



Corporeal Memory and the Partition

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Abstract:

This article seeks to investigate the concept of corporeal memory while dealing with the effects of violence on the female body and psyche in the context of the partition of India, as well as the potential for self-reclamation through remembering and re-membering the body. With a special focus on Shauna Singh Baldwin's partition novel *What the Body Remembers* (1999), the essay also contends that by narrating the history of Sikh women during the partition, Baldwin contests nationalist discourses in gender terms, thereby producing a counter-discourse. It draws on Maurice Halbwach's concept of "collective memory," Cathy Caruth's formulations on "trauma," and Toni Morrison's notion of "rememory," etc. to engage with corporeal memory in the novel under discussion.

Key words: Postcolonial women's writing, Contemporary women's writing, Partition novels, Memory Studies, Shauna Singh Baldwin

Introduction:

It is collective knowledge that during the partition of India in 1947, violence was performed extensively on woman's body and the ensuing misery and trauma of women have been narrativized in fiction and memoir by both female and male authors. Instead of addressing the many types of violence to which women were exposed, this article will engage with corporeal memory in Shauna S. Baldwin's *What the Body Remembers* to examine the effects of violence on the female body and psyche during the division (1999).¹ It aims to demonstrate how remembering is a narrative technique for playing out and compiling many accounts of the same horrific event, and it has the ability to create her-story.² Here, I will employ analogy from texts like Toni Morrison's *Beloved* (1987), which use the body of a woman as an archival location of community memory, remembrance, and resistance in postcolonial contexts.

Collective memory and Rememory:

The corporeality of memory is a central concern of Baldwin's novel as it is evident from the title *What the Body Remembers*. The prologue, which takes place in Undivided India in 1895 with Satya's birth, and the epilogue, which takes place in New Delhi, Divided India in 1965 with Satya's rebirth, both depict the same story: Satya's pain and anguish at being born a woman. Satya remembers in the epilogue that her body remembers without the help of words, that men who do not welcome girl-babies will not treasure her as she matures into a woman (538). The fact that women's fate did not improve between 1895 and 1965 and that they have yet to experience the liberty from dominance that independence from the British Empire promised is distressing.

Satya is the only character to talk in the first person (in the prologue and the epilogue), and her memory opens and closes the book. But the plot emphasises Roop's speaking because what Roop recalls is literally what "the body" remembers (as Roop means "bodily beauty"). The story of Roop's early years is essentially one of education, illustrating how she learns from her father and the other women in her life "what women are for" (48). Women of the household teach Roop that the primary function of a woman is to produce *sons* (italic for emphasis). As she grows into a young woman, she learns the fear of loneliness, the fear of being left behind unwedded due to lack of dowry or the fear of lust from the eyes of unrelated men. Roop is "made" a woman, and her body retains the patriarchal norms instilled in her throughout her life.

Significantly, women's experiences of oppression in everyday life in patriarchal societies before the partition, as well as their perilous fate during and after the partition, are treated as mutual corollaries by Baldwin. In other words, women's suffering during the partition was not only a tragic incident of men's violence against women's bodies, but also the natural consequence of patriarchy projecting its thirst for power, aggression, and vainglory onto the national imaginary through women's bodies and legitimizing these through the self-serving myth of *izzat* or honor of the quom. Baldwin looks at violence against women and women's subjection to patriarchal forces as remembrance from past ages which is collective in nature. Of the collective character of memory, Maurice Halbwachs writes that while collective memory remains and draws power from a coherent body of people, it is individuals as group members who remember (*On Collective Memory* 22). As a result, different groups, such as social classes, faiths, communities, gender, families, and others, have distinct types of collective memory. Their members build it over a long period of time, and they remember it as individuals. Being situated in a particular location, they use that context to remember and reenact events from the past. As a result, an individual's understanding of the past is inextricably linked to that of the group. It is depicted in Baldwin's novel on multiple occasions. Papaji tells Jeevan, "We are Singhs. Remember this" to remind him of his communal identification and reinforces it by telling him the narrative of Jalianawala Bagh (61). Sardarji's exhortation to his sons on the eve of their voyage to New Delhi, "Remember you are Sikhs" is an insistence on drawing confidence from community memory in the face of enemy onslaught (452). Whether Hindus, Muslims, or Sikhs, Baldwin's protagonists in the tale carry the intense pride and prejudices of their communities within them or to use Baldwin's powerful metaphor, the burden of "what the body remembers."

