

# Post-Apocalyptic Fragmented Lives and Tenacious Communities: Trauma and Resilience in Station Eleven

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## Abstract:

Literature is an artistic expression of real life experiences, situations, incidents which are well articulated and combined together in the form of fictional products. Therefore, literature reflects the narrative on violence, war, terrorism, communal violence, partition, natural disasters and romance and many other issues highlighted through Literature. Station Eleven's narrative dwells upon the civilization that gets lost completely during the Pandemic and the characters well describe and represent the psychological disorders they undergo during the time when they face everything at an extreme level. The challenging part about the scenario is that nobody knows how to get a hold on to the situation. The Abnormalities, Change in behaviour, Obsession with Art, Death and Loss of Civilisation portrays how Trauma arises in individual characters' minds. The first time the word Trauma originated from the Greek term *titrōskein*, meaning 'wound' in 1693.

Trauma Studies aims to explore the impact of trauma in Literature and it emphasises on cultural, psychological, sociological issues which makes it more comprehensive in order to come to the conclusion for better understanding for readers. Trauma Theory was developed around 1990 by scholars like Cathy Caruth, Geoffrey H. Hartman and Shoshana Felman. Trauma refers to distressing experiences which leaves a deep impact on an individual's psyche and examines their ability to cope. The distressing situation affects a person psychologically, emotionally, and physically and leaves a lasting impact on a person's mental health and well being. The novel follows a Sharma 28 non- linear narrative structure and attempts to focus on psychological changes which is gradually evident in character post- pandemic. Mandel manages to juxtapose the pre- pandemic and post- pandemic changes in the characters but also she masters on how they constantly work on repairing the fractured society. Therefore, the readers understand the central idea of the novel and the narrative of the novel represents the most common but also unobserved human trait that is to reconstruct the meaning of this world and looking for purpose after the destructive Georgian Flu hits their life and almost causes havoc in life. Similarly, when Covid- 19 hit the world in the year 2020 everything in the beginning seemed weird but with the passage of time the situations got scary and then the world was under the hopeless situation where everything looked futile and every action and reaction of it had a sense of abnormality. Human life has no importance because nobody actually knows how long they are going to be alive. Trauma Theory examines the way in which traumatic experiences are represented through literary texts. Trauma theory attempts the ways by which a literary text understands the reasons behind the traumatic occurrences in order to explore the particular studies in different ways. The Trauma theory emphasises on how the past horrendous experiences are processed, demonstrated,

expressed, repressed, analyzed with the help of certain literary and historical texts. Trauma Studies is a relatively new area in Cultural Studies, the study explores the disruptive experiences of trauma on individuals and societies. Traumatic experiences impact individuals and it is deeply rooted in psychology, literature, sociology, and history and these instances very often occur in one's behavior and evidently provides a picture of something abnormal in someone's actions, response and reactions. The Trauma theory was first developed in the 1990s and focused on the Sharma 29 psychological issues following the new methods, modern psychology, and development of psychoanalysis in the literary and historical texts. The famous sociologists made their remarkable contributions in this field Carl Jung, Otto Rank, Alfred Adler and Sigmund Freud. When we delve more into Trauma we come to know that it is connected to humanity and it gets more of personal touch when represented as a form of Literature because it is represented in the form of art with emotions, feelings and expressions etc and it creates a personal touch with its readers and termed to be called as Trauma Literature. "Psychological Trauma focuses on an individual suffering and accounts how an individual might lose control, connection and meaning" (Herman 33). In this situation the mind attempts to reach a state of homeostasis, meaning it is a state of balance that every body system requires to survive and function correctly. Practically, this means that trauma is in the eye of the beholder. It can be understood after the definition that 'What is traumatic for one person might not be traumatic for another and the body may experience trauma as a result of either a real threat or a perceived one. Jean Martin Charcot French Neurologist known as the father of modern Neurology in (1887) first proposed the symptoms of what was then called "hysterical" patients. He introduced the idea of traumatic experiences focusing majorly on psychological and physical. The work focused on hysteria and he affirms that trauma creates deep disturbances in an individual's mind and affects their thinking psychologically. According to his understanding of trauma, it can be well said that traumatic experiences can result in paralysis, seizures and fainting. He states that these Sharma 30 symptoms are not always related to physical injuries but are the evident results of some shock. The symptoms are mostly identified as a deep rooted cause in the psyche. According to Charcot's theory these traumatic events cause an imprint in the subconscious mind, even if the conscious mind is unable to recall the experiences. The symptoms act as a catalyst in this particular situation where an individual gets triggered by these symptoms like seizures or amnesia where again and again he or she is reminded of the traumatic events that happened in the past and continues to haunt him or her even when a person is not consciously aware of the connection with the past events.

