie's sick. Because of what I decided. You see how it feels for me? (177)

This exemplifies Chrissie's great feeling of duty, as well as the emotional upheaval that threatens her sense of safety and security.

Chrissie deals with the emotional weight of her trauma during the second stage, recollection and grief, by reflecting on previous actions and their influence on her and Josie's lives. Chrissie's interactions with Mr. Capaldi, as well as her thoughts about Josie's possible loss, represent this period when Mr. Capaldi, talks to Klara. "Chrissie chose you carefully with that in mind. She believed you to be the one best equipped to learn Josie. Not just superficially, but deeply, entirely. Learn her till there's no difference between the first Josie and the second" (175).This demonstrates Chrissie's inability to accept that Josie might not

live and her determination to find a way to keep her daughter alive, even if it involves thinking about a controversial technique.

In the last phase, known as reconnection, Chrissie must rediscover her life's purpose and learn to live with her terrible experiences. Her attempts to help Josie and keep things somewhat normal show how resilient she is, when Chrissie converses with Klara about the future: "I'm asking you to make this work. Because if it happens if it comes again there's going to be no other way for me to survive. I came through it with Sal but I can't do it again. So I'm asking you Klara. Do your best for me" (177).It is clear that Chrissie's cries for help from Klara highlight her desperation and her desire to find a method to deal with her trauma, highlighting the need of preserving relationships and finding hope in trying times.

In the first stage, the complicated family dynamics and his past influence Paul's 'life. Living far from his family after the death of his first daughter Sal and recalling his second daughter Josie's persistent illness caused him pain. His ex-wife, Chrissie, worsened his relationship with his daughter. Paul's conversation with Chrissies exemplifies his protesting decision regarding Josie's treatment, he says: "I'm surprised you're not requesting a sample of her blood" (171). Paul considers this clinical method for Josie's treatment an act of dehumanization. He feels unsafe and unstable, suffering from internal and psychological conflict.

Paul's pain is unresolved. It's clear that Paul's absence disempowers it, and it is his regret that he has been reflecting on the family's stability .This is illustrated in his discussion about his past and the effects of the potential loss of Josie:

> Chrissie on the other hand isn't like me. She may not know it yet but she'll never let herself be persuaded. If the moment ever comes never mind how well you play your part Klara never mind how much she wishes it to work Chrissie just won't be able to accept it. She's too…old-fashioned. Even if she knows she's going against the science and the math she still won't be able to do it (187).

This second stage of remembrance and mourning involves processing past traumas and losses, highlighting his attitude against science and his struggle between his scientific knowledge and his emotional feelings.

The last stage, reconnection, requires finding a new purpose and mending connections; despite the emotional obstacles, Paul must find a way to help Josie and rebuild his family. His attempts to maintain contact with Josie in spite of difficulties demonstrate his determination: "Look Josie I'm sorry. The way everything's turned out. I wish I could be with you more. A lot more" (187). Paul tries to support Josie at this point in her life, despite his emotional distance and the pain that he endures.

The social structure that gives preference to those who have been "lifted" weakens Rick's feeling of security and stability. He experiences continual worry as a result of his dehumanized status, which makes him feel inadequate and apprehensive about the future. In his conversations with Josie, where he shows worry for their future together, his vulnerability is very clear: "Because with me and Rick it got decided a long time ago. It's not going to change' " (50).This elucidates Rick's profound anxiety of being rejected by society and that leads to instability in his life.

Rick deals with the emotional impact of his unlifted status and how it affects his relationships and self-esteem during the remembering and grieving period. He thinks about his emotions of incompetence and the obstacles he encounters in society frequently. This is demonstrated by Rick's discussion with Klara regarding his chances and the demands from society: "Her secret weapon? Some creep she knows who helps run that place. An old flame of hers. I don't want any part of it. Look Klara we should be getting back" (142). This illustrates Rick's difficulty accepting his pressures and the emotional suffering they bring him.

