

Tracing Psychoanalytic Traits in Station Eleven's Characters

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Abstract:

Station Eleven by Emily St. John Mandel is a novel that follows a group of characters before and after a devastating pandemic which wipes out most of the world's population. The titled research paper aims to explore the psychoanalytic dimensions of the characters. The paper primarily focuses on the theories proposed by the prominent theorists Sigmund Freud, Carl Jung, and Jacques Lacan. Post - Apocalyptic world changes the respective behaviours of the key characters. Personal Loss, Emotional disbalance, Death, and destruction results in a change in their behaviour which deconstructs the authentic meaning of life and the author states that "*Survival is Insufficient*". The paper implies theories on characters to gain implicit insight of their psychic change and therefore, identifying their resilience which makes them accept the new world, new ways after the pandemic.

Keywords: Psychoanalytic, Pandemic, Death, Theory, Loss, Repression, Art etc

Introduction:

Emily St. John Mandel successfully intertwines the psychological traits of the characters with emphasis on the theories of Sigmund Freud, Carl Jung, and Jacques Lacan which reveals the identity, trauma, defense mechanisms which shapes their post- apocalyptic behaviour. The characters represent the psychological aspects like collapse of persona, quest for identity, repetition compulsion, and defense mechanisms. The paper delves more into the Freudian, Lacanian theories in order to interpret the motives, actions, transformations of the characters which establishes the accuracy by which the change post-apocalyptic is witnessed.

Kirsten and Defense Mechanism

Kirsten Raymonde from Station Eleven by St. Emily John Mandel represents certain traits which are briefly discussed in Sigmund Freud's theory *Interpretation of Dreams*.

Freud interprets Defense Mechanisms as psychological strategies that are unconsciously used to protect a person from anxiety arising from unacceptable thoughts or feelings. According to Freudian Theory, defense mechanisms involve a distortion of reality. Freud highlights the concept of "Displacement" which occurs when a person turns against the 'Self', and does not reflect on very positive impulses, and this concept is associated with emotions like anger, aggression, guilt. Kirsten Raymond's character projects her guilt which goes through after committing two murders at a very young age which are basically her rage and reaction against wrongdoers.

Kirsten is a very complex character in the novel, her psychological consciousness is shaped by memory, trauma and a complete unconscious influence from her past. According to Freud's concept of dreams, one's dream always reflects repressed desires, disturbing conflicts, and trauma and basically this unconscious mind allows humans to process and communicate these issues. Kirsten's character therefore

displays the concept of Motive that is what she did and why she did? She has two knife tattoos on her stomach which resemble the people she killed. The first murder she committed at the age of fifteen when a man tried to rape her after she joined the group of Symphony and later she murdered a man again who tried to take food, animals and woman from the Symphony group.

The description of her murdering the person reflects a psychological response to danger

“She was distantly aware that he was moving quickly, but there was no enough time to pull a knife from her belt and send it spinning- so slowly, steel flashing in the sun- until it merged with the man and he clutched at his throat. He shrieked- she couldn’t hear him, but she watched his mouth open and she knew other must heard, because the Symphony was suddenly all around her, and this was when the volume slowly rose and time resumed its normal pace” (Mandel 295)

Kirsten’s aggression shows how she regains her control and identifies her surviving skills and through her violent nature she can defend herself. Therefore, the character of Kirsten in the novel evolves as an empowered personality who is initially seen repressed and exploited.

The second knife reminds her of a man when she clutched a knife in his chest outside Mackinaw City, and it was a result of the man’s commanding *“Give us what we want” (Mandel 295)*. The gunman asks for food, four horses and a woman and Kirsten immediately shoots the man and the team immediately leaves after retrieving their weapons, food, horses and continuing their journey to Mackinaw City to perform *Romeo and Juliet*.

