



Picturisation of Mental Trauma in *The Other Side of the World* by Stephanie Bishop

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ABSTRACT

Stephanie Bishop, one of The Sydney Morning Herald's Best Young Australian Novelists is a writer of the modern age. In her novels she brings human feelings, emotions, trauma, love attraction and so on. She involves memory as a basic variable that designs characters' personalities and their commitment with one another and with their environmental elements. She further underlines that development of memory is connected to the development of human relations which incorporate authority, subjectivities, brutality and injury as portrayed. Stephanie verbalizes the point that the personalities and presences of characters rises up out of the memories they possess and from their connections to them. In the study, Stephanie highlights the worldly idea of room in which individual subjectivity becomes unsteady and transient. Character development and improvement is consequently an excursion towards a person's personality arrangement by following, recovering, or reconfiguring personalities. This study will examine the characters and exhibit how memory has been utilized to depict the elements of human relations in a post struggle society. In this paper, the characters' endeavor at reconfiguration of their personalities depends on their consciousness of the memories they involve. These memories could be empowering or restricting elements in the characters' communications with one another and with their environmental factors. Nostalgia is a recurring motif in her novels. Her profound and elegiac work on memory is very much present in two of his renowned books: *The Other Side of the World*. In this paper, one could try to discover how Stephanie's characters face the challenges to establish the concepts of memory in these two novels.

Keywords: memory, human relations, struggle, society, motherhood, nostalgia.

Introduction:

Stephanie Bishop's most memorable novel was *The Singing*, for which she was named one of the Sydney Morning Herald's Best Young Australian Novelists and profoundly complimented in the Kathleen Mitchell Award. Stephanie's subsequent novel, *The Other Side of the World*, was granted the 2015 Readings Prize for New Australian Fiction, shortlisted for the 2014 Australian/Vogel's scholarly Award, longlisted for the 2016 Stella Prize, shortlisted in both the NSW Premier's and the Victorian Premier's Literary Awards and named the Literary Fiction Book of the Year at the Australian Book Industry Awards.

Stephanie's composing has showed up in the Times Literary Supplement, The Monthly, the Guardian, the Sydney Morning Herald and the Australian, among different distributions. She holds a PhD from Cambridge and shows in the exploratory writing program at the University of New South Wales. In writing, visual workmanship, architecture, dance, and music, Modernism was a break with the past and the simultaneous quest for new types of articulation. Innovation cultivated a time of trial and error in human expressions from the late nineteenth to the mid-twentieth hundred years, especially soon after World War I.

Nostalgia plays an important role in her novels. Family and home act as intense improvements for nostalgia, yet a wide assortment of different people, items, and occasions were likewise referenced by the respondents. Items and occasions (like birthday celebrations, occasions, and reunions) will generally areas of strength for inspire of individuals related with them. As has been proposed in past examinations, youth and immaturity seem, by all accounts, to be especially fruitful periods for nostalgic reflection. Recollections of sights, scents, and tastes are reviewed in the portrayals. Both individual and verifiable nostalgia were evoked and a scope of

profound reactions are obvious in the portrayals.

Subjects like occasions, strict observances, family, famous music, and school-related encounters will generally happen over and over again in the arrangement of involvement portrayals. Both individual wistfulness, for occasions or items from the creator's own past, and authentic (or intergenerational) sentimentality, for occasions or articles outside the domain of the respondent's immediate experience, are addressed in the portrayals.

Unmistakable articles and elusive introductions (as music or film) are portrayed as key wistfulness improvements. Indeed, even food and fragrances are focused on significant consideration inside the stories. Albeit first-request sentimentality happens most normally, second and third-request nostalgic feelings are addressed in a few encounters.

More prominent comprehension of sentimentality, the improvements which bring out it, wistfulness inclination with respect to people, as well as the feelings enveloped in nostalgic encounters would be helpful to buyer analysts and professionals. As verified in Havlena and Holak (1991a), there has as of late been expanded thoughtfulness regarding nostalgic topics in promoting procedures and item the board. In some sense, sentimentality associates people, items, and occasions across overall setting. Subjects and feelings noted here are pertinent to correspondence suppliers or facilitators (e.g., broadcast communications, welcoming cards) which permit people to share valuable encounters at a specific moment.

Furthermore, the discoveries examined here are of specific importance to items and enterprises giving time stockpiling or a sharing across time spans such as visual items, welcoming cards, memorabilia, and so on.