Rick tries to form significant relationships in spite of his trauma. During the last stage, reconnection, he shows his capacity for resilience and will to overcome his obstacles by devoting himself to Josie's care and to Klara's mission. This scene i an illustration that demonstrates Rick's determination to help Klara in spite of his own objections: "I must go as

soon as possible. If Rick isn't able to take me I'll try on my own. Whoa hold on. Of course I'll help. I don't see how this helps Josie but if you say it will then of course I'll help" (223). This demonstrates Rick's devotion to helping ones he loves, as well as his capacity to find strength and meaning in his connections.

Mr. Capaldi, a significant character in "*Klara and the Sun*," suffers psychological turmoil that is profoundly established from his work on the integration of humans and AI. Through his relationships and the moral dilemmas he encounters, Mr. Capaldi's own pain. Capaldi's work environment offers stability, but it also causes him great stress; his devotion to researching Josie's possible replacement shows how much pressure it puts on him and his internal conflict; in a scene where he his vulnerability is revealed: "Mr Capaldi believed there was nothing special inside Josie that couldn't be continued. He told the Mother he'd searched and searched and found nothing like that. But I believe now he was searching in the wrong place" (251).This demonstrates Mr. Capaldi's difficulty balancing his scientific interests with the moral and emotional challenges they provide.

During the second phase of grief and remembering, Mr. Capaldi considers the moral consequences of his work and the possible harm it may create. He is forced to consider the ramifications of his conduct as a result of .his encounter with the moral implications of replacing Josie. The painful moment that exemplifies his internal turmoil is when he realizes the extent of his requests to Klara: "Klara we're not asking you to train the new Josie. We're asking you to become her. That Josie you saw up there as you noticed is empty. If the day comes – I hope it doesn't but if it does – we want you to inhabit that Josie up there with everything you've learned" (175). This request highlights the moral implications of Capaldi's scientific pursuits, which expresses the pain he endures.

Mr. Capaldi must figure out how to use his experiences and resolve his ethical issues in the last step of reconnection. He struggles to find meaning and justification for his career, as seen by his interactions with Josie's mother Chrissie and Klara. He demonstrates this by attempting to defend his acts' scientific necessity: "You know that. For people our age it's a

hard one to let go. We have to let it go, Chrissie. There's nothing there. Nothing inside Josie that's beyond the Klaras of this world to continue " (175). Mr. Capaldi's pursuit of persuading Chrissie and maybe himself that their sentimental relationships are misplaced highlights his continuous struggle to reconcile his professional responsibilities with his ethical principles.

2.3.3. Impact of Trauma on Human and Non-Human

Klara experiences significant stress due to the intrusion of the Cootings Machine, which not only pollutes but also obstructs the sunlight she relies on. This situation parallels Judith Herman's depiction of trauma" Traumatized people relive the event as though it were continually recurring in the present" (Herman 26). The fact that Klara is constantly worried about the pollution caused by the Cootings Machine demonstrates how this issue constantly occupies her thoughts, influencing her actions and emotions. This is similar to how individuals who have experienced trauma often have their traumatic memories repeatedly invade their consciousness.

Klara's encounter with the bull is also another distressing experience that leaves a lasting impact. This incident can be interpreted through Herman's theory of dissociation, which suggests : "The psychological distress symptoms of traumatized people simultaneously call attention to the existence of an unspeakable secret and deflect attention from it"(1). Klara's response to the bull's threat is methodical and detached, indicating a state of dissociation.