The character traits of Kirsten represents her as someone who is very vulnerable and has suffered pain that is evident in her behaviour before and after Pandemic, her actions and behaviours that are deeply preserved with her ‘self’ and also reveals her vulnerable situation under which she finds life threatening experiences and feels an urgent need to protect herself. Knife tattoos on Kirsten’s wrist projects guilt and identity in her psyche and also acts as a defense mechanism because through this rationalization she is able to take complete control of her actions and without being guilty. The Tattoos act as her reminder of strength and inner resilience that makes her retaliate in the face of danger and the visual manifestation of tattoos helps her to get relief from psychological weight and bondage of moral values and ethics as she safeguards herself by taking people’s lives. Kirsten’s desire to be in the parallel universe in *Station Eleven* reveals her ‘motive’ to escape from reality and attain peace by forgetting this practical world which is driven with violence and survival. The situation of Kirsten connects well with Freud’s concept of *Id*, (*Internal Desire*) which reveals the primal part of her psyche which desires comfort, safety, and freedom from trauma. Therefore, her escape from this world indicates the disturbing past experiences she had in the apocalyptic period and accounts the innocence she lost during that time and she cannot bear the scars of the disturbing past which is resembled by her tattoos. Kirsten’s subconscious motive for an idealized world makes her yearn for it but unfortunately, she cannot attain the world she imagines in her subconscious mind.

“What I mean to say is, the more you remember, the more you’ve lost” (Mandel 195). The lines depict that Kirsten tries to displace her feelings, despair, and grief because of a troubled life and unexpected experiences she had, basically she is constantly looking for an escape and when she reads Dr. Eleven comics gather information about post- apocalyptic themes like resilience, survival, and struggle. All these themes perpetuates her to focus on feelings outside her mind and system but all this shows a negative impact on her as she moves more closer to isolation and hence cannot face or bear the loss anymore.

Kirsten has got a tattoo on her arms written *“Survival is insufficient”* shows her attitude towards life and her controlling nature when she truly believes that there is more to do with life. She tries to sublimate her

emotions and it is quite clear that she genuinely attempts to use her emotions in the form of art to achieve something purposeful. In Station Eleven Kirsten gradually undergoes certain changes; she suppresses her emotions when she performs Shakespeare with Travelling Symphony she tries to construct her emotions in a productive way and art form transforms her feelings from grief, helplessness, and repression to productive, artistic, and provides her a sense of purpose. Acting with the Travelling Symphony provides her a wanted escape which she yearns for and makes her understand the beauty of this world along with the meaning of life and redeems her loss of identity.

Arthur Leander: The Collapse of Persona

Arthur Leander in Mandel's Station Eleven is a fifty- one year old very famous actor and his career revolves around people, charm and glamour. Arthur never misses any chance to be in highlights due to his personal life affairs, divorces and marriage. Carl Jung's concept 'Persona' describes how people appear in front of the world and how exactly they want to be seen. 'Persona' is a mask outwardly presented and conceals one's true or self identity and presents it as Conformity to the world. The theory of Persona creates a bridge between the real self and societal mask. According to Jung's theory there is more to this rather than just presenting oneself in front of people in a societal appropriate way, but somehow it hides the real identity and in the Novel Arthur Leander's experience is more complex, and complicated than this. His hard earned fame, wealth after a point of time becomes hollow and restricts him to be himself unapologetically. The more he gets recognition and fame the more he inclines towards his outward image and this leads to an imbalance in his personal and professional life. Jung delves more deeper into this theory when he mentions when Persona dominates one's true personality as an individual Arthur finds it really difficult to express himself freely and this created identity crisis for him and this crisis is evident in the way he deals with his imbalance life, marriage, relationships and his dissatisfaction with his life. Arthur attempts to reconcile his past life but this describes his subconscious desire to return back to his authentic version, and ultimately this proves that he is unhappy with his present self and how the thought that he will never be able to regain his true self gives rise to inner turmoil and disturbances in his life. Arthur's relationship with his son Tyler somewhere reveals his inability to form connection and warmth in relationships anymore because he is almost all the time concealed with his social image, yet before few weeks he dies he wishes to move to Israel to live with his son Tyler and discards his old life and attempts to follow things which truly matter and move closer to his son. There is a constant struggle in Arthur's life with his inner self; he realises the true meaning of life very late so his yearning for something more profound and meaningful reveals his dissatisfaction with life and personal relationships and his work, his memory of growing up in Delano Island represents his loss of simplicity and his alignment with a complete artificial life makes him feel hopeless and incomplete everyday. Arthur Leander's death due to Cardiac Arrest signifies decaying of the Persona. Jung's theory emphasises on Arthur's life and reflects on his failed attempts to fulfil people's desires seeking their validation results in the futility and meaninglessness of his life. As a result he fails to harmonize his Persona which causes him mental discomfort and psychic turmoil. Arthur's sudden death while performing on stage is also an act of presenting a role to the audience but it shows his collapse of identity and foreshadows the upcoming disaster which leads to the collapse of society. After Arthur's death the 'Georgia Flu' arrives which leads to massive deaths and loss of lives and almost vanishes the entire population.

