Conclusion
Conclusion

In ending this thesis, I find it apt and essential to look over its thematic issues and suggest implications for future research. This thesis investigates the reclamation of the female body and reconstruction of the lost histories of Sikh women at the time of the Partition of India in fictional representation. It also considers the imbrication and intersection of private and public, 'ghar' and 'bahir', memory and history, metaphorical and corporeal in Shauna Singh Baldwin's novel What the Body Remembers. By examining the performance, portrayal, and symbolic value of the female bodies within Baldwin's novel and bringing those in comparison with other works of similar nature, this thesis explores the intersection of the body, memory, and history. The work positions these bodies as archives of the voices of individual women commemorating and enacting stories of pain, loss, separation, articulating the fate of a community and restituting a certain history through trauma. As owned by the community and nation, female bodies are made to serve as the repository of tradition and values, and also as sites for invoking and inscribing a certain history of shame, suffering and struggle. On the other hand, on reclaiming themselves these bodies use their corporeality as the medium for (re)memory to expand private memory into a commemorative account that gets deployed against amnesia of the nation-state and patriarchy. Through the use of (re)memory, the author reconstructs the female body as much larger in significance than that of any individual woman. It spreads over vast space and time, as it were. What it remembers has the capacity to narrate a whole nation and has the innate allegorizing potential. The story of Satya and Roop is an allegory of that of India
and Pakistan at the time of the Partition of India. I find Baldwin's allegorical narrative mode parallels a similar construction in Manju Kapur's *Difficult Daughters* and investigates some of the points of similarity between both the novels. An extended comparative study of these two novels and exploration of similar novels with allegorical narratives will also be an interesting area of future research.

To structure her narrative, Baldwin uses female body as the overarching trope, illustrating thereby the centrality of body in women's life and revealing its importance throughout the narrative. Woman's body can open up a number of thematic as well as theoretical possibilities. The novel imagines the bodies of the female characters in their procreative aspect, and thereby makes body a site of creation. The work also posits body as a site of memory and values the cultural practice of its transfer from one generation to another to create a collective memory. Seeking to discover how Baldwin uses the body as a site for meaning, the work analyzes how Baldwin uses memory to weave complex histories from a fragmented, partially remembered past through the act of re-membering, how she retrieves, recuperates and re-constructs woman's body by making it an instrument of resistance.

Though I have divided my analysis in different chapters, they overlap and criss-cross each other. The allegory of Woman as Nation in Chapter I loops into Chapter II as such metaphorization of female body has made it a site of violence, which is my focal point in the latter chapter. The theme is developed in Chapter III and worked over into explorations of the possibilities of resistance. The realistic and
allegorical narrative mode that the writer employs transforms individual experiences into collective experience and links memory to rememory. "Post-colonial allegory" (Slemon's concept discussed in Chapter I) becomes a common strategy of resistance in the postcolonial texts. The development of such a resistance consciousness through remembering/re-membering is the focus in Chapter III. Thus, the chapters of my thesis are linked.

I have drawn on the theory of Adrienne Rich's "re-vision", Maurice Halbwach's concept of "collective memory", Cathy Caruth's theoretical insights into "trauma" and memory, Slemon's Post-Colonial allegory, Jameson's national allegory, Partha Chatterji's binaries of 'ghar' and 'bahir' and a number of other theoretical concepts from feminism, post-colonialism and related fields to explain Baldwin's engagement with gender, history and memory.

My work gestures towards several possible themes for research as *What the Body Remembers* encompasses a thematic field much broader than that of the Partition. It includes the larger postcolonial, feminist and subaltern issues of nation, gender, history, agency, body and politics of memory than those that are usually treated in the Partition fiction.

In many strands of feminist literary theory expounded by an assortment of scholars like Helene Cixous, Luce Irigaray, Trin T. Min-ha, Angela Carter, Gloria Anzaldua, among others, the juxtaposition of female body with writing has already set an agenda for the emergence, consolidation and freedom of the female self and underscored writing as a political act of resistance and emancipation. In many of their theoretical pronouncements, "writing one's body," which is a scriptive act
leading to the emergence of a writing self that writes about one's body, myriad writings of the corporeal self are called into interplay. My dissertation attempts to throw fresh light on this issue of feminist literary theory and also seeks to explore the complex links of feminism with post-colonialism, which theorize oppositional knowledge and interrogates hegemonic notions of nation and national history.