Cathy Caruth's understanding of Trauma reveals the fact that it involves overwhelming events which keep on returning back to one's mind as flashbacks, horror experiences, haunting memories and does not allow one to attain full consciousness. Whereas Judith Herman emphasised on Trauma as something that focuses on traumatic events and particularly on victim's need to incorporate the fragmented experiences into a coherent story. Cathy Caruth's most seminal work *Unclaimed Experience: Trauma, Narrative, and History* reflects on how trauma disrupts the memory, experiences and understanding of an individual. She claims that Trauma with Literature is something that is yet to be explored and according to Cathy Caruth Trauma explores the unexplored. Cathy Caruth's *Missed- Encounter and Station Eleven* Cathy Caruth's seminal work *Unclaimed Experience: Trauma, Narrative, and History* focused on "Missed- Encounter" and it claims that it is not just the traumatic event which overwhelms an individual but it is also very difficult for him or her to fully process or understand the event while it is happening to the person and it creates two possibilities either the person is not completely experienced of the traumatic event at the Sharma 31 time of its occurrence or the person does not remember the incidents clearly after its occurrence. Caruth

uses the term “referentiality” with reference to events first and bodies second. Caruth’s understanding argues that traumatic event “is the locus of referentiality of the traumatic story”, and therefore, an understanding of trauma in terms of its different relation to reference insists on the inescapability of belated impact (Zhong 09). The conclusion states that the incidents that occurred are not fully integrated into one's memory, but it returns to the person in unpredicted manners and in fragmented forms which might haunt the survivors through flashbacks, repetitive actions and unwanted memories. Therefore, the spread to Flu gradually turns her into a person who becomes emotionally inexpressive with the passage of time and finds it very difficult after a point of time to articulate her feelings. When Georgia Flu hits the globe it becomes a missed encounter for her because the trauma, destruction, loss, death, and devastation is not fully experienced by her at the time of its occurrence and it affects her psyche that manifests her fragmented memories with the world, her personal connections, symbolic attachment with Dr. Eleven and her survival instincts. I can't remember the year we spent on the road, and I think that means I can't remember the worst of it. But my point is, doesn't it seem to you that the people who have the hardest time in this—this current era, whatever you want to call it, the world after the Georgia Flu—doesn't it seem like the people who struggle the most with it are the people who remember the old world clearly? (Mandel 196). Kirsten Raymond’s fragmented memories highlights amnesia and it includes her weird post-apocalyptic experiences, she forgets her parents face, completely disconnected from the world, and her obsession with Station Eleven gifted to her by Sharma 32 Arthur Leander. The comic becomes her relief in the tough times which helps her to overcome the negativity she experiences all around the world. Basically, her attachment with the book Station Eleven acts as a psychological anchor that helps her to regain the lost connection with the world that has collapsed due to the widespread Georgian Flu. In Cathy Caruth’s words trauma is characterized by its tendency with repetitive actions in fragmented and unpredicted ways. Hypervigilance is evident in her character; it is observed that she is constantly ready to get into violent activities. Kirsten’s violent nature acts as a medium where she expresses her repressed emotions, her survival instincts, chaotic nature are the result of spending years in a dangerous, destructive world, and the after effects are the consequences of her staying in the chaotic world in her childhood. It is very often observed from our real life that if a person has had traumatic events in childhood, middle age or Old age, and when they go through such incidents then there might be two conditions about it. Either they are vocal about it or they undergo absolute silence. So, if we analyse Kirsten Raymonde’s character with the same lens it is observed that she is obsessed with her Past and her body language, her being uncomfortable with her present that is post- apocalyptic world or being absolutely disconnected with people around her reveals where she cannot find any sort of reliability with the world and she is identified as a person who has unconscious desires to go back to the past, reinterpret it even as she struggles to fully understand it. “It’s not an unreasonable question,” the prophet said. “You’ve been on the road for some time, have you not?” “Yes.” “Your Symphony was on the road in the beginning?” “Close to it,” the conductor said. “Year Five.” “And you?” The prophet turned suddenly to Kirsten. “I walked for all of Year One.” Although Sharma 33 felt dishonest claiming this, given that she had no memory whatsoever of that first year. “If you’ve been on the road for that long,” the prophet said, “if you’ve wandered all your life, as I have, through the terrible chaos, if you remember, as I do, everything you’ve ever seen, then you know there’s more than one way to die.” (Mandel 61,62) The Missed- Encounter introduced by Cathy Caruth and Kirsten Raymonde’s constant revisit to her past reflects on the fact that the year she spent on the road was the most disturbing phase of her life because she lived a suppressed life. The amnesia she goes through reflects on her traumatic events where survival seemed impossible and these traumatic events