Arthur's Symbolic death represents the collapse of Persona and according to Carl Jung's theory of Persona creates a sense of discomfort for readers from the introductory chapters itself. The narrative directs them

to question themselves which fills the gaps between reality and illusion. Arthur Leander basically is a character in the novel who is a Tragic hero who dies fulfilling what audiences wish him to do and ignoring his inner real desires, motives to achieve his professional persona. Arthur's story provides the utmost psychological realism to the readers and attempts to guide readers to figure out or understand the difference between Original Personality versus a Created Persona.

The personality traits of characters in this novel highlights the meaninglessness of life and questions the existential values of human beings.

Similarly, in Albert Camus's *The Plague* the character of Dr. Bernard Rieux represents Jung's theory who is bound to follow his duty as a doctor, he is portrayed as dedicated, professional, who works relentlessly to save people's lives in Oran where people are dying of the Epidemic. Somewhere he neglects his real self, and ignores his inner feelings and apart from this he declines the fact that doctors can be vulnerable too. Since his duty is to serve people he does not pay so much attention to his fatigue, frustration and emotional imbalance.

"I have no idea what's awaiting me, or what will happen when all this ends. For the moment I know this: there are sick people and they need curing. Later on, perhaps, they'll think things over; but it will be too late for those who are still alive to change much. So let's not waste time with details or regret. We have to fight against this disease, all the rest is a waste of time." (Camus121)

The lines above reflect on the extreme professional attitude of Dr. Bernard and therefore following his professional duties his sole motive is to serve people and their welfare. But while doing all the necessary things required to be done he somewhat faces multiple challenges: inner turmoil, anxiety, confusion, helplessness, and he is visionless about future events that is what's going to happen next. So, Dr. Bernard's character resembles the very contemporary times of 2020 when Covid- 19 hits the entire globe and gradually becomes unimaginable, and every other human on this planet had the exact same experience like Dr. Bernard for every other person it was like what's going to happen the very next day?

Dr. Bernard Rieux and Arthur Leander face the same experience, both have professional obligations. One is a successful actor and the other is a dedicated doctor. The only visible difference is both have different priorities in their life and positively both represent professional people who understand the practicalities of their respective jobs.

Miranda's Inclination towards Dr. Eleven and Sublimation

Miranda Carroll in Mandel's Station Eleven is an ex- wife of Arthur Leander who moves to Delano Island in Toronto, Canada in her young adulthood. Miranda is unlucky in love; she gets into a relationship with her boyfriend Pablo, who abuses her and is with her with the sole purpose that she pays rent for him so that he can focus on his career. Pablo is dismissive of her emotions and rather than reciprocating with her he neglects her presence and is absent in the relationship. Freud's theory of "*Repetition Compulsion*" states that a person involved with someone else might create familiar dynamics in relationships unconsciously and both the partners reflect their own emotional past which might result in failed love. In Arthur's and Miranda's relationship both of them had gone through previous bad relationships and it might not be wrong to interpret their marriage a Repetition Compulsion. They both go through the same family dynamics where Miranda as a married woman is expected to mold herself according to Arthur's lifestyle, here she loses her interests in her personal preferences and choice she experienced the same loss of love in her previous relationship with Pablo. She shares her artistic vision with Arthur and despite every odds and discomfort she faces after marriage she still feels affection for him. When she comes to know about