A photo on the leaflet lauding the advantages of migration highlights ladies in red bathing suits, sliding on water skis across Sydney Harbor — a shaking difference to the somber conditions of a British couple named Charlotte and Henry in their shape distressed, too-little house in Cambridge. It's so cool external that the cows have steam ascending from their flanks, and Charlotte, experiencing an incapacitating post pregnancy anxiety while really focusing on a 7-month-old, has quite recently found that she is, once more, pregnant.

Set during the 1960s and traversing three mainlands, Stephanie Bishop's *"The Other Side of the World"* is a dazzling contemplation on parenthood, marriage and the significance of home. The novel, Bishop's second, is a rich period piece that catches a time when "each man and his canine" appeared to be moving to Australia as the nation looked to enlarge populace by offering helped entry to Britons were "sound and of good person. Motherhood is shown as, "There is always the fantasy of maternal love, but it does not accommodate a

mother's fear of her children."(67) The transition to parenthood is considered one of the major milestones in people's lives that comes with great joy and happiness . Yet, empirical evidence does not support such an increase in happiness for parents. While parenthood may benefit some outcomes such as life meaning, people with (especially younger) children often show lower life satisfaction and higher depressive symptoms than people without children . In fact, parenthood can even lead to exhaustion so much that parental burnout emerges

Gazing at the pamphlet, Henry "winds up loaded up with a bizarre wistfulness — for the light, the shade of the sky, as though he'd previously been there, to Australia." as a matter of fact, the image makes him consider his young life in India, before the conflict, before he was shipped off England. Sentimentality is a repetitive theme in this novel, and Henry and Charlotte are both, in their own particular manners, previously grieving their pasts before they leave on their future. Henry, when Charlotte initially meets him, is in a real sense encompassed by books, "heaped in a circle around the easy chair like a layered post." A marvelous sort, he is inclined toward sentimentality. In any event, when he understands verse, he "favors the memory of a sonnet to the genuine perusing."

Charlotte's underlying misfortune is of herself: A capable craftsman, she presently battles to paint. Sleepless and bewildered, she has forgotten about time and language and has wilted truly, with "dark earthy colored circles under her eyes" and a "yellow hint" to her skin. She gazes at the letter reporting the grant to the Royal College of Art that she was granted at age 17 "as though it were a conundrum. A code for a previous existence now unrecoverable."

Several's concerns duplicate under the southern sun. Charlotte, profoundly yearning to go home, meets an alluring male admirer. She says, "What is the difference, she thinks,

between a time and a place?" As an Anglo-Indian, Henry is sabotaged by prejudice in relaxed experiences and at the college where he is a speaker. Any place you go, you are right there, as the truism goes; and in Perth, Charlotte mirrors that they are both nostalgic, this time for "easy street, or if nothing else its dream."

Regardless of whether this accentuation starts to feel exhausted, Bishop is a shocking essayist, and her tender loving care makes every scene instinctive. As Charlotte unloads her cloth, she sniffs it "to see whether it actually scents of England, of sodden staleness improved by the smell of toast and broiled onion." The depictions of India are especially distinctive.

Henry, on the train to Delhi subsequent to visiting his mom in Simla, sees "three Indian ladies in brilliant saris arising out of the side of the road fogs as though emerging from smoke."

Its lavish and engrossing structure in any case, this is a novel with plot focuses driven only by a lady's troubling battle with melancholy in a period — or if nothing else in conditions — that manage the cost of little assistance. "Home is a mysterious world that shuts its entryway in your nonappearance and at absolutely no point ever allows you to think that it is in the future," Charlotte notices, as she writes in her journal toward

the original's outcome. Is this a feeling the novel truly means to convey or is it the grim evaluation of an overpowered mind? Minister is too capable an essayist to give a straightforward response. She thinks, "There is always the fantasy of maternal love, but it does not accommodate a mother's fear of her children." The character Charlotte in experiences motherhood in *The Other Side of the World*. And also memory connects her novels.

Family, connection and psychological maladjustment are getting through topics for Bishop. Maladjustment can be attributed to a wide variety of factors, including: family environment, personal factors, and school-related factors. Maladjustment affects an individual's development and the ability to maintain a positive interpersonal relationship with others. Her last novel *The Other Side of the World* was a basic and business achievement.

