

**Rumination of Anguish and Trauma in Anuradha Roy's
*Sleeping on the Jupiter*****Mr. Venkatesh S**II M.A. English Literature
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Childhood days are the best days of a child's life. During a child's days, he or she is tuned and molded by the best parenting style. When they grow up, to become a significant member of society, especially women have to overcome various issues, obstacles, and barriers. Woman has no rights in the past, and she is isolated, neglected, and mistreated by men. Feminism changes the profile of women totally, and instead of being a puppet in the hands of men, they become queens, presidents, artists, and teachers, among other things, and begins to demonstrate their talents and visions in numerous areas. Regardless of where they are born or the setting in which they are raised, they will mature into flawless citizens. Childhood is a time of happiness, innocence, undefined pure love, and so on. Anuradha Roy in her novel *Sleeping on the Jupiter* confesses about a six or seven-year-old girl named Nomi who watches the massacre of her father and brother. Guruji, a monster by nature, is afterwards entrusted in charge of her. She loses her charming smile, innocence, and genuine love as a child. Instead, she is engulfed by panic, terrifying noises, awful attacks, and violent deeds that leaves her traumatized, which is kept in her nervous system and eventually manifests as post-traumatic stress disorder in her adolescence. This paper highlights how Nomi begins to act like a Psychic Trauma Patient at times because of the evils which she has undergone in her hard-hitting instances.

Key Words: Attacks, Dread, Emotions, Memories, Violence.

Anuradha Roy (1967-) is a novelist, journalist, and editor from Calcutta, India. She has authored three books, which have been widely translated into Dutch, Spanish, Arabic, French, and Italian across Europe and Asia. *Sleeping on Jupiter* (2015), her third novel, is the finalist for the Man Booker Prize and wins the DSC Prize for South Asian Literature. Anuradha Roy investigates the residual pain of childhood sexual assault in the psyche of a young Nomita Frederiksen in this novel.

This work *Sleeping on the Jupiter* is a tale of constituted evil, an evil which cannot be opposed, only evaded. It raises a lot of interesting and pondering questions. It is a religious society where wives still fast for their husbands' well-being and subject themselves to exploitation in the name of spiritualism. In the contemporary times is it ever be able to pursue heinous acts against women committed in the name of divine sanction. It is very difficult to envision a situation in which an Indian girl or a woman is subjected to escape from the gender-based violence. To tackle these issues, Roy has boldly revealed the obscure face of Indian spirituality and the uncontrolled sexual abuse in its sanctified ranges, using the most powerful weapon in this novel.

Nomi is seven year old child one who has lost her family in a civil war and has taken as a refuge in an ashram at Jarmuli, a seashore temple town in India's hills. As a youngster, Nomi is rescued, and subsequently molested in the ashram by a renowned spiritual man, known as Guruji, in an unrevealed coastal North-eastern state in India. She succeeds by fleeing from India and is adopted by a Norwegian family, who then later return to modern-day India after fifteen years, to film a documentary about temple festivals. In this occurrence, Nomi is constrained to reconcile with her past memories. Subsequently it also reveals the story of Badal, a young temple priest who is secretly in love with Raghu, a tea shop gofer in Jarmuli. In this novel, Anuradha practices the supreme metaphor of the sea to typify the concept of lost and found. The protagonist Nomi's pursuit for a surrogate universe is provocative in the title of the novel. A persistent, realistic novel from an internationally well-known author that tells the first hand

experience of frightful cases of child abuse and sexual assault in India which is written masterfully about the contemporary India.

In the span of a few days, seven-year-old girl, Nomita observes her father's murder by armed men, loses her sibling, and at last abandoned by her mother too. Anuradha's narration begins with a raging experience that is recounted years afterwards. She is still vexed by thoughts of being sexually harassed by the Guruji during her stay in the orphanage later on moving to Norway. Nomi seems engrossed on revisiting the geographical settings of her tumultuous childhood. Nomita as a twenty-five year old comes to Jarmuli, the temple town, as a filmmaker's supporter, to tie up loose ends and keep commitments made long ago. In her inner narratives, Nomi thinks about the feeling of pain and trauma in her life as,

My heart thudded as if it would burst, the iron rod in my head was on fire, but that wasn't the worst of it, the rod twisted and turned, there was a burning wire around my skull, and I tore off all my clothes and ran to the door, I turned on the shower, I slid to the bathroom's polished floor. Over my head, my shoulders my breasts, the water poured, I was sodden, I was sobbing, I scoured myself with my nails, my nails were thick and pitted and dirty and hard, they scratched my skin, but I could not stop. (120)

Besides, the story of three traditional old women when Nomi meets on a train travel, Gouri, Latika, and Vidya; Badal, with his unrequited homosexual love for a young man, Raghu and escape to Jupiter's dreams as an impulsive tour guide; and the invisible evil spirit that possess the photographer Suraj, who assists her research for the film are all interlocked into this narrative structure. Roy's engraved work allows her to unwrap Indian society's endless, traitorous hypocrisies i.e. bare-bodied priests who bothers about women's attire; tourism that honors erotic carvings in the temple walls while remaining in denial about child sexual abuse. Roy intensely demonstrates, how violence and misogyny are the typical norm in this religious town.