Sardarji's embodied memory of "life-preserving fear," passed down through rhymes, paintings, poetry, and stories, or Rai Alam Khan's corporeal anxiety instilled by tales of Sikh dominance, both historicize the fears aroused by partition's altering power relations (394). Sardarji and Rai Alam Khan are not the only Sikhs or Muslims who remember the violence during the split. Jeevan, Roop's brother, asserts that contrary to what the English assume, all men whose bodies can recall humiliation and resentment from this life as well as past ones are capable of fighting in the army (199). People are moving nomadically across India, according to Baldwin, not in expectation of freedom, but from the dread their bodies reminisce from another age (447). As a result, not only for women, but also for men, the novel portrays the body as a store of traumatic memories of fear and sorrow.³ When she is asked about the significance of the title *What the Body Remembers*, Baldwin explains that the title is loaded with connotations. Roop means "body," "form," and has that as its surface meaning. So in a manner, the plot of *What the Body Remembers* is what Roop remembers, is supposed to remember, and in a sense, what she "remembers" towards the end of the book when she remembers Kusum and develops into a stronger, and less ostentatious woman. Kusum and all the other women sacrificed during the Partition should be remembered in order to make history more complete. Additionally, the term alludes to communal memory, ancestral memory, and the subconscious and how these feed our worries, whether they are justified or not. When the State encourages violence by pledging not to hold anyone accountable, fear then affects our behaviour. He also added that on a deeper level, the body was the metaphor of the 1930s and 1940s in undivided India—the nation as flesh, the woman as the tribe's womb. The entire nation recalls the story (of Partition and the loss of the country's "children") as a part of its creation story and its labour pains (www.shaunasinghbaldwin.com).⁴

Significantly, in anticolonial and postcolonial contexts, this "bodily memory" can be negotiated and mapped in a variety of ways, radicalizing an otherwise passive body and strategically locating it to challenge the hegemonic discourse from the perspective of race and gender. Furthermore, such politicization of the body and corporeal memory can be valuable in dealing with trauma. Tony Morrison's works, particularly *The Bluest Eye* (1970), *Sula* (1974), *Song of Solomon* (1977), and *Beloved* (1987), establish a tradition of corporeal memory. However, I find *Beloved* the most useful of these novels because of its deep engagement with corporeal memory and usage of the body as a mechanism and a site for preserving as well as excavating memories. Furthermore, as Rushdy argues, Morrison's trope of "rememory" as a noteworthy concept in psychology and narratology has much to explain the complex patterns of discovery, rediscovery of new dimensions to one's experience of a primal scene, "the critical event (or events) whose significance to the narrated life becomes manifest only at a secondary critical event, when by a preconscious association the primal scene is recalled" (303). The primal scene, which is not sexual in the Freudian sense, is an incident or episode that an individual is compelled to recall and re-evaluate at a pivotal point in her or his life, in order to discover herself or himself through such re-evaluation. Morrison has used the term "rememory" to describe the act of recalling such fundamental scenes, which is both a heuristic and an emotive agency for self-discovery. In Morrison's novels, comprehending oneself and one's past is always a community enterprise.

Morrison creates mythic women characters like Claudia, Frieda, Aunt Jimmy, and M'Dear in *The Bluest Eye* to conjure a mythical memory to amalgamate African history, community and the women. Rememory serves as an instance of recuperative, cathartic, redeeming, and therapeutic act. The background of remembrance in *Sula* is female friendships, in *Song of Solomon* familial bonds, and in *Beloved* a slave culture (Rushdie 303).

