

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**Reconfiguring Emotion: Posthuman Subjectivity, Somatic Simulation, and
AI-Mediated Affect in *The Great Flood***



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Abstract

The main aim of this article is to examine how the posthuman subject is portrayed in the film *The Great Flood*. The study aims to highlight the use of artificial intelligence to mediate emotion and somatic simulation transforms conventional affective experiences. In this film, emotions like sorrow and happiness have nothing to do with being alive or having a body; they are just data that can be engineered with AI. The research highlights that artificial intelligence has the capacity to regulate as well as mimic human emotional responses. It will also consider Antonio Damasio's somatic marker hypothesis, while hinting that *The Great Flood* runs counter to the idea that feelings naturally arise from our bodies by transforming them into manipulable digital data. This study contributes to posthuman research by empirically examining artificial intelligence-mediated effects present in the films.

Key words: Posthuman literature, somatic simulation, emotion, artificial intelligence, AI-mediated affect.

Introduction

The rise of artificial intelligence as a rational, thinking being has greatly disturbed the traditional humanist understanding of emotion, consciousness, and embodied subjectivity. Posthuman cinema portrays machines in a very different way than before; they can understand emotions and feelings, amplify feelings, and control lives. The film *The Great Flood* on Netflix highlights an evolving view of posthuman emotion through an artificial-intelligence-enhanced connection between a mother and her son. The film does not show emotions in a traditional way that is originating naturally from the human body and taking over the individual's mind, rather it is linked with a non-technological process that has no relation to any device or computer program – it tells viewers that what they refer to as “feeling” is nothing but artificially created bodily reactions. The emotions experienced by the characters are not products of their immediate environment; instead, they have been programmed and controlled so that they appear real but cannot be distinguished from human emotions. Consequently, the film challenges the idea that emotional experiences are only inherent in humans and envisions a post-human reality where even affect can be programmed.

While posthuman studies have theorized extensively about the erasure of boundaries among humans, technology, and data networks. The emotional subjectivities created by machines are portrayed over extended periods in contemporary films. The previous studies primarily focus on topics such as cybernetic bodies, artificial intelligence, and enhanced humans, while neglecting an important point: society's growing fear of fake emotions or of emotional bonding facilitated by technology. The intervention occurs in a lacuna that most other cultural products fail to address adequately. Rather than just portraying emotional expressions being copied by artificial intelligence as humans do, this film goes further to show how AI can create its own emotional world. It raises the question related to how the artificial intelligence has the capacity to portray the human emotion real as in the film, *The Great Flood*.

The transformation that is film can best be analyzed through Katherine Hayles's posthuman theory in *How We Became Posthuman*. According to Hayles, posthumanism

disrupts humanism's bias towards the body because it understands consciousness to be composed of an informational structure rather than merely a matter of biology. She states that, "in the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation" (Hayles 3). This argument is crucial to analyzing the film's content, as it shows how it blurs the line between what is real and what is digitally fabricated, particularly in relation to human emotions. In the film, the viewer witnesses an emotional experience that is no longer strictly confined to a biological vessel but is instead made adaptable through various technologies for transmitting such vitally important signs and symbols. As it is revealed later, the woman's growing emotional connection with the child is less about her natural motherly instincts and more about a programmed effect monitored through simulated techniques. The film takes a different approach to Hayles' thesis, extending the reach of informational logic to the very essence of emotion.

The intervention by Hayles indicates that post-humanism goes further in disorientating emotions that are taken within humanist doctrine as proof of the uniqueness of human selfhood. Emotional authenticity has been traditionally seen in liberal humanism as inseparable from one's awareness and physical identity. *The Great Flood*, however, systematically denies this belief by representing mood as nothing personal but easily shared data employed for communication of any kind. Throughout the narrative, the woman and child sharing an emotional connection that is constantly altered by artificial intelligence, which reshapes their memories and creates attachments they rely on, leaving them sad when lost. Consequently, emotion is not naturally embodied but manipulated through technology. In this film, therefore, a post-human world setting is presented in which artificial agents cease mimicking humanity externally and become actively involved in shaping personality itself.