Arthur's affair with his co actress Elizabeth Colton they both get separated. According to Freud's theory Miranda's attachment with Arthur is interpreted in a way she loses her own identity for the sake of affection, love and her wish to be desired. On the other hand, Arthur does not feel stability in relationships with any of his ex- wives. The reason why he is divorced three times is because of his fight between his professional persona and personal desires. Freud's concept of distinguished between Narcissistic love and Object Love.

Gradually, Arthur becomes more and more popular and successful and with this his priorities changes too whereas Miranda on the other side is left alone, she holds a pacifier's position in his life. She later withdraws her emotional connection with him and tries to release herself from the world where she loses her identity. Arthur's affair with his co actress Elizabeth Colton destroys her marriage and stepping out of a life like this she learns to live for herself. When she grows older she becomes a more secure woman. Increasing popularity and Arthur becoming a successful actor leaves very little space for her own identity to flourish, rather she is becoming a victim of man's actions who can control her life, actions, and behaviour.

Miranda's obsession with Dr. Eleven, a comic book, associates her with dreams that she feels in her subconscious mind but not in literal sense, but she tries to find that fictional world in reality. The word Pursuit is used in the above line is derived from the second volume of the title of Dr. Eleven which exemplifies the impact on the characters of the novel. Miranda's Dr. Eleven is entirely Miranda herself, and when she has an introspective moment in front of the mirror "*I repent nothing?*" showcases her control and charge over her life means she does not regret any decision taken by her in marriage to attain Independence over herself. In *Station Eleven* her connection with a comic Dr. Eleven can be analysed through the lens of Freud's Dream Analysis where her focus shifts from Dr. Eleven to the life of Undersea, basically this is how she subconsciously processes her grief, and her perspective about Station Eleven symbolizes her subconscious mind which seeks to resolve her feelings of control, passage of time and permanence. Miranda's inclination for Dr. Eleven represents her desire to control her feelings and looking for an escape so, whenever she feels vulnerable she draws to Dr. Eleven, her desire to be authoritative and control the unpredictable world here resembles Dr. Eleven's character. This shows her wish to take full charge of her life and live a secured and safe life, and this wish of hers is the result of a disturbing marriage she had with Arthur which leads her to such tumultuous experiences. Freudian terms reflect on this shift as a deeper change in Miranda's subconscious, therefore she becomes more relatable towards undersea inhabitants who yearn for Earth and lives underwater presenting her unfulfilled desires for stability and belonging. Miranda's inclination towards Undersea Life symbolizes her inner conflicts, pain, emotional attachment from the past, unresolved issues, her fight with duty and desire.

"A wash of violent color, pink and streaks of brilliant orange, the container ships on the horizon suspended between the blaze of the sky and the water aflame, the seascape bleeding into confused visions of Station Eleven, its extravagant sunsets and its indigo sea. The lights of the fleet fading into morning, the ocean burning into sky."(Mandel 228)

Miranda, after receiving Arthur's death news, attempts to find a flight to attend the funeral and she cannot find flight because of the flu outbreak which resulted in the airport closing. Additionally, she wakes up with fever the next morning and she makes her way to the beach and contemplates the rising sun which reminds her of Dr. Eleven seascapes. Thinking of the container- ships she tries to comfort herself with the thought that those people who are in container ships must be safe from this Pandemic being isolated. Miranda creates Dr. Eleven as "a semi autobiographical creative outlet." She draws inspiration for some

of the space station's design from the lobby of Neptune Logistics. Her fictional universe gains depth *"when it accurately predicts some of the philosophical and moral dilemmas that face those who survive the collapse."* (SuperSummary 34)