The parallel between Baldwin's use of the concept of "collective memory" and Toni Morrison's "rememory" calls for further elaboration. Morrison defines rememory as the act of recalling a memory, whether physically or cognitively. The protagonist, Sethe, discusses rememory to her daughter Denver in *Beloved*: If a house burns down, it is lost, but the location—the image of it—remains, not only in her "rememory," but also in the outside world. She can only recall a visual that is circling around outside of her head. Even if she doesn't believe it, even if she passes away, there is still a record of what she did, knew, or saw in the same spot where it occurred (43).

"Rememories" differs from "memories" in its autonomy from the rememberer. These "rememories" not only occur external to the agent's mind, but are accessible to one who can enter through some magical anamnesis the mental domain of someone else. The said sphere of action is therefore not originary, but approached through imagination. It is almost like Kant's noumenon substantiated into Freud's "psychic reality" (Rushdy 304). In other words, what Morrison calls "rememory", the continual existence of a vanished or forgotten entity either by an individual or a community, consists in its retrieval, recuperation, re-evaluation collectively in an inter-personal context. Therefore, in her article "Toni Morrison's *Beloved*: History, 'Rememory,' and a 'Clamor for a Kiss,'" Caroline Rody explains that "rememory" postulates the interconnectedness of minds, past and present, and therefore, elegantly conjoins the novel's supernatural vision with its aspiration to be a communal epic, archiving "collective memory." To "rememory" for Sethe and her author, is to utilize one's imagination to realize a hidden, everlasting link to the past (101-102).

Rememory, as Morrison would have it, can be shared. Sethe describes to Denver in *Beloved*: One day, as you're crossing the street, something catches your attention. So obvious. And you assume that you came up with the idea. But no. It's when you run into the rememory that belongs to someone else (43). For Sethe a "rememory" hangs around as a "picture," a primal scene, which can enter another's "rememory" and reinforces discontent as well as the identification of women as an oppressed gender on a collective scale. In Baldwin's novel too, rememory plays a role in the collective anguish of women on their loss of an idyllic world of youth and innocence, their loss of loved ones and homes and their servitude under polygamy during the partition. The paradox of the entire process of rememory is that, while it is corporeally felt and experienced by individual bodies on the one hand, it can be shared among bodies and recovered as archived memories of the body. Roop has access to rememory of her co-wife Satya who decides to die in protest of her husband's injustice. Roop shares Satya's rage, aspirations, humiliations, and understands her association to a history of the undervaluing of women's lives. Roop concludes from the experience that the understanding of the world

will never be the same again. Roop is different now. Roop experienced what Satya's body recalled for a significant moment, and it will continue to simmer while waiting to boil someday (378).

Satya enters Roop's mind during her atonement. She declines the English names given to her children by their English tutor, Miss Barlow, drawing courage from Satya. When Satya's confident demeanour overwhelms Roop, she summons the courage to confront the Muslim soldiers on her way to Delhi. Roop still lacked a voice, despite the fact that her process of claiming the self began with an assertion of her right to her children (the offspring of her body). When her children were taken from her and given to the childless Satya, all she could do was go to her father's house to complain. Her experiences during the partition, on the other hand, changed her and made her a different woman who is more convinced, assertive, and capable of speaking for herself. While she waits for her husband Sardarji in the railway station at Delhi and watches the women pulling the remnants of rags about their breasts, Roop could hear Satya saying that they have learned shame, shame of their own bodies, from men of all faiths who cannot trust each other (498). It leads Roop to enact the boldly radical scene of parading unclothed as a radical sign of resistance.

Roop's exhibitionism is a dissent against the dishonour which the Hindu and Muslim communities have inflicted upon women's bodies by ironically inking the violent symbol of their nation's victory and honour on it. The multitude of images that mould and determine Roop's sense of self are given sequence and meaning in the narrative. Finally, through the decisive act of revealing about her one damaged ear to Sardarji (that she believes could result in her exile), she conquers her fear of the body and her transformation is complete (534). Roop must credit Satya for her transformation. The instances of transfer of memory from Satya to Roop resulting in the latter's reclaiming of self-identity, voice and moral empowerment underscore the agency of women in preserving their story within communal memory.⁵

Remembering and forgetting:

Urvashi Butalia in *The Other Side of Silence* suggests that remembering can be liberating in effect. She views that although remembering can be damaging, it is necessary—not just so that we can come to terms with it, but also because unravelling memory and remembering is an indispensable constituent of the process of resolving, even of forgetting (357). Memory is terrible as an individual experience, but it is therapeutic as a group experience. People delve into the past, repeating painful experiences to work toward the health of broader awareness and thus, remembering can be an act to overcome the “trauma.”