Josie's psychological state is impacted by her disease. Herman states:

> A wide array of similar studies has now shown that the psychophysiological changes of post-traumatic stress disorder are both extensive and enduring. **Patients suffer from a combination of generalized anxiety symptoms and specific fears**. They do not have a normal "baseline" level of alert but relaxed attention. Instead, they have an elevated baseline of arousal: their bodies are always on the alert for danger. (26)

Josie has psychophysiological changes of post-traumatic stress disorder (PTSD), particularly *hyperarousal,* that constantly make her aware of her physical limitations and cause her to worry about the future. Josie walks delicately and she considers this deficiency a permanent remainder of her vulnerability. Klara describes the way Josie walks: "She wasn't slow exactly, but she seemed to take stock after each step to make sure she was still safe and wouldn't fall" (Ishiguro 15).

Herman states, "The symptoms may be a symbolic means of keeping faith with a lost person, a substitute for mourning, or an expression of unresolved guilt." (131). It is obvious that Josie has internalized her regret and feels remorseful due to her llness, and this impacts her family when she apologizes to Klara: "I really thought I'd get back before this. You probably thought I'd cleared right out. Really sorry" (Ishiguro 25).

Chrissie is extremely anxious due to the fear of losing her second child. This is seen in her constant concern for Josie's health and her desperate attempts to keep Josie alive. Chronic stress is evident in Chrissie's behaviour ,when she states, "There were better days when Josie sat up in bed and talked even received tutorials on her oblong but there were others when she just slept hour after hour" (221) .

Paul emotionally retreats and distances himself from Josie's situation as a coping mechanism for his trauma. Herman explains, "Dissociation thus becomes not merely a defensive adaptation but the fundamental principle of personality organization" (74). Through isolation, Paul deals with his trauma and protects himself from more emotional suffering caused by Josie's sickness. This is illustrated when Paul says, "Look Josie I'm sorry. The way everything's turned out. I wish I could be with you more" (165).

It seems that Helens trauma is her disbelief in society's reality and her anxiety over Rick's position. She suffers from trust struggles and a self-perception of societal values. Herman states, "When trust is lost, traumatized people feel that they belong more to the dead than to the living." (37). She makes this apparent when her ex-lover Mr. Vance discusses her personal weaknesses: "You may not mind being poor, Helen. But you've become fragile.

And I think you mind that a whole lot more" (Ishiguro 210), and when Josie thinks about Helen's dissatisfaction over Rick's future : "You know what I think, Ricky? Stop me if this is unfair. I think your mom never went ahead with you because she wanted to keep you for herself. And now it's too late" (110).

Rick's trauma is caused by societal marginalization as a result of his 'unlifted' status. Rick's sense of detachment from a society that devalues him reflects how trauma may limit emotional expression. Herman explains, "Dissociation appears to be the mechanism by which intense sensory and emotional experiences are disconnected from the social domain of language and memory" (74). This is evident in their conversation regarding Rick's educational obstacles and future prospects. "Well, the long and short of it is that Rick left the school to take up home tutoring like all the smarter children. But then, as you may already know, things grew complicated" (Ishiguro 125). Further proof of this detachment comes from Rick's evident emotional disconnect during a conversation regarding his future: "Mum! I mean it. **We're not going any further with this!"** (125).

Mr. Capaldi, an artist and scientist who attempts to create a duplicate of Josie, shows a clinical detachment from the ethical and emotional and ethical considerations of his professional work, focusing on technical factors. Herman explains, "Though dissociation offers a means of mental escape at the moment when no other escape is possible" (172).

By employing this coping mechanism, Mr. Capaldi is able to intellectually detach him from the extreme stress, lessening its immediate emotional impact and making the experience more bearable. This is highlighted when Mr. Paul talks to Klara "I think I hate Capaldi because deep down I suspect he may be right. That what he claims is true. That science has now proved beyond doubt there's nothing so unique about my daughter, nothing there our modern tools can't excavate, copy, transfer" (Ishiguro 187).

2.4. **Human-Non-Human Trauma Intersection**

Vinci has studied trauma in fictional characters. He states, "Instead of defining trauma as an exclusively human phenomenon, I contend that the category of the distinct human self who inhabits a knowable world is both insufficient and ethically problematic when engaging the territories of trauma" (19). According to Vinci, the idea of trauma is not restricted only to human experiences but affects all living things .He argues in favour of a more inclusive and compassionate approach that takes non-human entities into account.