Freud's Sublimation represents Miranda as a character who repressed her desires and converts them into productive tasks as a result of her unconscious transmission which releases her from the bondage of responsibilities, and transforms her feelings, dissatisfaction into a blissful life. Her creation of comics is her own self expression which liberates her from destructive attachment in her past relationships. Miranda in the end of the novel distances herself from Repetition Compulsion "I repent nothing" comes as her self-realization where she accepts her life and her creative side makes her fight with isolation, fear, and loss this transformation helps her to fulfil her creative desires. The freedom she gains after grappling and going through innumerable fluctuations of emotions Basically, Miranda's self-discovering journey represented through Freudian terms makes her character come out as someone who learns and unlearns everything by herself, and Miranda Carroll is definitely one of them.

Jeevan: Lacan's Mirror Stage and Quest for Identity

Lacan's theory of "Mirror stage" identifies Jeevan Chaudhary's character in the novel as someone drifting between relationships, purpose, and dreams. He was born in the Toronto suburbs on Winchester Street. Jeevan in the beginning of the novel is portrayed as a protector when he accidentally rushes to the stage and impulsively performs CPR to save Arthur Leander's life but eventually he fails at his attempt. Arthur dying in front of Jeevan is a metaphorical moment where he questions his existence in his profession and he realizes his fragmented sense of self. His failure to save Arthur's life makes him look at his own life and the particular situation acts as a "Mirror" to Jeevan when he feels insufficient with his professional career. Arthur's death makes him realise and introspect his current situation where he is moving without directions or fulfillment.

"Jeevan began CPR. Someone shouted an order and the curtain dropped, a whoosh of the fabric and shadow that removed the audience from the equation and reduces the brilliance of the stage by half" (Mandel 04)

Jeevan tried saving Arthur, but this incident makes him realise his heroic capability and his true ambition of becoming a paramedic who would save people's life. In the meantime his encounter with an eight year old girl named Kirsten Raymonde he realised the importance Arthur had in the audience's heart, he remembers the first time he interviewed Arthur. All these small nuances in the narrative showcases Jeevan as a very empathetic character who dwells between career and passion. Initially it is evident that in the Pre- Pandemic world Jeevan is not very much satisfied with his professional career and this makes him do certain things which regrets forever. He sells Miranda's photograph when she sits upset after her dinner party and Jeevan being a journalist he violates his morals and takes advantage of the situation to fulfill his professional needs. He regrets this act for the rest of his life. Jacques Lacan says that every person has a 'lack' present in their life and it seeks for fulfillment. Similarly, Jeevan's life pre- pandemic is full of lack and incompleteness, and his journey post- pandemic bridges the gap between his uninteresting life and his real self identity.

The character of Jeevan projects internal incompleteness which is a result of dissatisfaction he suffers from his job as a paparazzo and later as journalist.

But his decision to become a healer post pandemic changes his life and he regains the fulfillment. Jeevan's decision to continue to do this shows his ability to create a new identity which he likes and wants to

continue with it. Still, his lack remains persistent due to unavoidable circumstances he faces in life. Frank his brother commits suicide because he is physically challenged, and the isolation made him realise that his dependence on Jeevan will make his life hell. This particular incident made Jeevan realise the human mortality he feels the raw nature of reality when he bears the loss of his brother. It is Frank's death which eradicates the comforting illusions from his mind and he forces himself to face the reality of the world and people's suffering and his self introspection and realisation acts a Symbolic Order that allows him to transform into a healer, and he is able to rethink about the real meaning he is looking for and which continues to haunt and disturbs him. Jeevan while witnessing the destruction Georgia Flu brought in his life, it became too difficult for him to hold on to himself; he is somewhat seen to be dwelling between his two personalities, the isolation leads him to a surreal and dreamlike state.