Etymologically derived from the Greek *τράυμα*, the word “trauma” signifies physical damage. However, since Sigmund Freud theorized about it in *Beyond the Pleasure Principle* and *Moses and Monotheism*, its significance in psychoanalysis has become much more complex. Trauma is the unconscious concealment by the experiencer of an unintentionally violent, embarrassing occurrence such as sexual abuse or the loss of someone she or he has loved. The experiencer is so taken aback by the incident at the moment

of its occurrence that she or he does not comprehend its full implications. However, when it is remembered after a period of suppression and silence, its horror and ferocity become palpable.

Trauma is, thus, a belated recall of a past event, and it can be activated in memory by other experiences that are nothing more than the original event's misplaced referential. It can also be trans-personal, as the Holocaust and the 19th-century Great Famine have been for generations of Jews and Irish people respectively. In India, the partition of Punjab and Bengal have also taken on traumatizing dimensions for those who were directly or indirectly affected by them, and the violence and horror of the events have been remembered at various locations and times following a period of denial and amnesia. In such circumstances, trauma takes on a sacred and ethical status on a communal basis. Therefore, rememory is valuable.

Cathy Caruth notes in her book *Unclaimed Experience: Trauma, Narrative, and History* (1996) that "trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature—the way it was precisely not known in the first instance—returns to haunt the survivor later on" (4). In this book, Caruth examines the historicity of trauma in psychoanalytic, literary and literary theory texts to show that its history is not founded on straightforward experience and reference. She examines, among other things, Sigmund Freud's work *Moses and Monotheism*, which he composed during the invasion of Austria by Germans, rise of Nazism and his escape to London. The text relates Sigmund Freud's speculation regarding how the Israelites assassinated Moses, their own redeemer, who had set them free from Pharaoh and brought them into the monotheistic fold in Canaan. However, as a namesake of Moses, who was a disciple of the volcanic God Yahweh, came to be exalted as the Prophet, and the genuine God of the original Moses was absorbed into Yahweh, this murder and the associated sense of guilt were ignored. In the words of Caruth, Freud's tale comprises the forgetting and reappearance of acts of Moses which serves as a link connecting the ancient and new gods, the people who leave Egypt with the people who eventually make up the Jewish nation. Freud resituates the fundamental possibility of history in the nature of traumatic departure by focusing his account on the nature of leaving and returning as formed by trauma. The essential question, then, by which Freud eventually investigates into the relationship between history and its political consequence is: What exactly does it mean for history to be the history of a trauma? (15).

Caruth's answer is that the precondition of the history of trauma is basically the history of the suppression of an original/originary event, its displaced referentiality and distortion as well as repetition of events referring back to it in the altered and even mis-contexts. The historicity of an event lies in its suppression from memory as a precondition and the actualization of it later through its remembering via other events and thereby implicating the other events in the original one. As for repetitiveness, traumatic history paradoxically involves both repetition of events and an understanding of it so that the prevention of repetition and the end of its history can be accomplished, leading to atonement and deliverance. For example, as Caruth says that according to Freud, the murder of Moses repeats some original act of the murder of the primal father

by rebellious sons that occurred in some primeval history, and anticipates the crucifixion of Jesus that Paul talked about. The key to redemption lies in remembering and re-membering different fragmented versions of the trauma with new semantic inflections. The act of remembering is fraught with the possibilities of reliving the horror of the original event and perpetuating the traumatic history; nonetheless such memory and rememory also hold possibilities of atonement through remembering trauma, but not repeating the history of it.