In the context of Indian English fiction, protest against patriarchy and colonialism has been voiced in many forms. The novels on the Partition in general register portrayal of women as victims. The image of nation as woman, whether as mother, virgin, goddess or victim, is widespread not only in the masculinist nationalist narrative but also in women's writings. But Baldwin and other female novelists like Jyotirmayee Devi, Bapsi Sidhwa, Manju Kapur, Anita Desai and others dealing with the Partition, either directly or indirectly, critique such figuration of the female body; re-visit the scenes of violence and bloodshed from woman's point of view; raise social, economic and moral issues pertinent to woman's life; raise moral and ethical issues of woman's sexuality; restitute voices of women, and develop counter-narratives. Women as marginalized groups resist hegemonic rationalizing discourse through a counter-discourse. Women writers use the body as a site of resistance to subvert and destabilize the dominant discourse. The feminist counter-discourse enables women to redefine their sense of themselves and of their bodies. Baldwin's resistance narrative can be compared with other works of similar nature by women novelists. The re-membering of novels on partition written in English and comparing the representations of women and modes of their resistance in those works, I believe, would be a carrying forward of my work.
As discussed in the thesis, Sidhwa’s *Cracking India* also offers body as the radical site of feminist resistance. Mahasweta Devi’s Dopdi parading her naked violated body at the police station has become an archetype of feminist and subaltern resistance which has, of course, its parallel in Roop’s parading naked at the railway station. Baldwin’s novel and the novels of the other women authors discussed in my thesis attempt to re-create and recuperate, through narrative, the voices of subaltern women. Baldwin’s novel in particular contributes to the growing literature on women’s resistance to patriarchy as well as to official historiography of the Partition in a significant way. I hope that my work on it will contribute to the growing stock of resistant narratives and will provoke fresh critical engagements with history of women at the time of the Partition.

Not only women writers like Shauna Singh Baldwin, Anita Desai, Nayantara Sahgal, Shashi Deshpande, Jai Nimbkar, Kamala Markandaya and others, but also male writers like Tagore, Mulk Raj Anand, R. K. Narayan, Manohar Malgonkar etc. have dwelt on the tortured womanhood. So, a comparative study of portrayal of women in male and female writings, I believe, will be worth any serious study.

In the field of Partition fiction in particular the male novelists too make a sympathetic portrayal of women as victims from a largely humane and accommodating perspective of the community, society and nation. In the stories of Rajinder Singh Bedi’s “Lajwanti” and Saadat Hassan Manto’s “Khol Do,” for instance, the women who have survived the violence of trauma have been portrayed in a touching and sympathetic manner. But this is just not all.
As discussed earlier, the women novelists while depicting the suffering and trauma of women bring in a narrative of resistance and challenge the dominant nationalist discourse from a female point of view. Manto’s and Bedi’s texts also resist in their own ways dominant nationalist discourses and address the pains of silence women have been coerced into. These stories offer possibilities for approaching traumatic events that remain central to the experience of rape and abduction women have undergone. Whether it is Lajo’s predicament of not being given a chance by her so called reformist husband to acknowledge and share her pain or Sakina’s horrifying gesture of uncording her salwar without words, in both the narratives the silence is more eloquent than speech. In the field of Partition fiction comparing the representation of suffering women in Partition novels by male and female writers and their modes of resistance can be attempted and will make an interesting study.

The absence of direct narration of violence and mayhem of the Partition is equally effective in women’s novels where this event is secondary to stories of its characters and forms a background. In The Clear Light of Day Anita Desai focuses on the Das family, their struggles and fragmentation which are echoed in the larger narrative of the newly-partitioned nation. The novel records a recounting of the Partition through the conversation of the two sisters Bim and Tara:

Isn’t it strange how life won’t flow, like a river, but moves in jumps, as if it were held back by locks that are open now and then to let it jump forwards in a kind of flood? . . . . That summer was certainly one of them—the summer of’ 47—'

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‘For everyone in India,’ Tara reminded primly. ‘For every Hindu and Muslim. In India and in Pakistan.’ . . .