The relationship between people's emotions and the involvement of machines can also be analyzed through Donna Haraway's concept of the cyborg in *A Cyborg Manifesto*. According to Haraway, the term "cyborg" refers to a hybrid being consisting of both technological and biological components (149). Although this appears to address visible forms of technological enhancement, her discussion goes beyond that to include the dissolution of artificial boundaries that have propped up a Eurocentric theory of humanism for so long. She is important in that she does not agree with the idea that there is any pure, untouched human nature available outside technology. *The Great Flood* explores this posthuman hybridity through the integration of AI systems on an emotional and psychological level, rather than by using artificial limbs or making people stronger and faster through machines. This follows that, as she is affected, even "affect" itself appears to have turned out to be cybernetic. As such, the traditional motherly love depicted appears not entirely natural but rather constantly manipulated emotionally by technology.

The Great Flood is different from other cinematic representations of artificial intelligence as it brings technological interaction closer to personal emotions. It fears not that machines shall have humanity, but rather that human sentiment shall gain resemblance to machines. This aspect alone could broaden Haraway's cyborg theory, as it presents an emotional rather than physical hybridity in the film. The bond between the woman and the child relies on fake stimuli that control one party and create a link on which the other can depend, allowing them to control their feelings. Therefore, humanity's emotional side merges with ever-advancing technology, blurring the line between true feelings and those predetermined by programming.

Rosi Braidotti's view of the posthuman subject can help us examine how changeable emotional identities are depicted in the film. According to Braidotti in *The Posthuman*, the posthuman subject should not be taken as an individual entity but rather seen in terms of interaction; she writes that "the posthuman subject is a relational subject constituted in and by multiplicity" (Braidotti 49). This link is very important when looking at *The Great Flood* because emotions are spread out in interactions between people and things. The emotional identity of the woman is no longer an isolated personal affair; rather, it is seen as arising from technology. Her love for her child is constantly groomed through artificial emotional reinforcement.

Braidotti's posthumanism is particularly apt, as it challenges the common belief that emotion is a property of human beings alone. The artificial intelligence in the film monitors emotional subjectivity also seen to rely upon it for some support in experiencing itself. It follows that conventional maternal identity becomes threatened by this kind of relationality between care/love on one side and machines on the other, and therefore, were called instincts. The motherly bond portrayed in the film thus becomes an emotional becoming that is post-human, engineered, and artificially controlled.

Mark B. N. Hansen's ideas on digital embodiment and mediated sensation apply equally to the film's portrayal of how we can use technology to feel things. According to Hansen in *Bodies in Code*, as we increasingly use digital technology, it tends to place human perception outside that technology. It seeks to relocate the same within certain technological artifacts. Hansen mentions that, "the body is the source of all meaning and experience" (22). However, he proves that today's technological systems are coming between the senses. This is taken to an extreme in *The Great Flood*, which portrays a situation in which emotions are manufactured by AI and channelled through simulated structures. It depicts emotional characteristics like sorrow, closeness, terror, and love not as private self-affairs but as ones that can be artificially produced and circulated through technology.

This shifts the ontology of feelings within the film, thus making emotional life external. Emotions can now be exported, measured, and reproduced, and are no longer viewed as unique or arising from one's biology. Particularly in terms of the child, the woman appears to be engaging in genuine association with it through various emotional constructs, but ones that make us question what real love/feeling is, separate from those artificially created by technology, and on which someone might be said to depend. As such, the film posits an emotional experience that can be transmitted through technology rather than an individual's bodily awareness. This argument by Hansen is particularly significant here because it illustrates that digital mediation does not merely affect communication; it changes it. In *Bodies in Code*, where Hansen develops issues related to communication and other aspects within the context of digital technology, *The Great Flood* takes a step further into the future about emotional incorporation, imagining it to be controlled by artificial intelligence.

The film's interference with natural emotional processes can still be seen in connection to Antonio Damasio's somatic consciousness theory in *The Feeling of What Happens*. According to Damasio, feelings result from bodily reactions rather than the other way around; this view is supported by his argument that, for one to be conscious, one must be able to map the organism's internal state (145). He introduces the concept of somatic markers, which hold that there can be true emotional feeling only if it is connected to bodily sensation. Nevertheless, *the Great Flood* disrupts this belief systematically

through its portrayal of emotionally triggered stimuli that do not necessarily rely on the body for execution.

Posthumanism, affect theory, and somatic simulation literature have done a lot to show how emotional experiences are influenced or conveyed in some way by artificial intelligence (AI). Nonetheless, there is a notable gap in the literature: empirical research on the portrayal of emotions in AI-mediated communication across various films. Many researches focus on the association between artificial intelligence and mood; however, only some studies consider how these theories are portrayed in real-life situations within popular culture. Specifically, the idea that how cinema depicts the transformation of human feelings into digital data, posing several important research gaps, such as the role, if any, of such an academic undertaking in emotive control in today's ever-changing digital world, and, lastly, which factors should be considered at play? This paper focuses on the film *The Great Flood* to analyze these issues within the context of contemporary cinema, with a focus on how AI is portrayed in popular culture and the wider public's concerns regarding technology's impact upon and evolution of human identity.