block her mind and she is unable to protect her psyche. According to Caruth's theory the events experienced by her are registered in her mind fully and hence, she is affected by them when she tries to recall her past events and finds it haunting and confusing because everything happening is the result of her vague memory. Two weeks later, just before the old world ended, Miranda stood on a beach on the coast of Malaysia looking out at the sea. She'd been delivered back to her hotel after a day of meetings, where she'd spent some time finishing a report and eating a room - service dinner. She'd planned on going to bed early, but through the window of her room she could see the lights of the container- ship fleet on the horizon, and she'd walked down to the water for a closer look... The three nearest airports had closed in the previous ninety minutes, but Miranda didn't know this yet. She'd been aware of the Georgia Flu, of course, but was under the impression that it was still a somewhat shadowy health crisis unfolding in Georgia and Russia. (Mandel 217). Sharma 34 The scene unfolds the upcoming threat and Mandel very vividly projects disturbing scenes which creates a negative and apprehensive tone for the setting. Miranda being carefree about the whole situation even after having a deep observation on her surroundings reflects the sudden fear which arrives in order to show a disoriented setting. Trauma according to Cathy Caruth is a temporal disjunction because it is too overwhelming to process, understand or react at the time of occurrence but it keeps coming back as flashbacks and haunting reminders. Miranda's reflection on the word collapse highlights Caruth's theory of belatedness where she recollects the Economic Crisis occurred in the year between (2007- 2008) she feels that the use of word collapse was much lighter as compared to the present situation or the destruction brought by the Georgia Flu. This scene reflects how the past events changed one's perceptions and way of thinking. The collapse of the society suddenly becomes more important to Miranda than when she recollects the Economic crisis and she almost feels laughable about it because the previous situation is less important than compared to the destruction caused by the Flu. Miranda's shift in perspective represents Caruth's concept of 'Delayed Recognition' where the trauma is not understood or either stopped at the time of its occurrence and the past experiences haunt and amplify them later in life. In *Station Eleven* the Pandemic serves as a catalyst and as a moment of emotional rupture which forces the survivors to look back at the past with new awareness. Initially, it is evident in Miranda's nature that she has an abstract idea of Collapse because she connects the literal or theoretical meaning of the word with economic fluctuations but then later she realizes the actual meaning of the word and associates it with her real life experiences while facing the destruction in the Pandemic. In any event, it was a pleasure to escape the coffin chill of the hotel air- Sharma 35 conditioning, to walk down the well - lit path to the beach and take off her shoes to stand barefoot in the sand. (Mandel 217). of the 'oddly empty' (Mandel 225) hotel Miranda is staying at, the 'staff had fled' (Mandel 227); and the 'concierge w[ears] a surgical mask' and looks at her with 'unmistakable fear' (Mandel 225). In this new reality, Miranda muses on 'how casually everyone had once thrown the word collapse around' after the 'economic collapse' of 2007-8, something which makes her both 'troubled' and 'amused' (Mandel 217). Miranda's realization represents the aftermath of Pandemic and it connects the Pre- Pandemic and Post- Pandemic conditions and justifies Caruth's idea of Trauma which states the change in almost every aspect of human behaviour, change in mindset, personal relations, view of life, Gratitude, Surviving skill and keeping the hope alive. Art as a Coping Mechanism for Trauma in *Station Eleven*- "Survival is Insufficient".