‘Yes, yes, you are perfectly right, Tara— . . . Nineteen forty-seven. That summer we could see the fires burning in the city every night—’ (71)

The Partition story is played out in the lives Tara, Bim and their brother Raja only as a backdrop. It is but an episode in their lives, although it has the power to determine their destiny. Their brother Raja’s love for Urdu and his obsession with the Hyder Ali family cause a rift between Raja and Bim, and the former leaves his family to be integrated to the Ali household by a matrimonial alliance with their daughter Benazir. In the novel the Partition casts its shadow over the lives of the people. Mira Masi’s spiraling descent into alcoholism in ’47 can be seen as a reaction to Hyder Ali’s defection from family ties and the madness of the world outside. Bim rejects the post-Partition India in her insistence on staying within Old Delhi. So, this is not a novel about people who are forced to leave their homes by the Partition, or face violence because of it; it is an altogether subtler tale of how the Partition indirectly impinges on the lives of the people and determines their fate in curious ways.

The Partition plays out indirectly in the lives of its characters in Meera Syal’s novel *Anita and Me*, initiating a series of displacements that ultimately lead to their expatriation to England. Its memories remain as a family lore, to be commemorated in the community circles for negotiating spatial and temporal distance and recuperating a common identity. In this novel, the narrative of a
Punjabi girl named Meena growing up in an English mining village is interrupted at one point by the memories of the Partition, which intrudes upon the lives of the Punjabi settlers one evening. The young protagonist, Meena, overhears a violent and emotional discussion between her parents and their friends:

It was my Uncle Bhatnagar shouting . . . “But it was a damn massacre!” he was spluttering, and then he talked in Punjabi of which I recognised a few words, “family . . . money . . . death” and then, “they talk about their world wars . . . We lost a million people! And who thought of Partition? These ‘gores,’ that’s who!” Then everyone launched in, the whispers squeezed through the gap in the door and I could make out familiar voices saying such terrible and alien things.

“My mother and I, the Hindus marched us through the streets . . . our heads uncovered . . . .” That must have been Auntie Mumtaz, one of our few Muslim friends. “They wanted to do such things to us . . . .” There was a long pause, I thought I heard someone sniff. “All the time we were walking, mama and I, papa was lying dead, his head cut from his body. They found it later lying in the fallen jasmine blooms . . . .” “We all have these stories, bhainji,” Uncle Bhatnagar again, addressing her as sister. “What was happening to you was also happening to us. None of us could stop it, Mad people everywhere.” There was a murmur of consensus. Subdued, fearful may be because of all the old wounds
being reopened. “We were on the wrong side of the border also when the news came, none of us knew until that moment if we would be going or staying. My whole family, we walked from Syalcote across the border . . . We may be passed your family going the other way. The bodies piled high . . . the trains piling into stations full of dead families. Hai Ram. What we have seen . . . .” (73)

Meena overhears these stories and realizes that the past for her parents was no sentimental journey but “a murky bottomless pool full of monsters . . . a deceptively still surface and a deadly undercurrent” (75).

Portrayal of the Partition in *Anita and Me* points to another important connection that exists between the Partition victims and the diasporic people. The notion of home becomes fluid, ad hoc, and is a perpetually negotiated existential state amidst many contingencies. Women—as well as men—who suffer displacement on account of the Partition, or migrate to another land in search of better livelihood, confront the question of self-identity.

In contrast to the above two works, however, Shauna Singh Baldwin’s *What the Body Remembers*, Manju Kapur’s *The Difficult Daughters*, Bapsi Sidhwa’s *Cracking India*, Jyotirmayee Devi’s *The River Churning*, or Khuswant Singh’s *Train to Pakistan*, or Amrita Pritam’s *Pinjar* (Hindi)—to name a few from a fairly long list of works—deal with the Partition as a more central event in the lives of the people and record its horrors. But then one needs to isolate the works like Khuswant Singh’s, or Bhishm Shahni’s *Tamas*, or Rahi Masoom Reza’s *Aadha Gaon* not
simply because these are works by men, but to explore in these novels the subtle semantic inflections and the politics of gender in the representation of bodies of men during the time of the Partition mayhem and displacements and configure masculinity from postcolonial perspective. In this context a few questions become very pertinent, and these are: How is man’s body represented in the partition literature? Can the male body serve as the trope of the nation like the female body? What is the nature of the discourse of a post-colonial masculinity?