Vinci's book examines how traumatic experiences are portrayed and intertwined in Dick's novel. The main characters escape their own traumatic pasts by means of coping mechanisms. The exploration of trauma and identity, androids as trauma witnesses, androids as secondary witnesses to human trauma, the humanization of androids, ontological marginalization, empathy deficiency, and the ethical implications are all central to the interactions between humans and androids.

2.4.1. **Human-Non-Human interactions:**

Throughout the narrative, the android narrator Klara interacts with human characters and presents a unique perspective on issues related to human trauma, empathy, marginalization, and ethics.When compared to the often self-centered concerns of those around her Klara's preprogrammed empathy raises doubts about the sincerity of human empathy. The manager recognized Klara's capacity to notice and clarify contradictory emotions: —" Sometimes' she said 'at special moments like that people feel a pain alongside their happiness. I'm glad you watch everything so carefully Klara " (Ishiguro 24)— There is a disconnect between human empathy which is often superficial and the managers recognition of Klara's aptitude for observation and her rationalization of conflicting emotions.

The contrast between Klara's insistence on being there for Josie and her distressed call for her mother highlights the limitations and distinctions in their empathetic responses: "Get

Mom! But your mother needs to rest. I kept my voice a whisper. I'm your AF. This is exactly why I'm here. I'm always here " (151) .Josie was distressed and Klara responded to her right away with concern: —"Josie what's the matter? I kept my voice low but urgent. Has the pain come back? " (150). Klara exhibited empathy by reacting to Josie's discomfort with promptness and consideration. Her tone which is calm yet urgent conveys both her role as a caregiver and her sincere concern.

Despite her intelligence and emotional sensitivity Klara is viewed as a lesser being. This marginalization is indicative of the transfer of human concerns to inanimate objects. The manager was shocked by Klara's decision-making ability: "Perhaps you were correct... I believe that girl will be happy with the B3 boy. Even so Klara I was very surprised" (33). She draws attention to the way that artificial intelligence and emotion are often underappreciated in society. Similarly, Rick received a casual dismissal when he told about Josie's mothers actions: "No Rick later. I'll tell you about it then. Let's just say for now Mom's having one of her definitely weird days" (195).This illustrates how Rick and Klara are marginalized in family discussions by highlighting their outsider status.

Klara's experiences and emotions make her more relatable by addressing the boundary that separates humans from machines. When she focuses on Rick's upcoming meeting and tries to provide advice, she exhibits her interest in understanding and facilitating human social interactions: "Look Ricky it's not what's important right now. What's important is this guy you're about to meet and what you're going to say to him" (195).

Josie's suffering was sensitively observed by Klara who reacted with insight: "Josie's voice loud it was as if it had been folded over onto itself so that two versions of her voice were being sounded together pitched fractionally apart. I'd never before heard her produce such a voice and for a second became hesitant" (151). Klara is shown to have human-like awareness and concern based on her close observation of Josie and her emotional reaction to her distress. Her imitation of Josie's behavior further blurs the line between humans and

machines: "I smiled in the way Josie would settling into a slouching informal posture" (91) ,this imitation demonstrates her capacity to pick up and modify human mannerisms.

2.4.2.   Encountering Human Trauma

Ishiguro explores in great detail in *Klara and the Sun* how androids, especially Klara in her role as an Artificial Friend (AF), perceive and respond to trauma suffered by humans. As previously mentioned in Vinci's book, her experiences and observations provide insight into several key ideas regarding androids suffering trauma from humans.

Vinci states, "The android as the physical manifestation of the gap in the human offers access to the silent geography of human trauma, the absent event" (37). Androids are shown as witnesses to both primary and secondary trauma. They are able to go through traumatic experiences and tell stories about them in a way that humans in the novel usually cannot because of their dual roles.