This is shown as:

"She knows now that leaving a place you love isn't the worst thing; it is arriving in the second place and having to live as if the first place has disappeared. This is the tragedy – given enough time you come to doubt the place you knew before. That first life, once real, truly does disappear.

Unspoken of, it becomes forgotten. And"(118)

Her hero Charlotte encountered a profound sorrow following the introduction of her kids and however her relationship with them was undecided, her affection was obvious. She leaves her kids and 'she needs them in a manner she has never needed them, her body hurting with a sort of juvenile love, a tormented juvenile hankering.' By catching this strain between her affection for her youngsters and the craving to be isolated from them, Bishop changed Charlotte's downturn. Besides, Charlotte's conditions unfurled into bigger worries about the primary obstacles to a lady seeking after a satisfying vocation and really focusing on youngsters.

The story has a delicious descriptive writing style. Charlotte and Henry are married with one child, with Charlotte just finding out she's pregnant with number two at the beginning of the novel. It's pretty obvious right from the start that Charlotte is suffering from postpartum depression, but as the book is set in the sixties, no one is going to do anything about it. Some new moms experience a more severe, long-lasting form of depression known as postpartum depression. Postpartum depression may be mistaken for baby blues at first – but the signs and symptoms are more intense and last longer. They may eventually interfere with an ability to care for one's baby and handle other daily tasks.

Henry blames the weather and England for all their unhappiness. He decides they need a fresh start, and wants them to immigrate to Australia. Henry is keen to emulate his childhood in India, and thinks Australia's tropical setting will elicit that sense of belonging he's struggling with in England. He also points out that their daughter's spate of ill health is only being exacerbated by that country's cold.

Charlotte is totally against the idea but during a weak moment, agrees to go. Under sufferance. This is probably when one started to hate Charlotte and the book. Her displeasure at everything from the voyage over onwards got completely on our nerves. And basically, when it comes to plots, that's it. Henry goes to work, Charlotte stays at home and does what every mother around the world does, only not particularly well most of the time. Yes, it's boring in real life and boring in a book.

Somewhere in there she meets Nicholas, who is possibly the most boring man to grace the page. Our eyes blurred over during nearly all their scenes together. Henry is a much more interesting character. His backstory is fantastic. One could think Bishop would have been much wiser to have concentrated on him and his plot. Especially his lack of a real home or country of his own, and the racism he faces which goes along with that.

One have heard that this has an 'unexpected ending. The ending was as ho-hum as the rest of it. One could actually thought it was going to get exciting and Henry was going to kill Charlotte. Bishop really does do incredibly well. In fact, her style reminded us a little of Evie Wyld's. The three central countries all get their time in her descriptive sun. We could see every aspect so clearly in our mind. And, like Wyld's, the descriptions of everyday routines make the most interesting. The book is quite beautiful.

Conclusion:

Thus her novels mainly focus on about Marital Distress, a Depressed Mother and a Move to Australia. She discusses mainly in the tradition of *The Hours* and *Revolutionary Road* comes about marriage, motherhood, identity, nostalgia, and the fantasy of home.

Caught by sentimentality, Charlotte and Henry are both left contemplating whether there is anyplace in this world they really have a place. Which of them will make the endeavor to find out? Who will succeed? 'What these stories ha Thus her novels mainly focus on Marital Distress, a Depressed Mother, and a Move to Australia. She discusses mainly in the tradition of *The Hours* and *Revolutionary Road* comes about marriage, motherhood, identity, nostalgia, and the fantasy of home. Caught by sentimentality, Charlotte and Henry are

both left contemplating whether there is any place in this world they really have a place. Which of them will make the endeavors to find out? Who will succeed? What these stories have in common is a sense as ambiguous, unsettling, and even alienating. You can so easily escape one set of problems only to be confronted with a new set or the same old problems in a different guise. Her protagonist is impossible to like, but Bishop writes with such confidence that are always interesting. Bishop also writes with clarity about the competing demands in life. She questions ideas, and ideals, of motherhood that historically made it almost impossible for a woman to be creative without the world collapsing about her, or on her.

Those post-war years can look glamorous and innocent, but glamour and innocence were dependent upon monstrous inequalities. Stephanie Bishop's writing has a sensitive, watercolour exquisiteness that misrepresents the savagery of her material. Two characters battle to determine an unimaginable inconsistency: bound together by warmth and need, their fates at last veer. Stephanie Bishop holds this battle in ideal equipoise all through.

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