Baldwin's novel explore these possibilities while unveiling Kusum's death which is the most emotionally agonizing and frightening aspect of the story and portrays the vivid horror of gendered and communal violence during the partition, first through the words of Jeevan (Roop's brother) and then by Roop's father Bachan Singh. Roop is told Kusum's story in two parts, each from a different perspective. The discovery of the literal re-membering of Kusum's dismembered body is narrated by her husband Jeevan which is powerful enough to arouse communal fury, animosity and vengeance, resulting in the perpetuation of violence. According to Jeevan, the murder of Kusum is far more than a personal tragedy; it is a direct challenge to the manhood of Sikhs from the Muslim men and such humiliation should be retaliated. Later, Papaji (father) informs Roop about the events leading up to Kusum's murder. As a result, the men's piecing together of the stories or a discursive re-membering of Kusum's body could be still another reason for the violence to continue. Papaji's story is essentially a justification of honor-killing of Kusum, who could have been raped by Muslim men, if he had not killed her. While complimenting Kusum for cooperating to turn her back and bare her neck for her father-in-law's sword, Papaji admires Kusum's understanding of the ethical value of self-sacrifice for the sake of the community's honor. This desperate yet self-legitimizing act on the part of men should be preserved and retold as part of trauma history, as it has been done by partition survivors and collated by researchers like Butalia. The history of communal violence against women, which has been repeated since the dawn of time, must be narrated in a revisionist mode, or rather, re-membered by women and incorporated into a feminist counter-discourse.

Roop listens to her father and brother telling their versions of Kusum's story and could understand the silences and gaps. She can place the gruesome incident in the larger context of history of patriarchy's oppression of women. After Jeevan finishes telling Roop about how he discovered Kusum's body, he warns her not to tell it to Papaji, but Roop silently determines to "remember Kusum's body, re-membered" (515). This is a clear evidence that she would no longer be an inexperienced, callow young girl nostalgically attached to her native place Pari Darvaza's idylls. She has come a long way from innocence to experience via corporeal fear and agony, has relived those experiences through remembering, gained a moral knowledge of the events and learned to politicize painful remembering into a political and gendered act. She learns to bolster other people's memories of woman's body, archiving memories of love, anguish, injustice and death as an antidote to both amnesia and repetition of history of communal violence. In Roop's response, Baldwin establishes how one should remember gendered and communal violence. In contrast to the literal re-membering of limbs,

which assigns meaning and value to a body in order to reawaken men's desire for vengeance and re-enact violence, Roop proposes a model of woman's remembering as witnessing, in which violent narratives must be spoken out, heard, and remembered, not for the purpose of disseminating a message of hatred or inciting acts of violence, rather for the objective of preventing a repetition of the tragic history. Baldwin offers remembering as *learning*, where the speaking and acknowledgement of this violence as part of a longer history become the grounds for transformations in the future. If we do not learn lessons from history then we are tend to repeat them as the carnage of 1947 has been repeated in Gujarat, Kashmir and elsewhere many times over in the post-independence period.

The book often focuses the suppression or manipulation of memory—or “forgetting to remember,” as the novel phrases it. It is one of the tools for the consolidation of colonial power. The novel constructs the British colonizers as people who forget to remember the history of colonial violence and propagation of “divide and rule” policy as an aid to conquest. Satya, too, forgets to remember the violence she did to Roop—she forgets to remember a baby girl taken, a certain cup of salted tea, a baby boy's birth cord fed to the fire, then the same boy taken, a flagstone that rested so heavily over a godown, a pan with a bitter almond sent as message from one hand to another's (324). Roop believes that when she goes to her father's house to protest Satya's cruelties, her father forgets a lot of things. He forgets that he locked her up in a school with twelve-feet-high walls, and that she was only allowed to attend the women's ceremonies during Huma's wedding. He forgets that she was not allowed to ride Nirvair, the horse, because he was afraid there would be no blood on the sheets. He forgets that she internalized his concerns even before she was imprisoned in purdah to the point that she was afraid of what the villagers would say, if she looked at a stranger in the village unless he was a child or an elderly man with a white beard (306). It's noteworthy that the characters didn't forget, rather “forget to remember,” which is deceptive and deliberate. Paul Connerton in his article “Seven Types of Forgetting” discusses on the issue of forgetting in the debate on cultural memory and identifies seven types of forgetting: repressive erasure, prescriptive forgetting, forgetting that is constitutive in the formation of a new identity, structural amnesia, forgetting as annulment, forgetting as planned obsolescence, and forgetting as humiliated silence. A closer look at these types of forgetting shows that the forgetting in each case is deliberate and motivated by social, political and broadly, cultural reasons. Deliberate erasure of memory reminds one of Toni Morrison's *Beloved*:

Baby Suggs recalls, ‘My first-born. All I can remember of her is how she loved the burned bottom of bread. Can you beat that? Eight children and that's all I remember’.

‘That's all you let yourself remember,’ Sethe replies. (6)

Similarly, the characters in *What the Body Remembers* did not allow themselves to remember things they did not want to remember. However, it is dangerous to forget the partition because evasion or deliberate forgetting of it allows the continuance of its violence and obscures responsibility for the past. The characters

who do not want or are unable to remember their stories contrast Roop's desire to "remember Kusum's body, re-membered" (515).

Though Roop decides to re-member Kusum, she soon realizes that she is unworthy of telling her story because she has heard it from Papaji and Jeevan, which is men's history. The lack of Kusum's voice in the story, or any other woman's voice to tell her tale, is significant. It points to the absence and gaps in the official narrative/history by men in general. Roop wishes Kusum to tell her story herself in next life. She is skeptical that her sons will ever understand her pain as they are men and they cannot be very different from Papaji, Jeevan or other men. Papaji also tells the stories of other female family members Revati Bhua and Gujri which follows Roop's comment, "he tells it as he wishes it repeated" (523). This remark of Roop is pregnant with meaning as it points to the feminists' critique of the male historiography. To interpret it at a metaphorical level, the male historians forget to remember and represent the agony and trauma of women during the partition and Baldwin seeks to supplement the gaps, lapses, silences, omissions and forgotten parts in men's narrative. She works to "rememory" and re-member her ancestors with the belief that a woman's story can be transmitted only via a woman. Her narrative itself is an act of storytelling which consolidates the history of Sikh women at the time of the partition or rather she tells her-story.

Conclusion:

Jyotirmoyee Devi, too, had a strong suspicion of man's history. She criticizes male historiography of all ages in her novel *The River Churning*, originally published in 1967 as *Itihashe Stree-Parva* (The Woman Chapter in History) and points out that even Vedavyasa found it difficult to write the true *stree-parva*. According to her, history isn't authored by cowards. Even if there were great poets among women, they could not have written about the denial of their own dignity. Therefore, the true history of the *stree-parva* is unrecorded. There is no history of that quiet disgrace, that final suffering in the chapter that is still within the authority of the husband, son, father, and the community (Intro. xxviii).

Devi points to the contractions of history, especially to women's history which has been regulated by man. Her novel *The River Churning* addresses the aporias and gaps in historical narrative and attempts to construct a *Stree Parva*. The protagonist Sutara Dutta, who becomes a lecturer in History in a Delhi college, explains to her students that history isn't confined to the pages of a book. Furthermore, the victor is always prejudiced about the history of the vanquished; he prefers to conceal. History doesn't tell about the poor and powerless (3). It is essential that women be reintroduced into history and that their voices be heard. *What the Body Remembers* reiterates the same concern. Baldwin's use of the trope of the female body as an archival site of memories to lift the veil of silence from history is an act of resistance as well as a step toward empowerment on the part of the protagonist in terms of historical knowledge and moral imagination. Baldwin seeks to resurrect many vanished sisters through the story of Kusum, Roop and others to restore

them to their places in the history of the nation, to allow their voices to break silence, speak out memories and argue for remembering/re-membering.