Kavita Daiya confronts the above questions in her interesting paper “Postcolonial Masculinity: 1947, Partition Violence and Nationalism in the Indian Public Sphere”. To explore whether the male body trope reinforces or questions the patriarchal underpinnings of the nation, she takes the cases of Khushwant Singh’s *Train to Pakistan* and Salman Rushdie’s *Midnight’s Children*.

In *Train to Pakistan*, it is Jugga, the young, hyper-masculine, hyper-sexual, ‘bad’ man—not the state officials like Hukum Chand, nor the so-called respectable Sikh and Hindu men of Mano Majra—who ensures the safety of Muslim refugees on their transit to Pakistan. The Sikh people had plans to attack the Muslims by tying a rope above the level of engine so that people sitting on the roof of the train would fall and would be killed. But Jugga cut the rope in the nick of time and saved the life of hundreds of Muslims to have a safe passage to Pakistan. Juggut Singh (Jugga)’s heroic act is inspired by his heroic true love for a Muslim girl Nooran, but he does so only through the dematerialization of his body. It is on his crushed, rural, masculine body that the triumph of the secularist Indian nation is inscribed. Jugga transcends dominant nationalist discourses of class and ethnicity that are fraught with hypocrisy and moral ambivalence about the body of woman.
What *Train to Pakistan* shows is that the body serving as the trope of the nation is the body of man, not that of woman. This is because the bodies of the women in the novel, those of Haseena, the child-whore, and Nooran, Jagga’s lover, who is impregnated by him, have already been othered and transferred to Pakistan. These are, of course, live ones, in contrast to the dead bodies that arrive from across the borders in the trains. These female bodies are, therefore, invested with morally charged lofty sentiments of Hukum Chand’s penitence and Jugga’s heroic inter-faith love. Once these bodies have been packed off amidst an aura of good values and virtues, the redeeming moment of the trope for Jugga’s body presents itself. His rugged, masculine, peasant’s body is crushed and sacrificed to usher in the possibilities of a secular India, and becomes the trope of the postcolonial Indian nation. But ironically, India and Pakistan insisted on defining female bodies in terms of ethnic and communal belongingness and the territorialization of the Muslim female bodies in Pakistan, which was the Inter Dominion Agreement of 1947 all about. In their book *Borders and Boundaries*, Menon and Bhasin cite figures showing that almost twice as many Muslim women were repatriated from India as Hindu and Sikh women from Pakistan, and say that India was more pressing on the return of women than Pakistan.

*Train to Pakistan* thus powerfully critiques the discourse of a kind of postcolonial masculinity within which patriarchy has substituted male body as the trope for the secular postcolonial nation for the female body, displacing the latter to Pakistan. Once the nation and its patriarchal ideology starts claiming its women from across the borders, a new trope of masculine body with all its figurative
semantics of male power and endurance, and suggestions of the capacity for sacrifice, generosity and optimism are called into play.

But not long after its independence, the postcolonial nation of India starts showing its contradictions. Its secular nature becomes increasingly suspect, and the various yarns of events of anti-colonial struggles that were shown to have led up to the triumphal moment of India's tryst with Destiny are found out to be constructs within a contested field of meanings. Therefore in *Midnight's Children* the protagonist Saleem's body, configured as the trope of the nation develops cracks, and the history of the nation is dismantled within a postmodernist allegorical mode that moves from the public to the private, from history to biography and in a direction opposite to that of the narrative of Baldwin.