**Art, in the novel,** *Station Eleven* allows people to escape from their realities which do not contain any substance after the Pandemic hits their life and makes them all suffer with personal loss, death, and destruction all around. Emily John Mandel uses the narrative structure to project their way of perceiving Art after 20 years of suffering and hopelessness. Art gives them the opportunity to connect with each other

and with themselves. The novel is all about loss, death and despair but it shows the power of Art that gives them their best version it serves as "a reminder that art – a play, a comic book, a musical interlude, a museum display, even an apocalyptic novel – can be the best means towards Sharma 36 cultivating a civilization and preserving our humanity" (Station Eleven 3). When Mandel was interviewed by Lincoln Michel how art plays an important role in the difficult time she answers that art reminds us that we are humans and it reminds us of civilisation. We have an instinct for art, even in the middle of catastrophe she establishes her understanding with suitable examples when she mentions about the refugee camps and they play music and put on plays in the war zones. Emily John Mandel also talks about being inspired by Shakespear before writing this novel and specifically the play named Being Shakespear that was written by Jonathan Bate. She identified some hidden truths about Shakespeare and how his life was heavily influenced and affected by the bubonic plague that spread around England again and again in that era and ultimately led to shutting down of all Theatres in England at that time. "Shakespeare lived a life in which —survival is insufficient. He was the first child in his family to survive infancy, and he changed the world forever. He transcended surviving and created a lasting power that even a plagued, destroyed world could experience.

The Traveling Symphony transcended booking a normal show to taking people out of their struggled life."("Survival is insufficient" 65). Mandel draws a comparison between the life of Shakespeare and people in Station Eleven and their encounter with Georgia Flu and highlights how they cope with the situation in their own respective ways. In both the cases, Art plays an important role in their respective life and reshapes their identity, perspective post- pandemic. The king stood in a pool of blue light, unmoored. This was act 4 of King Lear, a winter night at the Elgin Theatre in Toronto. Earlier in the evening, three little Sharma 37 girls had played a clapping game onstage as the audience entered, childhood versions of Lear's daughters, and now they'd returned as hallucinations in the mad and there in the shadows. His name was Arthur Leander. He was fifty- one years old and there were flowers in his hair. (Mandel 03) Also, the introduction of Arthur Leander onstage is dramatically identified by the author, she vividly explains the scene and describes the appearance of Arthur on stage. Later, he collapses onstage and instantly dies of Cardiac Arrest while performing. Mandel also intelligently describes the scenario of what exactly happened on stage between the other actors while they witnessed the discomfort on Arthur's face and after he died during the performance. She writes: "Down from the waist they are Centaurs," he said, and not only was this the wrong line but the delivery was wheezy, his voice barely audible." (Mandel 03) The line above reflects on the stark reality of a performer's life where the line between the spectator and actor blurs and allows the performance of the word to merge with reality. Shakespeare was the third child to his parents and his four siblings died at a very young age. The sadness just didn't end here; his young son Hamnet also died at a young age. The plague in England and closed theatres again and again. The epidemic centered in Station Eleven named Georgia Flu resembles very similar incidents from Shakespeare's personal life, and in both the cases the virus killed the population. The death of Arthur Leander in the beginning of the story is shown as a part of performance. He skips a few lines before falling on stage, and not only were his dialogues wrong but he was gasping and barely audible. Jeevan, a paramedic unable to save Arthur, felt that his role in this Sharma 38 performance was done and he was looking for the "easiest way to exit the scene". The Travelling Symphony performs Sheakespeare's "A Midsummer Night's Dream" and Kirsten Raymonde plays the role of Titania, a fairy queen who falls in love with someone else other than Oberon. Ironically, the role of Oberon is played by Sayid, Kirsten's ex-boyfriend. The characters in the novel find peace and solace in their creative endeavours despite the chaos.