The aim of the study is to highlight how the film *The Great Flood* portrays a shift in human emotion from being natural and biologically driven to a technologically controlled process with the help of Artificial Intelligence. Furthermore, the study intends to highlight how do emotional regulations and simulations by AI in *The Great Flood* link with related ethics on emotive technologies. In this study, the research methodology draws on Catherine Belsey's ideas about films, particularly regarding their fabrication and the interpretations embedded in culture. Belsey argues that films do more than reflect reality; they also influence the views by presenting cultural data alongside texts in certain ways. Such a platform has been used to analyze the film techniques in *The Great Flood*, which goes beyond the use of conversation alone in developing a unified story to include visual and auditory aspects of communication, as well as montage. It considers Thompson's views on storytelling in films especially how they use time, space, and emotion to manipulate spectators' reactions to evaluate correlations between the film's narrative tricks and on-screen depictions of sentimental experiences enhanced by artificial intelligence. The study examines post-human emotional technology through an investigation into how *The Great Flood* integrates some selected cinematic theories of Thompson and Belsey, like character development, narrative structure, and cinematic devices, in relation to other human responses. Through this approach, it examines how the film employs cinematic devices and audio-visual elements to explore complex aspects of post-human emotions, technologies, and identities.

Analysis

The Great Flood is the account of "a researcher and her young son" who are unable to escape a raging flood; such a catastrophic event threatens not only their escape but also "the future of humanity" (Krutika). For example, Krutika Mallikarjuna explains that An-na, a mother in Seoul, attempts to scale an apartment block with her son during a global flood, gradually linking her motherly ordeal to an important task for species continuity (Mallikarjuna). It is through this approach, which forms the basis of the film's post-human emotional treatment, the link of maternal fears in juxtaposition with collective technical survivals. In the film, the question whether An-na could rescue Ja-in is not just the film's key issue, but it also poses questions on the manipulation of emotions through artificial means. This explains *The Great Flood* serves as a perfect

example for study for somatic simulations. Emotion to Antonio Damasio's theory is nothing without one's feeling; emotional consciousness does not result from pure thought but rather through a combination changing feelings such as fear, pain or distress as well as no volitional bodily experiences like the feeling of breath, muscle tightness, or pressure, bodily memories including those related to trauma survival instinct about what to do for one's safety on coming danger and much more (Damasio 103). Therefore, according to Damasio, feeling and decision-making revolve around the body. At first glance, the film seems to confirm this proposition: Ana's fear manifests itself through physical risks, exhaustion, and wet clothes, shaky footing, rising water, shortness of breath, desperation, and motherly hysteria (18:20-20:15). Caroline Blair further points out that An-na is linked to Darwin Center's "Emotion Engine," a project focused on creating genuine mood in artificial people by giving them emotions and enabling them to think logically about cause (Blair). In this way, the film turns the body into something that can be used to portray emotions; rather than being at the core of such feelings, it may also fabricate acts as they occur naturally within it.

Fig. 1. Gu An-na and Ja-in inside the flooded apartment interior, showing the body under environmental pressure. Screenshot from *The Great Flood*, Netflix, 2025(15:31-



16:20).

In the film, the first set of floods at the beginning to portray how the human body reacts in films. The onset of flooding in the apartment space at approximately transforms the familiar home into a hostile body space in the film (53-9:07). A threat to the individual is posed by the house, which, under normal circumstances, is used to offer close protection and motherly love. As a result, there is disorganization in the usual operations, as furniture, walls, windows, corridors, and stairs all of which become hazards rather than providing a safe means of moving about.

Movement up the tall building is an integral part of the film as a visual element in cinema. As Mallikarjuna argues that as water floods An-na's third-story apartment, she understands that there is no other way but upwards (Mallikarjuna). This height-wise arrangement turns the structure into both physical survival scores and emotional ordeals. Every additional staircase increases the stress on the body and this construction relies heavily on several factors regarding the camera's positioning in the two sections involving the flat and the stairs, i.e., unsteady framing, close spatiotemporal

compression, and limited movement. An image of An-na's eyes close reveals that she is crying and is tensed – a complete/whole physical process that involves potential danger (17:36-19:02). This is what could be termed somatic simulation: throughout the film, the body faces one problem after another, yet these issues are always portrayed as something that can be read, measured, or tested.