Saleem's birth coincides with the birth of Independent Indian nation and his personal story is entwined with the history of the nation. Daiya argues:

This metaphor of Saleem's masculine body as the Indian nation is suggested throughout the narrative. Hence, "as the body politic began to crack." Saleem began to be physically mutilated: for example, his finger is lopped off in an accident (coinciding with the bloody language riots in Bombay); as he lives through Pakistan's civil war of 1965 and India's Emergency in 1975, Saleem ends up forcibly lobotomized, sterilized and sperectomized. Nehru's note to "Baby Saleem" then not only writes him as the nation's representative; it signals that the dismembering, bodily violence suffered by Saleem's male body will emblematize the fragmentation
of the postcolonial national body. Saleem’s mutilated body thus embodies the spatial and social partitions of the nation, and his life becomes an allegory of Indian national life. As he says: “the cracks in the earth” “will-be-have-been reborn in my skin.” Saleem’s impotent and dismembered body, in scenes scattered throughout the subcontinent, not only allegorizes the nation, but is also revealed to be the effect of elite and ethno nationalist violence. His wounded, emasculated male body becomes then, both witness and victim of the violence of nations and nationalisms. (par. 10)

In the conventional nationalist discourse that is laden with patriarchal ideology, man is vested with the civil and martial duty to protect the motherland and the nation-mother from foreign powers. Homogeneity and purity of culture, continuity of tradition, myths of origins, positivist notions of history as a repository of facts and a telos of progress are the usual underpinnings of the modern, masculinist national discourse, fraught with problems of the radicalization of politics, rise of Fascism and communalism. Rushdie questions the homogeneous, purist and originary foundations of the nation and its modernist cultural logic of linearity by the trope of a fissured, fractured, sexually incapacitated male body that is neither credited with a legitimate patri-lineage (having been born of an unknown father), nor with memory that is believed to accord moral understanding to one in retrospection. It cries out in despair towards the end of the novel:

I am tearing myself apart, can’t even agree with myself, talking arguing like an old fellow, cracking up, memory going, yes,
memory plunging into chasms and being swallowed up by the dark, only fragments remain none of it makes sense any more!

(Midnight's Children 503)

So, it is not always the female body, but also the male body that has been occasionally used as a trope of the nation to trigger off an allegory that collapses the private/libidinal and the public/political.

In fact What the Body Remembers does in no way exclude from its purview the masculine body that suffers and remembers. Papaji tells Jeevan the story of Jallianawala Bagh—its well “filled with bodies of men, women and children trying to escape General Dyer’s bullets” (63). As the Sikh masculine body was marked by the five Ks, they were easy targets of the enemies at the time of the Partition. Even the state of the genitals of a man (with or without foreskin) was an ethnic marker of national belongingness, and it could either include, or exclude and kill the male body. Thus the female and male bodies were and are still being produced all over again within the discursive systems of nationalism and re-structured in terms of cultural symbols of the respective nations. What this shows is that the discursive and symbolic systems are patriarchally controlled. In the Partition novels an interrogation of the question of masculinity and nationalism in decolonization and postcoloniality can complicate our historical sense of the relationship between gender and nation. Gender is not to be used in its limited sense to engender nation as woman only. It makes us aware to the need to excavate the gendering of nationalism in post colonial Partition texts both by men and women which will unearth complex construction of both male as well as female subjects as symbolic representatives of community and nationality. All this is done to produce a critique
of the nation, question its foundationalist discourse and counter its hegemonic effects from postcolonial or postmodernist perspectives.

In the above context one can possibly think of comparing postcolonial femininities and masculinities, and to find out whether the trajectory of the national allegory Frederic Jameson theorized with regard to the third world literature is from public/libidinal to private as in case of *Midnight's Children*, while it is from private/libidinal to public as in *What the Body Remembers*? This is an interesting question that this dissertation raises. Also, is postcolonial masculinity a precondition for the end of corporeal memory and impossibility of narrating the nation which *Midnight's Children* illustrates? Does Baldwin, or for that matter other women writers, resist this postmodernist trend by writing body and nation corporeally, while dealing with the Partition as a major theme. Indeed, how can the nation-states be written off as meaningless in the new dispensation of global corporate economy when memories of the Partition have not been erased from our collective psyche, nor has the Partition been over for ever? It has not.