Miranda when she felt sick and she spent some time sketching, trying to calm herself “Survival is insufficient”, resonates with the human need for meaning beyond survival. Art becomes a medium for the characters to reconnect with their past selves and piece together memories of a lost world. Kisren Raymonde, risks her safety to keep the culture and civilisation alive and their act serves as a bridge of processing grief and also making sense of the world. Clark Thompson through his creation of the Museum of Civilisation, where it comes to collecting artefacts shows a relation between past and the present. Clark’s actions are way more beyond nostalgia, he makes an attempt to offer a sense of understanding for future generations. He curates the Museum of Civilisation, his collection of objects from the pre- pandemic world shows the act of preservation serves as a place of reflection and learning. Mandel writes, “Clark had always been fond of beautiful objects, and in his present state of mind, all objects were beautiful, he stood by the case and found himself moved by every object he saw there, by the human enterprise each object had required” (Mandel 255). Collective Trauma in Station Eleven Collective Trauma refers to the destruction of social infrastructure It largely discusses about traumatic events such as like War, Genocide, natural disaster, or systematic oppression, causing lasting impacts on their individual and collective Sharma 39 identities, social behaviours, and mental health, extending even across generations. Essentially it is a social phenomenon where trauma is not just individual but deeply embedded within the social fabric and cultural memory of a community. Collective Trauma is a psychological reaction to a traumatic event that affects a large group of people, this theory was introduced by Eisenbruch in 1991 and he intended to describe cultural bereavement as the experience of the uprooted person or group resulting from loss of social structures, cultural values and self- identity. Collective trauma acts as a centrifugal force that pushes the already socially marginalised groups and when Literature comes into an act it provides a better and sensitive version to the readers. Station Eleven highlights the loss of civilisation and the traumatic experiences that reshape the identities of the respective characters and how it changes their way of living life.

Kai Theodor Erikson born in Austria in 1931 was an American sociologist and he served as the 76th President of American Sociologist Association. He is well known for his understanding of Collective Trauma and he made considerable contributions to the field of Sociology and his seminal work , Everything in Its Path: Destruction of Community in the Buffalo Creek Flood (1976) highlights the sociological study with context to collective trauma and social disintegration. He defined trauma as a social process because his deep analysis of people states how they lead their everyday life, what happens and how the community perceives the change. Erikson differentiates between the personal trauma and collective trauma that reshapes the society in order to establish the changes occurred by Catastrophic events. In this context, Station Eleven and Erikson’s understanding states the change adapted by the survivors after Georgia Flu hits their life Sharma 40 faces the trauma, loss, identity, and disconnection and at the same time gets accustomed to the new way of living life. In Emily St. John Mandel’s seminal work Station Eleven Georgia Flu is not only a Pandemic that somehow dismantles the society and creates a health crisis largely but represents the catastrophe that ruins the social infrastructure completely, a societal collapse, electricity fails, technology disappears and normal life does not exist anymore. According to Erikson’s Theory Trauma is a collective sense because it forces the survivors to rebuild their life from the foundation and they are left with scattered and fragmented identities which forces them take a restart which is difficult because it is challenging to maintain a sense of belonging and order for life, new forms of social life, reconstruction of social and personal relations. But in Station Eleven Mandel attempts to show the preservation of Culture and Art through Travelling Symphony in a world where people are in a constant