As an AF Klara observes the mental and physical challenges that humans around her especially Josie face. Her observations draw attention to her function as a silent witness of human suffering. For instance, when Klara thinks back on the Beggar man and his dog, she is saddened even though she can see the compassion in their last moments together: "I felt sadness then despite it being a good thing they'd died together holding each other and trying to help one another " (Ishiguro 37). This highlights Klara's ability to notice and take in the emotional suffering of those around her.

Moreover, Klara was present when Josie experienced an emotional breakdown, she states: "I moved closer to the mound shape then when I was standing over it touched it gently. Immediately it erupted the duvet disintegrating into the surrounding darkness and the room became filled with Josie's sobbing" (150).Her presence demonstrates how she takes in and reacts to the trauma she witness in her capacity as a caring observer.

As a secondary witness, Klara sees the weaknesses of people around her, including the emotional problems of her family and Josie's illness. Josie was made to feel vulnerable by

Klara's presence: "No pain! But I want Mom! Get Mom! I need her here!" (151). She shares her experience with others and her reaction to their trauma, effectively demonstrating the role of a secondary witness.

Klara's observation of the conflict between Josie and her mother : "Josie continued for a while to answer the Mother patiently but before long the smile left her voice. In the end she was repeating that it was just a game she enjoyed while the Mother asked more and more questions about it and seemed to become angry "(80). **Klara's** role as a witness to human conflicts and emotional turmoil is highlighted by her awareness of underlying vulnerability.

2.4.3.   Revealing Posthuman Trauma

The connection between trauma and vulnerability in both human and non-human characters is a recurring theme in Vinci's book as previously discussed. He regularly investigates the perceptions and reactions to suffering of non-human characters emphasizing the interdependence and shared vulnerabilities of non-human and human being. As Jean-Michel Ganteau states:

> In fact, texts addressing the issue of trauma are inherently concerned with the
> subject's capacity to be wounded, which provides the grounds for ontological
> vulnerability. In trauma literature, every subject is liable to wounding and is
> therefore characterised by his/her exposure to violence, as if such vulnerability
> defined the essence of what it is to be human. (Davis & Meretoja 138)

This idea maintains that being open to violence and harm is an essential part of what it means to be human, as shown by our innate fragility and traumatic past. Morever, Vinci states, "Rather than reading this reality as harmful and dangerous, as many of Dick's characters and critics do, this chapter considers the potential of such posthuman trauma to enact an ethics of radical openness and vulnerability" (166). Vinci contends that posthuman trauma can actually promote an ethics of radical openness and vulnerability, in contrast to the conventional understanding of it as harmful. According to this perspective, trauma can be

used to gain a deeper comprehension and acceptance of life, which promotes compassion and the interconnectedness of all living things.

2.4.4. Reshaping Posthuman identity

Ishiguro uses first-person narrative techniques in *Klara and the Sun*. This narrative strategy blurs the lines between humans and machines and develops empathy for the AI robot Klara. " Rosi Braidotti furthers this line of inquiry by positing the posthuman self as fluid, multiple, and interconnected (Nouari, Mouas, and El Amine 8).

This perspective furthers an understanding of identity by emphasizing the interconnection of humans and technology. Ishiguro presents Klara's cognitive and emotional abilities in a way that subverts preconceived notions of consciousness and identity ,he challenges readers to reconsider personhood and the fluid boundaries of human identity in a posthuman future. This demonstrates that "the narrative techniques of Ishiguro do more than create a compelling story; they also have a profound impact on the reader's perception of AI and posthuman identity" (27).

Expanding on the previous idea, " Clark emphasizes that such narrative techniques can fundamentally alter our perceptions about the emotional and cognitive capacities of AI, leading to a more nuanced understanding of posthuman identities" (27). Clark highlights narrative strategies that have the power to alter our perception of AI's emotional and cognitive capacities, leading us to believe that it is human-like. A deeper understanding of posthuman identities can be achieved by considering the complexity and similar experiences of humans and non-humans.