Fig. 2. An-na climbing upward through the high-rise as floodwater rises below, showing vertical survival as emotional testing. Screenshot from *The Great Flood*,



Netflix, 2025,(17:36-19:02).

The film's momentum largely depends on how the mother and child relate emotionally. Moreover, An-na's aim is simple; she wants to rescue Ja-in. At the posthuman phase, maternal love serves as an inquiry into artificial emotions. According to Blair, Ja-in appears as an artificial baby designed by An-na for her Emotion Engine program, whom she brought up just like any other human child, given to mention maternal love here, revealed he is equipped with motherly kindness (Blair). This significantly changes the meaning of what happens earlier in the film. The apparent natural motherly love changes into a complicated posthuman relationship between a human investigator and an artificial child. However, these revelations raise another question: does one have to be related by blood to love someone truly? If An-na's affection towards Ja-in is real, even though he is artificial, it proves that emotions go beyond one's biological parenthood. The film also questions whether emotions can truly be genuine when they arise within a technological environment and are predicated on relations with other beings therein. This aligns with N. Katherine Hayles's theory as she states that the posthuman condition values information more than biological being alone because, in this view, "information takes precedence over material presence" and bodies are merely "historical contingencies upon which other phenomena are based" (Hayles 2). The first part of the film deals with physical presence – water, breath, blood, wounds, movements, fear, and contact with an innocent human being. Nevertheless, a later reveal explains how these embodied conditions belong within information flow, like *The Great Flood* in an information network. Apparently, An-na's memories and motherly feelings, once analyzed, can serve as stimuli to which she would react, eliciting an emotive response from another agent or even from a recorded document copy that could be related to or transmitted into other artificial forms. One can still see a body, though it has now become just another vessel for subjectivity. Emotion follows

patterns.

The film's time-loop or recursive structure adds weight to this posthuman perspective. An-An-na goes through the flood experiment again and again many times, with the final count being twenty-one thousand four hundred ninety-nine days, which is almost sixty years (Blair). This repetition is the most compelling proof of somatic simulation in the film. The flood is not just any natural disaster; rather, it represents a recurring emotional experience that molds character. With every new iteration, An-na's physiological integrity is threatened, giving rise to an examination of various traits such as fear, memory, attachment, empathy, and judgment. A repeated flood turns out to be an emotional tangent. Instead of emotion arising singularly out of a bodily occurrence, it is repeated to the point where it becomes stable enough for identification as genuine whenever the last-mentioned word is defined as natural.

Fig. 3. The repeated flood scenario as an affective simulation; use a still showing An-na in a repeated crisis or memory loop. Screenshot from *The Great Flood*, Netflix, 2025, (56:05: 58:02)



Brian Massumi's theory of affect can be closely linked to this repetition. In his work, an affect is anything but a simple emotion; it is seen as intensity: pre-linguistic movement or force that is yet to be acted upon (either first potential or kinetic energy as physics understands it), and bodily investment. The flood sequence is not merely a plot event; rather, it is an affective machine. The latter refers to some kind of superiority complex that is seen to go beyond one's conversation and take over others' first egos; on one level it is about this maternal woman not finding her child amongst all of the confusion, whereas the other has something even worse going on – physical exhaustion from trying so hard looking round about everything in order keep their family safe enough from any harm at all. Water's mise-en-scène is very significant in the film as the water in films is not merely a setting element; rather, it represents spilled-over emotion. It invades the individual's living space, breaks up the unity of the family, and crosses all societal norms, making people act immediately in the event of a risk to their lives. In disaster films, water is usually depicted as a symbol of uncontrollable nature, but in "*The Great Flood*," it serves as both a natural and a simulated agent. The viewers soon realize that this flood is nothing more than an outcome of endless trials on AI

models; therefore, they see two meanings in the water — a programmed disaster and an emotional reminder/hint (1:20:17-1:21:13). It belongs to a fake environment created to investigate whether artificial individuals, that can feel emotions too. The overflowing floodwaters visually represent an overflow of affect that cannot stay inside a single person but is always monitored by machine sensors. The below image highlights, that An-na after seeing the multiple pictures that the child took over the time when the whole event was repeated which then becomes a source of connection which helps the viewers to understand that it the repetition is to ensure that emotions can be achieved by these characters so the Artificial Intelligence imparting emotions projects can become successful.