state of past and trying to overcome from Trauma at the same time. Miranda's realization of the collapse represents the authenticity of human nature and states that they are unable to grasp the disintegration and destruction immediately. The Pandemic in the novel makes the collapse (Economic downturns) literal and acts as a metaphor which makes the regain of social order of life post pandemic almost impossible at the time of its occurrence. Emile Durkheim a French Sociologist formally established himself in the academic discipline and is considered as one of the principal architects of modern social science. Emile Durkheim's concept of organic solidarity, from his work "The Division of Labour in Society" (1893), one of his most seminal works, provides an in-depth understanding of the Pre- Pandemic world in Station Eleven. Durkheim's Theory simplifies modern societies' function through specialised roles and interdependence over Sharma 41 each other rather than shared traditions or homogeneity. Organic Solidarity refers to every individual who performs a specialised task, relying on each other to fulfill their different roles. The interdependence makes our society sustain in the modern civilization but on the other hand it also has adverse effects in our lives which makes us vulnerable. The meaning consists that if one system fails others will collapse in a domino effect. The drastic change from Organic solidarity to Mechanical Solidarity highlights the destructive nature of human life where Georgia Flu in the novel changes people's life and affects all the characters differently and reshapes their way of thinking. Arthur Leander works very hard to become famous in order to attain a successful life, therefore he is in a constant look for validation and appreciation as an actor. Durkheim's Collective Trauma theory emerges from his broader sociological idea on collective consciousness and anomic projects an insightful lens for analysing Mandel's engagement with King Lear in Station Eleven. In order to understand Collective Trauma in Durkheim's terms one needs to look into the community that undergoes a rupture so severe that it disrupts the shared moral and symbolic framework that binds it together. Mandel returns to King Lear's performance in chapter 53 and her attempt to restage the play by the Travelling Symphony twenty years later reflects on Durkheim's understanding of rituals and symbols. According to her these rituals help the society to maintain the solidarity after trauma and in the end the Travelling Symphony performs Shakespeare which represents a sense of collective identity and community in a fractured world. The novel by Mandel recreates the magic of King Lear on stage after years and this shows that survivors do not just perform art, or convey anything to the audience but instead they make an attempt to reconstruct the meaning of the world which highlights the communal practices after a catastrophe. Durkheim's understanding of Trauma focuses on Anomie the breakdown of social order that states and emphasises on sudden societal change disrupts the normal functioning of the society where it is difficult to analyse and highly questionable when and how things will come back to the normal state. "There was a moment when it was just madness, the collapse of the world as we know it. People just scattered in every direction. Looting, fires, the airports turning into refugee camps, and then the deaths. So many deaths." (Mandel, 178). The passage reflects on people losing their collective identity and "madness" is showcasing the chaos and panic they went through in the times of destruction. Airports turning into refugee camps emphasises the loss of modernisation because once airports symbolised the modern infrastructure of the society but now it turned into mere a space where people could find shelter in order to save themselves from the flu. The extract represents the existential crisis people went through during the tough times, and also it shows individuals no longer work with structured communities. They suddenly forget the idea of civilisation and follow the survival necessity in order to protect themselves and their family, kids, parents etc. Cultural Trauma in Station Eleven Cultural Trauma refers to a situation when the members of the society experiences horrific events and it affects members of their community for the years to come. It focuses on their memories and changes in their