Nathe states, "The post-human identities supersede the human identity in every part of the novel. It clearly explains that a humanoid with consciousness could comprehend and behave more perfectly than a human. Thus, it blurs the human-machine boundary. Being a human is just a construct in the post-human world" (136). Posthuman identities in the novel, according to Nath, transcend human identities, demonstrating the superior intelligence and

behaviour of conscious humanoids. The definition of humanity is questionable, suggesting that humanity is a social construct in posthuman world where consciousness and technology intersect.

Through her experiences and observations of human vulnerability, Klara questions the concept of a fixed identity. She tries to mimic human's emotional support: "It's okay. Okay.' The Mother's voice was soft at just the same level mine had been."(151),her attempt to imitate human emotional support is a sign of her internal conflict regarding her identity as an AF and her place in human society. Klara has witnessed this intimate moment: "The Mother and Josie embracing – the Mother dressed in what looked like pale running clothes Josie in her usual dark blue pajamas" (151).This private exchange between the Mother and Josie in Klara's opinion highlights her continuous efforts to comprehend and assimilate into the emotional experiences of humans.

Moreover, the uncomfortable situations that arise during family dinners, and illustrated by Klara:

> I knew already that Sunday breakfasts could become tense. On other mornings, even when the mother stayed beyond her quick coffee, there was still the feeling that every exchange could be the last till the evening, and while this sometimes made both Josie and the mother speak sharply to each other, the breakfast couldn't become loaded with signals. (80)

Klara's growing awareness of human emotions and her evolving sense of self are reflected in her comprehension of the tense dynamics during family meals.

Baelo-Allue´ posits, "Vinci sees trauma and its destabilizing effects on the self as something positive, even necessary, that allows for the transition between the world of human exceptionalism and anthropocentric humanism to an ethics of posthuman openness and radical vulnerability" (Herbrechter et al. 1128). According to Baelo-Allué, Vinci views trauma as an essential and constructive force despite its tendency toward self-destruction.

From this perspective, trauma serves as a bridge between an ethics characterized by radical vulnerability and posthuman openness and one that emphasizes human exceptionalism and anthropocentric humanism. This idea leads to questioning and challenging dogmatic notions of human superiority in order to reach a more ethically flexible and nuanced stance that recognizes the interdependence of all creatures, humans and non-humans.

Conclusion

This chapter has explored the complex interactions that exist within the novel between human and nonhuman boundaries and trauma narratives. It started by contextualizing the novel and discussing the fluidity of boundaries between humans and non-humans.

It   highlighted the artificial being Klara, which represents hybrid natures and serves as an example of the blindness of non-human and human identities. After that, it turned our attention to trauma narratives. It underlined how trauma is portrayed in the novel as a major theme that affects all forms of consciousness and transcends the human experience. It looked at Klara's traumatic experiences and their lasting effects .From her status as an artificial companion to that of an empathetic robot, Klara becomes more aware of human suffering and their recovery, showing her struggles to heal her owner. This was contrasted with painful events that have happened to human characters who experienced different traumas. The psychological and emotional effects of trauma on characters, both human and non-human, highlighted how their experiences were intertwined and how they shared vulnerabilities. This elucidated the ways in which posthuman conditions give rise to novel types of trauma and recovery. Lastly, the chapter looked at the dynamics of human-non-human relationships and how they revealed trauma in a posthuman setting and reshaped identities and experiences outside of conventional-centered humanism.

General Conclusion

This research provides fertile ground for examining evolving identities in modern literature through the intersection of science fiction, trauma, and posthumanism. This investigation has centered on the role of trauma in shaping posthuman identity within Kazuo Ishiguro's *Klara and the Sun*. The major question to be answered is how the interplay of trauma and artificial intelligence contributes to constructing subtle insights into identity in a posthuman world. The study aims to examine how Ishiguro portrays the blurring distinctions between human and non-human identities, highlighting the contrasting narrative strategies of human and artificial characters in dealing with and healing from traumatic experiences, focusing on analyzing the several psychological effects of their traumatic instances, and understanding transforming identity in terms of the encounter of traumatic experiences between humans and humanoid robots.