It was becoming more difficult to hold on to himself. He tried to keep up a litany of biographical facts as he walked, trying to anchor himself to this life, to this earth. My name is Jeevan Chaudhary. I was a photographer and then I was going to be a paramedic. My parents were George of Ottawa and Amala of Hyderabad. I was born in the Toronto suburbs. I had a house on Winchester Street. But these thoughts broke apart in his head and were replaced by strange fragments: This is my soul and the world unwinding, this is my heart in the still winter air. Finally whispering the same two words over and over: "Keep walking. Keep walking. Keep walking." He looked up and met the eyes of an owl, watching him from a snow-laden branch. (Mandel 194)

The lines above present the uncomfortable space in one's mind where Jeevan is losing his mind, and his logical thoughts are breaking down. Jeevan shows how he wishes to go back to a normal life and his memory shapes his identity, when he stands alone and acts as if he is professionally working as a journalist this act represents a professional identity one can feel completely deprived of in isolation. The apprehensive situation where nobody knows what's going to happen next moment, Jeevan becomes introspective towards his feelings, and the continuous isolation haunts him; the constant silence leads him to behave not normally.

"Keep Walking", "Keep Walking", "Keep Walking" suggests that he cannot focus or realise who he is anymore and the whispers indicate to keep moving forward when he is exhausted and does not know what else to do. This is his mantra to move forward step by step in difficult times. Jeevan's condition is very much related to the recent Covid- 19 Pandemic that broke out in the year 2020, where a large number of the population vanished. People just left hope to lead a normal life again, and lakhs of people died of lack of awareness about the situation. These conditions led people to think only about how to pass the time they just wanted to get out of that phase and after the passage of time it was getting very difficult to hold on to sanity. Jeevan here represents the mindset of working class and professional people who felt absolutely useless in those difficult times. Jeevan walks silently and notices an owl sitting on a snowy branch symbolises calmness and it's a reminder to him that nature goes on the same way even if the world is facing destruction. Keep walking also indicates to Jeevan's intention to survive not just physically, but mentally and emotionally and his character shows that even in the tough and darkest times humans have an instinct to survive and sometimes survival is all about taking small steps.

Post- Pandemic Jeevan settles as a healer with a small community and he is able to fulfill his desire of becoming a Paramedic which once he had dreamt of Pre- Pandemic.

Jeevan had married one of the settlement's founders, a former sales assistant named Daria, and this evening she was sitting with him and a friend of theirs on the riverbank (Mandel 269)

Jeevan's later life includes marriage, children, and his ability to make his life meaningful with his family

post - pandemic and this shows his emotional strength, his evolution throughout the story highlights the importance of human connection, and mutual support in the crisis.

Jeevan basically portrays every middle class ordinary person who always follows something different than what he or she actually wants to do, something that they really follow with utmost passion. But Jeevan is considered lucky who ultimately follows his passion later post- pandemic and it is a result of how he utilises the time, and inspects himself and his profession throughout the isolation period. According to Lacan's theory of Mirror stage and Symbolic Order states that hoe social norms, symbols, and meanings shapes people and make them understand and experience reality in a culture. Similarly, Jeevan finds all the happiness after the discomfort he goes through and finally coming out of all the chaos, negativity, death and loss seems to be a majestic experience of his life. Ultimately, the result of Jeevan changing in the end is how he perceives his reality and it also haunts and forces him at the same time to accept his true self and accept what his true passion is and move forward towards it.

Making a family, getting married and having children somewhere completes him, it fills the incomplete space, and before this whatever he was doin was a part of his societal expectations so previously his desires and dreams were shaped according to his profession as paparazzo and journalist. The Pandemic defies all the social functions, class hierarchies, and professional goals and Jeevan confronts with "Real", which he was unawares of stockpiling of goods, isolation, and his human instincts moves him away from the social pressures and redefines his life, motives and dreams where he prioritizes his role as a healer in the community he lives in. Therefore, Mandel portrays Jeevan's character who is able to find the space between Desire and Real, and Real overtakes his mindset post - pandemic, that helps him to overcome the gap he constantly feels in the isolation. He builds his new life by getting married to Daria, living with small communities, and new professional goals within the new Symbolic Order.