identity which shapes their future in fundamental ways. Similarly like this the entire world experienced recently in the year 2020 as Covid - 19 had hit the world and affected people's lives vastly and caused a deep sense of loss and destruction. Cultural Trauma is the result of the weightage of memory humans carry throughout their life. The survivors are in a constant state of the past and feel alienated in the present and ambiguous about the future. In *Station Eleven* Kirsten a young child struck in the pandemic suffers various problems and when she is a grownup she is absolutely alienated from the present. The world seems more distant and unrelatable to her in the present likewise Kirsten Raymonde states Raymonde: At the time, sure, Everyone was. But two years later? Five years? Ten? Look, I was eight, Nine, when we stopped walking. I can't remember the year we spent on the road, and I think that means I can't remember the worst of it. But my point is, this - this current era, whatever you want to call it, the world after the Georgia Flu- doesn't it seem like the people who struggle the most with it are the people who remember the world clearly? Diallo: I hadn't thought about it, Raymonde: "The more you remember, the more you've lost." (Mandel 195) These lines reflect on the core principle of Cultural Trauma Theory in which an individual goes back to the past again and again when they get an awareness of what has been lost and this awareness intensifies one's pain. An individual dwelling between past and the present is the most essential characteristic of Cultural Trauma as Jeffery C. Alexander mentioned in his book *Cultural Trauma and Collective Identity* "A memory accepted and publicly given credence by a relevant social group and evoking an event or situation that has caused an irrevocable loss, thereby changing their future identity in fundamental and irrevocable ways." (Alexander 01) Alexander's statement about trauma provides a clear picture of suffering and it focuses on an individual who remembers things very clearly suffers with trauma more but in the text like Raymonde who remembers things barely does not suffer with the same burden. Mary Shelley in her most seminal work *Last Man* emphasises on the similar circumstances where recalls the world before Pandemic and remembers what has been lost, it is observed in his character that his present identity is shaped by the past. Therefore, Verney represents the lost civilisation which is also shown in *Station Eleven* by Clark Thompson's Museum in Severn city where he collects the artefacts which symbolises the past which has no meaning in the present generation. "There was no immediate necessity for an earnest caution. England was still secure. France, Germany, Italy and Spain, were interposed, walls yet without a breach, between us and the plague. Our vessels truly were the sport of winds and waves, even as Gulliver was the toy of the Brobdignagians; but we on our stable abode could not be hurt in life or limb by these eruptions of nature." (Shelley 145-147) These lines represent the delayed action which intensifies the cultural trauma. In the year 2020 when Covid-19 outspread there was initially confusion about how to exactly prevent oneself from the virus. Secondly, the fear and hesitation among the people was also one of the major reasons behind taking wrong decisions in curing the disease, and such actions towards the condition gave immense rise to death and loss that worsened the societal structure giving rise to Cultural Trauma. The Traumatic analysis of *Station Eleven* focusing on Collective Trauma, Cultural Trauma, and Art as a coping mechanism provides a picture of pandemic playing an important role in changing the identity and behaviour of the character post- pandemic and also Mandel's writing style, narrative structure of the text provides different perspectives and deep analysis of the story. It explores different implications of the theories with multiple interpretations. The paper attempts to analyse the story with emphasis on Georgia Flu that reshapes the identities of each character. Cathy Caruth's *Missed- Encounter* reflects on Miranda's delayed recognition of the Flu and Kai Erikson's sociological perspective shows rebuilding the foundation after the world is destroyed. The novel attempts to portray the disturbances of nature after the collapse and traumatic analysis contemplates the complexities of



human behaviour, relations, struggle with survival, identity crisis. Durkheim's Organic Solidarity and Mechanical Reading analyse Arthur's motivation and drive for his professional success but unable to manage his personal life he is considered as a selfish personality who finds solace in people's acceptance as he performs for them.

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