Nomi envisions that the ashram must be in Jarmuli because her family's hut is near to that. To get around the temple city Jarmuli, Nomi hires a taxi. She directs the driver to drive

towards the outskirts of the village, and asks the driver to halt when she captures a place that she thinks might be the ashram where she lives in. When Nomi returns to the ashram, it is in a terrible condition. The damaged building appears to be uninhabited and there is none. Still Nomi feels that the memories can not be corroded away easily. According to Sigmund Freud, Dream is that, “In every sense a dream has its origin in the past”. She insights herself reminiscing in the exploitation again and again which happened fifteen years back. These experiences are so realistic that she feels as if she is re-living the occurrence all over again.

Succeeding, Nomi is also suffering from hyper vigilance. She stays wakeful all the time, whether she is travelling in a train with her female companions or she is staying in a hotel with her film crew, her mind is so watchful as if she is awaiting for a peril, some dangerous things are going to take place. This makes her hard to sleep.

As a result, Nomi suffers from dejection. Depression might be expressed in the novel in a multi number of ways. Following a traumatic experience, the depression could take the sort of inactivity or weakness, negative thinking and the feeling of despair. These traumatic experience such as re-living in the past, hyper alertness and depression indirectly affects her self-esteem and extrapolates with her health improvement.

Though Nomi has grown up as twenty-five years old, her scars due to the savage incident has left behind are still in her retention. She remembers every minute detail about the brutal rape that she undergone. Nomi’s case is not recorded in the court, but the trial continues within herself for many years. This everlasting direful memory is reflected through Nomi’s narration as,

Journalists would come to interview Guruji. They printed articles...My picture was in the paper once. We were line of girls...I was knock-kneed. Guruji stood behind me. He was smiling his fatherly smile. I remember I could feel his flappy belly and his stump pushing against me between my shoulder-blades. But you couldn’t tell that from looking at the picture.
(174)

This is one such happening that left as an eternal stain in Nomi’s memory. It is highly evident with the above quoted text, how horrible and ugly feeling that Nomi has encountered.

The fatherly smile of the Guruji is not true in real life. This impression is something very highly sensitive in nature, because a trustworthy father figure who becomes an assaulter and hunts Nomi like a prey to his lascivious hunger. New borns, kids, children, girls, adults and even elderly women from a numerous of menages in India and the world too face this very cruel and dreadful incident in their lives which ruins their happy living till death.

Nomi to come out of her trauma, Modern psychiatrists suggest that such sufferers have to meet to the terms with what have happened. These victims must realize that they are not children but adults. When they are children, they have no control condition over their surroundings and their lives. But now, they are capable of changing their situation and they should believe that instead of thinking themselves as victims, they must think of themselves as survivors and to serve as role models for other innocent sufferers.

Nomi's horrific sexual abuse at the hands of Guruji acquires her the importance of women taking the necessary precautions to protect themselves from serious abuse. When a stranger tries to grope Nomi's chest on the metro platform, she quickly throws hot tea in his face and kicks him repeatedly. She is significantly more equipped and capable as an adult to protect herself from these acts of aggression. When Suraj, who has assisted Nomi in her research on the local temples, sexually abuses her in the hotel room, she steals Suraj's knife and uses it, along with her pepper spray, to inflict his violence back on him in a sequence of self-defense moves.

Nomi's reaction against Suraj is both a literal defensive measure against an aggressive man in the room and an expression of all the sorrow and anxiety she has experienced in the past. Henceforth, while tracing her severe stress and melancholy, this story also examines her rehabilitation from trauma.

Rape survivors have been taught a false philosophy that they should hide themselves, as if it is their fault that they are indefensible. After an atrocious rape, the victim's family is expected to go unseen, to avoid being scrutinized by their society. The worst part is that the victim will face a long trial and a psychological crisis when she is a child. The victims are already traumatised by the rape, and the years-long investigation aggravates their wounds and scars. They should be given extra attention in every possible ways. In the end of the story, Nomi

is now able to cope with her post-traumatic stress disorder and she feels renewed, hopeful, and in charge of her life with complete freedom.

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