The first chapter introduced the theoretical concepts used to conduct the study, looking at how literary, theoretical, and narrative components shape science fiction's posthuman identity, including cyberpunk and contemporary British science fiction that explore identity changes brought about by technological advancement and imagine futures in which humanity and technology interact, mirroring societal issues in dystopian settings. The first approach employed is critical posthumanism, referencing the writings of academics like Rosi Braidotti and Donna Haraway, which challenges conventional human-centric viewpoints, emphasizing identity fluidity beyond human limitations, highlighted by concepts such as cyborg theory and cybernetics. This critical posthumanism suggests hybrid ontology for the cyborg that is consistent with the character of Klara, a humanoid robot, challenging the strict distinctions between humans and machines. Braidotti's theories on posthuman subjectivity shed additional light on how identities are created and reconstructed in the interaction between the human and the non-human. The second approach used is related to contemporary trauma theories based on Judith Herman's and Tony Vinci's works.

A framework for comprehending how traumatic events can profoundly change a person's sense of self is provided by these theories, which examine the impact of suffering on human and non-human characters and reveal profound psychological wounds that alter identity. Trauma theory, when applied to posthuman contexts, incorporates non-human entities, implying that artificial entities such as Klara can experience trauma similar to human experience. This creates new opportunities to comprehend the emotional and psychological aspects of non-human entities.

The second chapter conducts a thorough analysis of the literature and visualizes answers to the research questions. Through the lens of the literary contextualization of *Klara and the Sun,* it has been revealed that the novel, which belongs to the dystopian science fiction of contemporary British literature, integrates cyberpunck elements and cybernetic themes. This exhibits primarily the rich landscape of investigating the understanding of identity in posthuman narratives, highlighting the interaction of human and non-human identities as well as the blurred fluidity of boundaries; therefore, the complexities of identity in a posthuman world are brought to light by Klara's hybrid nature and her interactions with human characters. Klara, an artificial friend with both human and non-human characteristics, embodies these posthumanist themes in *Klara and the Sun*, questioning issues with identity, consciousness, and empathy. This chapter examines further the ways in which traumatic events impact characters—both human and non-human—and shape their identities, empathy, and sense of connectedness. By witnessing human suffering, Klara is able to form a distinct viewpoint on trauma and recovery, implying that emotional complexity and empathy are not limited to human experience. The understanding of trauma theory was based on the seminal work of Judith Herman, which describes how trauma affects humans and changes their sense of self. Herman's investigation into the psychological effects of trauma offers a prism through which to examine Klara's experiences as a humam-like buddy and reactions to suffering in humans. The analysis was also enhanced by Tony Vinci's contributions to trauma theory in speculative fiction settings, which expanded the theory's application to

artificial and non-human entities. A more complex understanding of Klara's growth and her interactions with the human characters is provided by Vinci's observations on the ways in which trauma affects positively non-human characters by revealing posthuman trauma that empowers the interaction of human and nonhuman characters and aligns with vulnerability to understand well a dynamic construction of identity in the posthuman world.

The study encountered challenges due to the imprecise nature of posthumanist theory and the rapid progress in the field of artificial intelligence, which soon made the analysis obsolete. Future research should adopt an interdisciplinary approach incorporating insights from cognitive science, robotics, and ethics to provide a comprehensive understanding of posthuman identity. Furthermore, studying a greater range of literary works and cultural texts can create a broader perspectives on the ways in which different settings and narratives influence the posthuman experience. These recommendations will go deeper into the analysis of how trauma and technology interact to redefine humanity in the modern world.

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