I have already talked about it in the Introduction. Daiya in her essay mentions the chilling event of the murder of 35 Sikh men by Islamic militants in Chitti Sighpora in the Kashmir valley on March 21, 2000, leading to the loss of male members of the families and panic among the surviving Sikh Kashmiris to go away from there, and in the process had to undergo exodus for the second time (first from the Punjab of Pakistan in 1947). Daiya says, “The incident immediately invoked the 1947 Partition of India: as one newspaper headline remarked, ‘Ghosts of Partition return to haunt Sikhs’” (par.9). So, the corporeal truth of body, moral and intellectual values of memory are still in place just as the ethnic nationalities
continue to invade secular nation-states, and the bodies of women and men continue to be affected by them.

The Partition of India was a traumatic event whose repercussions continue to impact South Asian subjectivities in complex ways, and that is why the Partition has been a recurrent motif in Indian-English fiction since the 1950s. Although considerable amount of texts dealing with the partition of Punjab have been archived, anthologized and translated for a wide readership, those dealing with Bengal have been much fewer in comparison. All one finds are Amitav Ghosh’s *The Shadow Lines* (1988) or Jyotirmayee Devi’s *The River Churning* (*Opar Ganga* in English translation). But the corpus of texts on Partition of Bengal is not a small one. The first well-known novel on the subject, Narayan Sanyal’s *Balmik* (part of a trilogy) was published in 1955; but thereafter, it was followed by a spate of novels in the 60’s and 70’s by a host of novelists, i.e. Jyotirmoyee Devi’s *Epar Ganga Opar Ganga* in Bengali original (1967), Prafulla Ray’s *Keya Patar Nouko*, (1970), Sunil Gangopadhyay’s *Arjun* (1971), Atin Bandopadhyay’s *Nilkontho Pakhir Khoje* (1971), Gour Kishore Ghosh’s *Jal Pare Pata Nare* (1978), *Prem Nei* (1981), and *Pratibeshi* (1995), etc.

I think there are enormous possibilities for further research about the women victims of the Partition of Bengal who suffered partition, dislocation and rupture of identity twice—in 1947 at time of the Partition of India, and again in 1971, with its partition from Pakistan. A special field of investigation of the impact of the Partition of Bengal, particularly with reference to women novelists, can be charted to focus on the women ‘mohajirs’ or refugees from East Pakistan to West Bengal
and explore commonalities and differences they may have with those who came from West Punjab to Delhi.

What the Body Remembers also reveals possibility of occupying an important place in the tradition of Feminist and Post-Colonial texts. Since female body as a physical entity and a site of corporeal engages with issues of gender, domesticity, and national identity, the postcolonial as well as the feminist scholars will be interested in how the novel conceptualizes history, memory, and most importantly, the female body. I wish to affirm the possibility—and even necessity—for a study of some selective memory narratives which should include What the Body Remembers and Beloved and should offer an elaborate comparison between the two novels.

Baldwin’s engagements with feminism and post-colonialism have taken other directions too. The novel also invites readers to think about the relationship between history and story. Baldwin privileges subjective materials such as oral history and published and unpublished memoirs over supposedly more authentic sources such as government documents and history. By investing the former with credibility as a reliable source of history, Baldwin extends the scope of history to include oral narratives and memoirs.

The theoretical scope of the work, as well as the intensive engagement with other scholarship, I believe, will provoke critical thinkings in the field. Baldwin’s novel reveals possibility to integrate women’s experiences, issue, problems and perspectives into other branches of knowledge. It attempts not only to add a woman’s perspective to the Partition but to resist the traditional male historiography
through considerations of gender. The development of a feminist perspective went hand in hand with attempts to empower women. So it can form an important text in “Women’s Studies” as well.

“Women’s studies” as a separate academic discipline were first conceived in the late 1970s, as the second wave of feminism gained political influence in the academy through student and faculty activism. Throughout the later 1970s many universities and colleges created departments and programs in women’s studies. By the late twentieth century, women’s studies courses were available at many universities and colleges around the world. Women studies programs are involved in social justice and design curricula that are embedded with theory and also activism outside of the classroom.

