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by

Submission date: 29-Sep-2021 06:08AM (UTC-0600)

Submission ID: 1660578604

File name: Station_eleven_1.edited.docx (15.54K)

Word count: 989

Character count: 5133

Name

Supervisor

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Station Eleven and a Heap of Broken Images

While objects can be helpful or ineffective at times, they are essential in effectively establishing the connection between the past and present because nearly everything from all over the realm can be considered an object in Station Eleven. After all, it reminds individuals of the past, artifacts are artificial objects that hold historical value, and the writer's constant allusion to the paperweight supports this. Therefore, will demonstrate how objects, particularly artifacts and art, are essential in saving past events.

The past characterizes individuals, whether it is pleasant or terrible, whether it is discarded or retained; the past follows people throughout their lives. Station Eleven is set in a post-pandemic future in which 80 percent of the planet's population has been wiped off. The novel centers on two major characters: Arthur Leander, a popular actor before the world's downfall, and Kristen, a wandering symphonic actress during the modern generation. Throughout the work, the author alternates between the present and past events and points of view, demonstrating how inextricably linked the past and present are. The historical period never completely vanishes because there are always remnants of it in the present.

Antiques are artificial objects with historical significance. Almost anything from the ancient world may be regarded as an object in the book since it reminds people of the past. This view is supported by the author's frequent mention of the paperweight. When Kristen reflects over the contents of her rucksack in Chapter 12, she says that the paperweight ² “*was of no practical use whatsoever, nothing but dead weight in the bag*” (Mandel 24); nonetheless, she thought ¹ it lovely. However, the paperweight, a minor and insignificant object, had a tale to articulate. The narrative of the way it began like a gift given to Arthur by his closest companion, then passed through other individuals until ending up in Kristen's custody. Like any other remnant, this paperweight has another intent: it efficiently builds a link between the present and the past.

In the novel, there is a category of objects that symbolize technological memories. Consider the abandoned cellphones and credit cards displayed in the Museum of Civilizations, all of which are remnants of what the world has lost. Clark provides artifacts to the museum. He ¹ says that “*seemed to be a limitless number of objects in the world that had no practical use but people wanted to preserve*” (Mandel 258). Not all that was lost is terrible; given Mandel's ambiguous reflection on our society, the credit card represents the materialism and consumerism that drive our world today, and shedding it may be viewed as a sort of emancipation, in reality. However, objects in the novel like airplanes, on the other hand, serve as the most vivid reminder. Their unexpected absence from the sky serves as a daily reminder of how the world has changed, and people continue to gaze up in the hopes of seeing a flying jet; they cling to the hope that maybe, just maybe, all of this may be undone. The last flights of the human race pilots seeking to return home to be with their loved ones are likewise made with the hope of a better outcome, albeit the conclusion is never inevitable.

In this way, airplanes may be viewed as a source of dwindling hope, or rather, hopelessness. For one thing, it was the mobility provided by airlines that allowed the Flu to spread so quickly throughout the world. They now reflect the immobility of humanity in the present, bound to the earth for all time. They also take on death-related connotations. The final jet that arrived at Severn City Airport quarantined with passengers still on board depicts the terrible decisions that must be taken to live. Tyler is also pushed deeper into religious fanaticism by the mausoleum aircraft, as he reads the bible to the now-artifact in an attempt to excuse the murders of everyone aboard. Therefore, these objects emphasize the massive disconnect between the lives before and after the Plague; however, some indicators link the two realms; the significance of print cannot be overstated here. Similarly, in the article a heap of broken images, Shairoven asks Jacob, “*are you going to take pictures?*” (Moraine). In this instance, pictures symbolize objects that can be used for references.

Additionally, art may be found everywhere around us. It may be found in the construction of the structures we visit. Books also contain art, and it can be found in the tales that live within those books. Therefore art is an important object used in conceptualizing a particular story “*Because survival is insufficient*” (Mandel 58). Station Eleven is no exemption. Even the breakdown of society initiated by a rapidly disseminating illness could not diminish the importance of artistry on Station Eleven. For the characters in the books, whether through the Prophet's public discourse and manipulation or Kirsten's acting, art transcends beyond survival; it is a means of staying human since survival is inadequate. Therefore, everyone suffered greatly as a result of the collapse. When someone is faced with the disappearance of something essential or beloved, there is a sense of desperation to replace the vacuum. A fresh passion, mission, or drive is required. This filling was artwork for many people after the catastrophe, as evidenced by the

subsequent phrase that whatever vanished in the breakdown, almost everyone and everything but still there was beauty. Most characters were able to discover attractiveness in an otherwise dreary and dismal environment thanks to art. Art artifacts remained, and these antiques were exploited to reconnect with the past and rediscover beauty via an artistic outlet. Similarly, art serves as a reminder that we have not lost everything. Even in the worst of circumstances, art has the power to alter and inspire us.

Works Cited

Mandel, Emily John. *Station Eleven*. Picador, 2015: 1-336.

Moraine, Sunny. *A Heap of Broken Images*. Clarkesworld, 2016.

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