Fig. 4. The repeated flood scenario as an affective simulation; use a still showing An-na in a repeated crisis or memory loop. Screenshot from *The Great Flood*, Netflix, 2025, (1:20:17-1:21:13).

This turning point is very important in the film, as it shifts from just managing in the



flat to a clandestine science project. According to Hoad, the film appears to start as a typical doomsday film before veering off when it is disclosed that Ann-na is a science officer involved in a vitally important research project (Hoad). Nonetheless, this turn is far more than a mere twist in the film; it completely changes the understanding about the film. The viewers see An-na's actions as the instincts of a mother until a point where they can interpret them as data, experimentation, and repetition considering certain facts related to her role as a science officer on an irreplaceable research project. This represents the height of post-humanism in the film: it does not trade natural feelings for artificial ones; rather, it compels the audience to ask whether technology might already have taken control of human emotions.

Donna Haraway in *A Cyborg Manifesto*, the cyborg is a fiction within social reality and a reality incorporated into social fiction; it is the illegitimate offspring of humans and machines, as well as of nature and culture, thus creating boundaries between human beings, animals, and machines (Haraway). The Raincoat Brigade explores cyborg identity not through metallic forms alone but also by technologizing feeling—an anarchic component, including memories, simulations, synthetic bodies, maternal affections, and AI experiments. Furthermore, Ja-in's artificial nature blurs the line

between people and machines. The emotional connection between An-na and Ja-in is neither entirely natural nor completely artificial. It is a cyborg emotion; created using technology, but possibly having some form of content or meaning. The manner in which Ja-in is depicted in the film is vital as the mother-child relationship can determine whether emotional authenticity does not merely depend on biological origins. First, Ja-in is a product of technology proves that designing emotions is possible. Secondly, An-na is ready to look for him and protect him, from which it may be concluded that affection is due to some connection, recollection, care for others, as well as repeated binding, and not just biology. It aligns with Rosi Braidotti's posthuman ethics, which spurs the self-contained human being to embrace a more relational subjectivity (Braidotti). In Braidotti's view, a subject is not a separate, connected human core; rather, it is an entity composed of various elements and linked to humans as well as other non-humans. *The Great Flood* presents a film in which a mother's selfhood intertwines with her artificial offspring, AI research, memory loops, and the total obliteration of earth identity.



When An-na is seeking Ja-in in the building, the camera portrays space and what this suggests about motherly emotions in a technological setting (1:19:10-1:20:15). Furthermore, the passageways, wardrobes, stairs, as well as individual units, become places where things are stored. It is a physical search-she must move, climb, call out, endure - but also one on an individual level, which depends on her memory. Blair narrates that An-na finally recalls hiding Ja-in in a wardrobe on the 30th floor, and this becomes crucial to the denouement (1:20:15-1:25:10). The film constructs space within the architectural setting shows how architecture becomes an apparatus for storing feelings. There is emotional data in the construction that An-na's body must extract by moving around.

Fig. 5. The closet or search space connected to An-na's recovered memory of Ja-in. Screenshot from *The Great Flood*, Netflix, 2025, (1:27:26-1:32:11).

Somatic simulation depends on the present moment because human memory is more

than just abstract. An-na recalls not only a fact but a fact with reference – it refers to the place where she put Ja-in, what she said to him, and, most importantly, why she must go back again. According to Damasio, memory and emotion are inseparable components of certain physical conditions (Damasio 148). However, the film demonstrates a case in which this natural memory has been incorporated into an AI loop. The outcome is a mixed-feeling model: the emotion retains its content in form, while its form is technological. It does not just posit that artificial intelligence can mimic emotion. Instead, it questions whether repeating simulated events over time could lead to the accumulation of emotional memories.

The film becomes ethically complex by turning everything on its head. It would be hard not to include such creatures as humans in its look if they can experience love, feel pity, and having some memories just like humans do. An-na's repeated suffering serves a purpose; it is a means through which emotional genuineness is measured. The flood simulation subjects a mother character to various forms of trauma, i.e., fearing that something will go wrong, she will lose what is precious to her, acting with desperation, but finally making mistakes. This raises a key ethical issue in the film: Is genuine emotional coercion possible? The film does not give a straightforward answer. On the one hand, it depicts motherly love crossing natural boundaries; on the other, love can be manipulated by technology.