I made a random study of the curricula of Women’s Study programs of different Western and Indian Universities. In the University of North Carolina, the curriculum in Women’s Studies includes study of women writers from different parts of the world including the Southern Women Writers. It examines thematic and stylistic aspects in the fiction, drama, and poetry of major authors, and explores recurrent motifs in works by lesser known writers, particularly those from North Carolina. It also includes feminist theory and literary criticism and issues relating to women both in the past and at present.¹

Women’s and Gender Studies at Wellesley College is an interdisciplinary field that places gender and its intersections with race, social class, sexuality and ethnicity at the center of rigorous academic inquiry. The Women’s and Gender
Studies major offers particular attention to the lives and experiences of women and girls via the critical scholarship in the humanities, sciences, and social sciences.\textsuperscript{2}

In India, in order to promote Women’s Studies and to translate the component of empowerment of women, the University Grants Commission has been playing a significant role in the venture through the creation of Centres for Women’s Studies (CWS) by implementation of a scheme on Development of Women Studies in Indian Universities and Colleges. These Centres in the University system have been functioning since 1986 and have been playing an interventionist role by initiating gender perspective in many domains in generation of knowledge; in the policy designs and practice etc. The UGC, under the scheme, has been supporting and providing financial assistant to different Centres for Women’s Studies at Jadavpur University, University of Calcutta, University of Hyderabad, Delhi University and elsewhere to facilitate the (national) goals for the empowerment of women and women related issues.\textsuperscript{3}

Established on April 1, 1989 with financial support from the University Grants Commission, Women Studies Research Centre at University of Calcutta is an interdisciplinary research unit which is engaged in commendable works in the field of research as well as organizing seminars, workshops and refresher courses relating to women’s issues.\textsuperscript{4}

The Centre for Women’s studies (CWS), at the University of Hyderabad, is an interdisciplinary programme in the School of Social Sciences, Humanities, Performing Arts, Communication, Management and the Natural Sciences. It is a stand alone Centre collaborating with different faculty and schools. The Women’s
Studies Cell of the University working since 1984 has been upgraded to a Centre from June 2007. The Centre offers M.Phil. and Ph.D. programmes in Gender Studies which includes an Introduction to Gender Studies; Feminist Theories; Methodologies and the Women's Movement; Gender Science and Technology etc. The Centre members also offer different courses in the other departments of the University which most importantly include Women's History, and Women and Partition among others.5

A glance at the range of possible studies outlined in this conclusion indicates the wide horizon opening up from my study of Shauna Singh Baldwin's *What the Body Remembers*. The curricula of different institutes and departments of Gender and Women's Studies that offer by and large an interdisciplinary perspective on the formation of gender and its intersections with other relations of power, such as sexuality, race, class, nationality, religion, and age should include this text in their curriculum. The questions it raises as regards nation, gender, history, memory and counter-narrative are pertinent from perspectives as diverse as history, sociology, literary and cultural studies, postcolonial theory, science, new technology, and art.
Notes

1. See <www.northcarolina.edu>.

2. See <www.wellesley.edu>.

3. The Women's Studies Centres in India were designed to act as catalysts for promoting and strengthening women’s studies through teaching, research, curriculum, field and extension work, training and continuing education etc. The Centres have carried out their work not only in the above areas, but also in the areas of gender equity, economic and self reliance, girls’ education, population education, issues of women rights, laws, social exploitation, awareness activities, etc. They have been instrumental in incorporation of women’s studies in various courses of teaching as well as facilitated research on socially relevant areas. They have provided consultation to scholars, evaluators for development projects, generated resource materials and documentation of the regions of their locations, counseling, collaboration and networking both within and outside the university system. Thus these Centres activated themselves in several directions and goals in recent years and have been contributing to:

a. Incorporate women’s studies in various courses in teaching;

b. Promote research to certain fields in the area concerned;

c. Create, develop and evaluate projects;

d. Generate resource and documentation materials;

e. Active counseling in women as well socially/politically relevant issues;
f. Networking and multidisciplinary collaborating activities.

See <www.ugc.ac.in>.

4. See <www.caluniv.ac.in>.

5. See <www.uohyd.ernet.in>.