Tyler Leander and Carl Jung's Interpretation of Religion

Tyler Leander is the only son of Arthur Leander who ;is born and brought up in Israel. He becomes a very different person because of his strange relationship with his Mother,grown up in the traumatic world he witnesses the meaninglessness of this world and shifts his focus towards Religion and Scriptures. Therefore, to establish the visionary meanings of this world he represents the religious belief in people along with dogmatic representations to redeem the sense of belief and faith in the times of existential crisis. Mandel develops the character of Tyler as a Prophet who acts as a messiah for the people in the post - apocalyptic world. Larer, he emerges himself as somebody who has unresolved trauma or loneliness, he therefore, channelises his feelings of fear to showcase himself as a Prophet in front of people. Tyler's view about the post - apocalyptic world represents the darkness of his psyche and his wrong intentions to manipulate people. It is very clear what Tyler says and what he actually does are very different from each other, hence it establishes the fact that his actions and words are not the same. Jung's Interpretation of Religion and Tyler's understanding of Religion and exercising it on people establishes the dual nature of religious archetypes as he adopts the image of Saviour presenting himself as Spiritual Leader, but his actions do not do justice to his intentions. Tyler is basically a hypocrite character in the novel who takes advantage of people's vulnerability and emotional disbalance in the tough times, and his sole purpose is to gain power, position and fame in the society by establishing himself as Messiah in the eyes of people. The sense of abandonment he feels might be the result of Arthur leaving his first wife Miranda and moving on with his girlfriend,

It might be said that Tyler's development of dark emotions, manipulative intentions are because of the

absence of a Father in his parenting.

What if we were saved for a different reason?'

'Saved?' Clark was remembering why he didn't talk to Tyler very often.

"Some people were saved, people like us"

"What do you mean, people like us?"

"People who were good," Tyler said, "people who weren't weak." (Mandel 260)

The lines focus on Meaning - making how Tyler justifies himself by saying that those who saved in the Pandemic were 'Good' and were not weak which means that people who survived were specifically chosen by God and were morally superior. This means that humans do have archetypal needs which they use to classify survival into certain categories and patterns, according to them people who were morally weak did not survive for them survival is intentional and divine. Tyler interprets Survival as a divine selection which proves Carl Jung's Interpretation of Religion that Archetypes can be both harmful and healer at the same time. Tyler uses Religion to construct people's identity who face trauma and loss in the difficult times and it invites the problem where people are dominated by archetypal forces rather than emerging themselves into a balanced psyche or mindset. Hence, Tyler's character proves how Religious dogmatism can manipulate them and drive them towards darkness where Religion starts dominating one's mindset that leads to the collapse of humanity all together.

"If you are the light, if your enemies are darkness, then there's nothing that you cannot justify. There's nothing you can't survive, because there's nothing that you will not do," (Mandel

Tyler in order to stabilise his position as a Prophet creates a binary between light and darkness. Darkness refers to 'Weak' people who did not survive the Pandemic, and Light refers to survivors which means they are morally not corrupted or weak. Therefore, he sees himself as 'light' who is chosen by the divine to survive and make people again aware about the spirituality to regain people's belief in the Divine. He believes Pandemic to be a cleansing act of the divine which fulfills his childhood trauma and this particular idea of being chosen provides him a sense of belonging and helps him overcome the abandonment he felt from childhood. Tyler creates a "us versus them mentality" in people's mind as people in the post-apocalyptic world are full of chaos and disbelief, yet these ideas proposed by Tyler presents him as an opportunist personality who is taking advantage of the vulnerable state of people's minds to create a sense of fear and control in their minds with his dividing ideas. Therefore, people traumatized by sudden collapse of the society are highly influenced by his amazing speaking skills and his messages fills the incomplete space left by the collapse of societal norms and engagement by the Pandemic. Tyler's destructive thoughts about religion shows how this milieu gradually makes it inflexible and destructive in nature only in order to satisfy his corrupted goals only for his personal gain. This instance is very relevant in contemporary times where in order to maintain the supremacy of the divine some saints or priests manipulate people which shapes a flawed society, specially in the times of crises. Religion is there to provide sanity, positivity, the divine support to ordinary humans like us, but rather some corrupted ones have used this as a tool to create a sense of fear, by practicing human constructed orthodox beliefs taking advantage of common people's wealth or savings.

