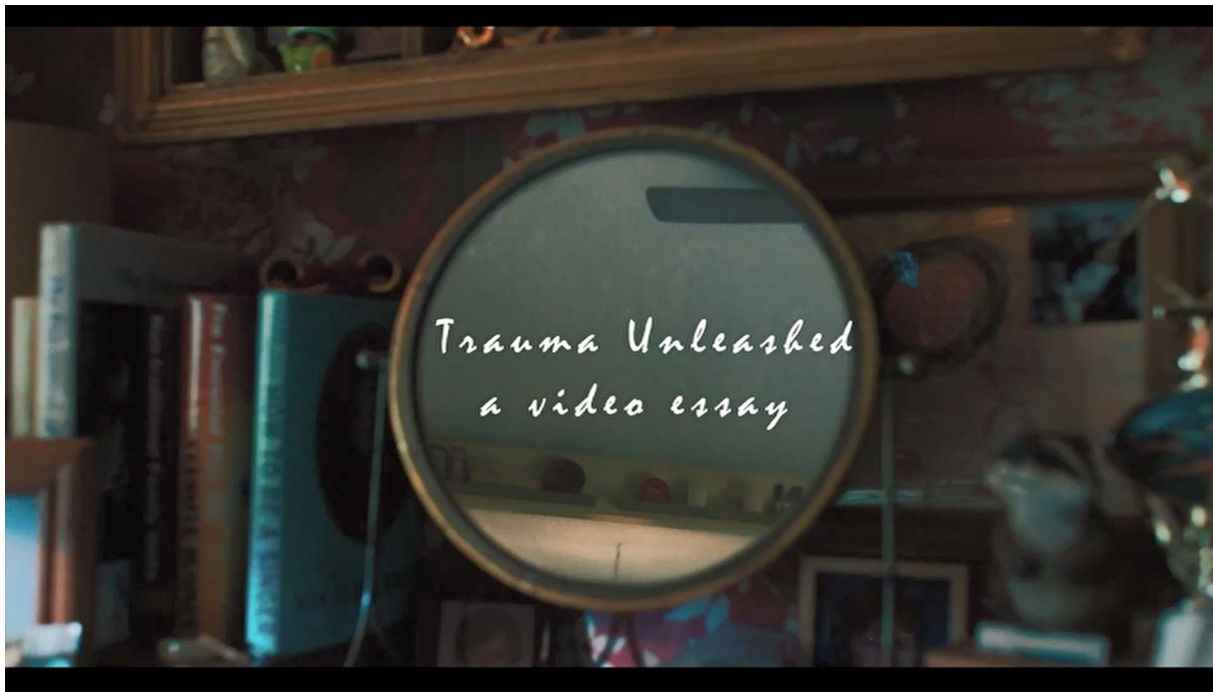


Trauma Unleashed

Shirin Shokrollahi



Shirin Shokrollahi's video essay "Trauma Unleashed" delves into the intricate layers of *Everything Everywhere All at Once* (2022) to unravel the visceral portrayal of trauma and its aftermath, mapping the journey from fragmentation to wholeness within the film's multiversal chaos. Watch video essay here: <https://flowcasts.uni-hannover.de/nodes/mMrjj>.

Creator's Statement

Utilizing scenes from the film *Everything Everywhere All at Once* and integrating text from Bessel van der Kolk's *The Body Keeps the Score*, "Trauma Unleashed" offers a poignant exploration of the intricate landscape of trauma and recovery. The video essay delves into the character of Evelyn's daughter, Joy, who transforms into Jobu Tupaki, a manifestation of trauma's multifaceted impact on the psyche and the challenging journey toward healing. The movie itself is an intricate tapestry of multiverse chaos and connection, providing a fitting backdrop to discuss the non-linear and pervasive nature of trauma, as outlined in Van der Kolk's seminal work. Just as the film navigates through multiple realities, *The Body Keeps the Score* similarly traverses the various dimensions of trauma – its imprints on our mind, brain, and body – and the subsequent task of reclaiming one's sense of self and agency.

In “Trauma Unleashed,” the visual narrative skillfully draws a parallel between Jobu Tupaki’s fragmentation and the splintering effects of trauma as it distorts time, memory, and identity. The selected scenes are not just a depiction of a character’s breakdown but are symbolic of the internal chaos frequently experienced by trauma survivors. Incorporating text from *The Body Keeps the Score* further anchors these scenes in the scientific and psychological comprehension of trauma, emphasizing that its effects are not merely limited to the emotional realm but encompass physiological and neurological spheres as well.

Crafting the audiovisual structure to encapsulate the disjointed reality of a traumatized mind, the video essay employs rapid cuts, distorted sounds, and a non-linear storyline to mirror the disorientation and confusion evoked by trauma. The juxtaposition of serene moments with chaotic interludes represents the unpredictable journey of healing – the ebbs and flows of gaining and losing control, of remembering and forgetting.

“Trauma Unleashed” serves as a narrative bridge. It acknowledges the complexity of trauma, the challenges in articulating its effect for those who experience it, and the transformative power of understanding and empathy. It also intends to reflect on the therapeutic potential inherent in storytelling and the arts as effective tools for expressing the inexpressible and forging a path towards recovery. This video essay is an invitation to witness the silent battles waged in the aftermath of trauma. It is a reminder that healing is not a return to a prior state but an ongoing process of transformation. It’s about finding a way to coexist with the memories and the scars, to manage the overwhelming sensations and emotions, and to reclaim one’s own narrative. “Trauma Unleashed” aspires to validate and shed light on the innate resilience and courage inherent in the journey of recovery.

Author Biography

Shirin Shokrollahi (she/her), currently pursuing her master’s in North American Studies with an emphasis on Popular Culture, Media, and the Public Sphere at Leibniz University Hannover (LUH), has cultivated a scholarly appreciation for the intricate dance of literature and media. A graduate in English Language and Literature from Shahid Beheshti University in Tehran (Iran), Shirin has translated her academic insights into practice, not only as a translator with three published novels but also as a discerning editor. Her video editing and storytelling pursuits are mirrored in her creative engagements, where she has been recognized with an Honorable Mention in the Video Essay category at the Adelio Ferrero Festival and as a Semi-finalist for Best Documentary Short at Phoenix International Short Film Festival. She is a member of the “Editors Association of Iran” and the “Translators & Interpreters’ Association of Tehran.”

Works Cited

Everything Everywhere All at Once. Directed by Daniel Kwan and Daniel Scheinert, A24, 2022.

Van der Kolk, Bessel. *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. Viking, 2014.