Notes:

1. Shauna Singh Baldwin, an Indo-Canadian-American novelist, has earned a name for herself in the world of fiction, primarily via her novels and short story collections. Her debut book is *A Foreign Visitor's Survival Guide to America* (1992), a non-fiction work co-authored with Marilyn Levine. As the name implies, it was prepared in the pre-internet period with the intention of serving as a guide for foreign visitors to America. Her fictional work began with the publication of *English Lessons and Other Stories*, a collection of short stories (1996). Baldwin's first novel *What the Body Remembers* (1999), received the Commonwealth Writers Prize for Canada/ Caribbean region (2000). Her other notable works include *The Tiger Claw* (2004), *We are not in Pakistan* (2007), *The Selector of Souls* (2012), *Reluctant Rebellions* (2016) and *We Are So Different Now* (2016).
2. Many writers have investigated into nuances of the memory and the trauma of the partition. In addition to the works cited, I find the following authors and their works valuable in the course of my research on the topic: Ananya Jahanara Kabir, "Gender, Memory, Trauma: Women's Novels on the Partition of India," *Comparative Studies of South Asia, Africa and the Middle East*, vol. 25, no. 1, 2005, pp. 177-190; Debali Mookerjee Leonard, *Literature, Gender, and the Trauma of Partition*, Routledge, 2017; Anjali Gera Roy, *Memories and Postmemories of the Partition of India*, Routledge, 2019.
3. In "Body Memory and the Unconscious," Thomas Fuchs talks about "Body memory" in phenomenology. He says that if, following Merleau-Ponty, we consider the body to be first and foremost our ability to see, touch, and sense rather than the visible, touchable, and sentient physical body, then body memory refers to the totality of these bodily predispositions as they have evolved over time—in other words, in their historical dimension. The experiences and deeds of the past are, in a sense, blended together in body memory, with none of them standing out individually. A habit structure has been developed through the repetition and superimposition of experiences: well-practiced motion sequences, repeatedly experienced forms of actions and interactions have become implicit body knowledge and expertise. Body memory does not transport one back in time, but it conveys an implicit effectiveness of the past in the present (91).

See, Thomas Fuchs, "Body Memory and the Unconscious," *Founding Psychoanalysis Phenomenologically*, editors, Dieter Lohmar and Jagna Brudzińska, Springer, 2012, pp. 69-82.
4. Baldwin uses the term collective memory in a loose sense to mean "ancestral memory, collective memory/the subconscious" which the body remembers and doesn't seem to subscribe to the debates in psychology, neurosciences, social sciences and literary and media studies on the categorisation of memory. Assmann uses the term "communicative memory" for Halbwachs' "collective memory." He makes a distinction between communicative memory and cultural memory with reference to their content,

forms, media, time and participation structure. In the case of “communicative memory” the content consists of history in the form of autobiographical memory, recent past in the forms of informal traditions and genres of everyday communication. The media is living, embodied memory and communication is made in vernacular language with a time frame of 80-100 years, a moving horizon of 3-4 interacting generations which is diffusive in participation structure. “Cultural memory,” on the other hand, involves of mythical history, events in absolute past in the forms of high degree of formation, ceremonial communication. It’s mediated via texts, icons, dance rituals and performances of various kinds and uses classical or otherwise formalized language(s). The time structure may go back to absolute past, mythical primordial time, 3000 years and participation is hierarchically structured.

For a detailed analysis, see: Astrid Erll and Ansgar Nünning, editors, *Cultural Memory Studies: An International and Interdisciplinary Handbook*, de Gruyter, 2008; Jan Assmann, *Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination*, Cambridge UP, 2011; Aleida Assmann, *Cultural Memory and Western Civilization: Functions, Media, Archives*, Cambridge UP, 2011.

5. Marianne Hirsch defines “postmemory” in “The Generation of Postmemory” (2008) as the relationship of the second generation to powerful, often traumatic, experiences that occurred before their births, but were nonetheless so deeply transmitted to them that they appeared to be memories in their own right. Her essay, which focuses on Holocaust remembrance, explores photography as a crucial medium of transmission of transgenerational trauma, the function of the family as a place of transmission and the role of gender as a remembrance idiom. Read, Marianne Hirsch, “The Generation of Postmemory” *Poetics Today*, vol. 29, no. 1, Spring 2008, pp. 103-128.

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