Dr. Eleven and Miranda's Unconscious

Dr. Eleven is a physically absent and fictional character in the narrative who stays in an isolated space in the space station. Dr. Eleven's role in the novel can be interpreted as Miranda's isolation and emptiness.

Dr. Eleven feels the sense of loneliness in the new world without any Habitation away from Earth revolving around it orbits. Similarly, Miranda feels alone after ending up in an inappropriate relationship with Pablo and bad marriage with Arthur. She gets more influenced and inclined towards the comic character Dr. Eleven which is the result of her unconscious and repressed desires. Miranda almost throughout her life feels ignored and unlucky in love, and her conflicts with her inner feelings arise when she reads Dr. Eleven and her relatability and familiarity with the character's feelings gives her comfort. According to Freud's theory of Unconscious theory the Space Station acts as a Symbol to her unconscious conflicts where she is unable to connect with the world it seems she is living in an alienated world. Freud uses the process of Sublimation to identify her repressed desires, alienated mindset, loneliness, and frustrations. In other words her yearning for the authenticity, kind world is expressed through art. Therefore, Dr. Eleven resembles hopelessness, loss, and destruction because his existence on the ruined planet where habitation and livelihood cannot be restored. His survival on a complete destructive place shows homelessness where he accepts the fact that he cannot go back to his original place anymore, the ultimate loss which makes him feel that the habitation is not possible anywhere except this ruined planet, annihilation of belonging which is almost same to what Miranda goes through in the novel her acceptance of life without love, failed marriage, creative achievements, her own sense of fears and loss.

"The unconscious is the true psychological reality; in its innermost nature, it is as much unknown to us as the reality of the external world."

— *The Interpretation of Dreams* (1900)

Miranda creates Dr. Eleven expresses her repressed desires through artistic ways and she makes an attempt to voice out her emotions and that represents her collective unconscious.

Conclusion

The characters in the novel represent the inner psychological aspects which project the change in their behaviour, social engagement, communication, and hesitance developed which restricts them to interact freely or behave normally. The novel attempts to highlight significant changes Jeevan, Kirsten, and Miranda along with other characters undergo after Georgia Flu vanishes the entire globe and no human habitation is left. The Restart of entire habitation in the story emphasizes on the mortal fact that nothing is permanent, therefore everything in this world is unpredictable and it is impossible for anybody to achieve almost everything in one life. Kirsten's defense mechanisms showcase her survival instincts and resilience and her tattoos are the manifestation of the courage she gains after facing the world being cruel to her with disturbing experiences which affects her psychologically. Jung's theory of persona proves Arthur to be a Tragic hero who is in a constant battle with Real and Fake, and he feels the weightage of his hidden desires. Miranda's self realization and she evolves provides a vivid picture of Freudian's concept of Sublimation and Repetition Compulsion. Lacan's Mirror Stage embodies Jeevan's quest for identity along with a change in his priorities Pre- and Post - Pandemic, and also reflects his intentions of healing others, providing him fulfillment after he goes through the loss of Frank.

These characters battle on the intricate oscillation between survival and selfhood in the world that is collapsed. Their journey is illuminating and reveals the psychological struggles, where they re-learn adapting, surviving, and understanding the world Post- Pandemic. The story of Emily Mandel's Station Eleven acts as a mirror to the readers' search for purpose, significance of love, and pure relationships in this world.

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