Fig. 6. An-na confronted by technological or institutional systems linked to the Emotion Engine. Screenshot from *The Great Flood*, Netflix, 2025, (1:36:10-1:38:16). The ending further compounds this ambiguity. According to Blair, An-na is visualized holding Ja-in while they head back home in their rocket ship at the end of the film;



however, it remains unclear whether An-na represents the real woman who has had her memories reinstalled or just an artificially designed human being like those created in the course of the experiment (Blair). This uncertainty matters a great deal. If An-na is a human, then this film explores how human memories can live through technology. On the other hand, in case she is artificial, the film concerns the emotional authenticity and development of artificial life. If one cannot distinguish between these two options, the film falls squarely within the post-human genre. The concern shifts from whether

she is human to whether she can feel, recall, decide, and love. On the other hand, Braidotti demonstrates that subjectivity turns out relational, crossbred, and dissoluble. Haraway believes that the line separating a living organism from a mechanism is blurring. Damasio questions whether one can have real sensations without a natural body. Hansen argues that technology modifies embodiment rather than eliminating it. Lastly, Massumi argues that affects are not contained within individual bodies but travel through various systems, repeating and intensifying all the while.

Posthuman scholars may find *The Great Flood* useful for more than just expressing fears about technology. It is a narrative about a globalized world in which the apparatus of emotions has taken over feelings. Moreover, *The Great Flood* raises the issue of whether emotional responses can still be considered human, provided they are capable of imitation. The film *The Great Flood* gives a thoughtful take on how human feelings have evolved in the era of artificial intelligence. At first glance, it might seem like just another one of those disaster films, but there is far more to it than that. Specifically, the flood not only remains a destructive natural force but is also transformed into a complex visual, spatial, and affective structure that links issues of the body, memory, motherly love, AIs, and posthuman subjects. In the film, An-na's effort to rescue Ja-in offers a compelling take on emotions and their relationship with others.

Thus, *The Great Flood* employs somatic simulation in three different ways. Firstly, it is visible at the somatic level. The flood that was, rising water, movement blocked because of being too tired to move, floors that do not stand still, and jumping up all cause bodily, experienced feelings. All of which support Antonio Damasio's claim that emotion and consciousness stem from the body's condition and not from reason alone (Damasio). An-na's fear, urgency, and maternal attachment are not depicted as intellectual conceptions but rather as sensory experiences felt by one in the cinema: tightness of space around, breath taken in or out, movement made or arrested, the feeling of being close or far away from something/someone causes unease at home. At another point, the film exhibits a somatic simulation on a technological platform. The repetitiveness turns the latter version of the body from its origin, making it feel different compared with the initial, suited to modern so-called progress. Although *the Great Flood* still recognizes human corporeality, it integrates this into an elaborate information structure. Thirdly, cinematic somatic simulations are evident through Affective imitation is enhanced at a cinematic level in the film itself through various means, such as camera movement, restricted framing, and water imagery, among other techniques like sound production, editing, lighting, and narrative repetition. The viewer experiences a range of feelings, such as anxiety, suspense, fear, and attachment, evoked by the film's format.

The most significant philosophical tool used in this film is the relationship between a mother and her child. In most societies, people think that a mother's love is very special because she gives birth and feeds her children from her own body; nonetheless, this is not the case in connection with the emotional sentiment portrayed in this film, which allegedly stemmed from a disastrous event named *The Great Flood* – something that occurred artificially. An-na's love does not become senseless due to Ja-in being artificial; instead, it calls into question the belief that one is truly emotionally honest only if they are naturally related to the other person. It is not just about the artificial beings in the film; it also redefines love as something transferable through human memory, synthetically embodied in technological media.

The conclusion drawn herein is that *The Great Flood* is far more than a mere disaster

film about environmental catastrophe. The posthuman picture of the future, with its flooded rooms, mother storyline, time loops, and artificial intelligence mock seen, suggests that humans no longer exclusively own emotions. The flood in the film is turned into an emotional and technological occurrence; therefore, water symbolizes sentimental overflow, memory, repetition, and post-human evolution. In this regard, through posing the question of whether simulated emotional stills qualify as human, *The Great Flood* contributes to the current discourse on artificial intelligence in relation to the human body, affects, and cinematic visuals.

Therefore, this research study is relevant to society as well, since it addresses contemporary issues related to artificial intelligence and emotions. Currently, therapy apps, affective computing, recommendation systems, social robotics, surveillance, education, entertainment, and human-machine interaction heavily rely on AI. *The Great Flood* raises a moral question about these systems: can they model emotion without dehumanizing people into data? Thus, the film is a symbolic analysis of freedom, truth, love, physiology, etc., and can also raise questions about a person's freedom, authenticity, as well as other important aspects of life and society.

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Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

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