

Communal Trauma and Colonial Orthodoxy: Attachment Relationships as Colonies in Baldwin's *What the Body Remembers*

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Abstract

Women are merely treated and considered as colonies and territories within the backdrop of any communal violence, domestic disruptions in particular, and partition or war in general. Shuana Singh Baldwin's novel *What the Body Remembers* brings into the limelight the forgotten and hushed voices of both women and intimate female partners who are subjected to gender discrimination, exposed to sexual assault and female objectification on the pretext of attachment bonds. Moreover, this study espouses the idea that even though the colonists are far gone, neo-colonists in the form of patriarchs propagate the orthodox colonial mentality, and their primary victims are women and attachment relationships. The purpose of this essay is to address certain questions: what is communal trauma, in what manner the colonist mentality has affected the feminine section, and how this colonial mentality has disrupted the communal, social, and filial spheres of life in the postcolonial age. The focal point of this study is to explore and examine the colonial mentality, gender discrimination, and issues faced by women in attachment relationships in the subcontinental communities, and how these issues result in communal trauma and repression of women, thereby rendering women as colonies.

Keywords: Communal Trauma, Violence Against Women (VAW), Gender Discrimination, Intimate Colonization, Orthodoxy.

Introduction

Colonization, as commonly known, is the dominance of foreign rulers over a certain territory for a definite period. Astonishingly, this foreign rule is not only restricted to territorial restrictions, rather it has been infused into every facet of human life such as social, cultural, familial, and communal life. It cripples the foundational tiers of a community; it not only reorients the territorial spheres but also disrupts the cultural and communal understanding of the natives. It catalyzes such threshold, which later gives birth to trauma that specifically haunts the domestic and familial sections of a community. Conversely, anti-colonial agendas such as partition are as contingent as they revoke the colonial ingredients in the post-colonial community. War and partitions are the primary outcomes of decolonization. Significantly, the 1947 partition is the prime example of decolonization that set off the inception of the post-colonial era in the

subcontinent. These political disruptions such as the 1947 Partition appeared as a cardinal vassal for traumatic plague that not only infused hybrid undertaking of native cultures but also propagated the colonial agenda of subjective and systematic violence and subjugation in newly evolved colonial strategies. Of these evolved forms, intimate and attachment colonization and bruised past are evident forms; the former is the psychological and implicit tentacle of colonization while the latter is an explicit psychological outcome.

Communal trauma engulfs every cultural, social, domestic, and filial life in its domain; It is not a growth of wounded boils but rather a wounded past and memory. However, one of the befitting definitions is that 'trauma is not a single package with sorrowful past; rather it is a nozzle of irrepressible trauma' (Brown, 2008, p.4). In the Greek age, trauma is treated as a fissure of any tissues of the body in the contemporary is taken as a blowout of any tissues of mind. Surprisingly, it is not an injury that causes the trauma but the incident (Erikson, 1991, p.455). Correspondingly, it is not any ailment or infection that germs up within the body whereas it is an infliction caused by outside incidents. It reinforces the idea that communal trauma is the product of partition. Since partition is the political disruption that results in cultural ethnic and territorial segregation, communal trauma is the byproduct of the disorganization of colonial ideologies and cultural normative conflicts.

For this purpose, the World Economic Forum's Global Gender Gap Report (2023) ranked Pakistan at 142 and India at 127 out of 146 Country Rankings with a score change rate of +0.011 and 0.014 respectively. These statistics reveal how the Sub-continent has still been marred with cultural orthodoxies, stereotypes, and partial beliefs. In addition, these figures also demonstrate the chronic reinforcement of stereotypic cultures, women's subjugation, undue gender dominance, and above all extension of trauma, so, having established that this research aims to unveil the root causes of these aboriginal prevalent and infused norms in the modern day Pakistani and Indian communities.

Shauna Singh Baldwin is a Canadian-American novelist of Indian descent. Her debut novel *What the Body Remembers* (1999) won the Commonwealth Writer's Prize in 2000; her writings and essays address the prevalent issues of gender bias and political tribulations. *What the Body Remembers* (1999) is considered an epitome of colonial and anti-colonial struggles in the sub-continent.

The novel provides the socio-psychological landscapes of anti-colonization and how this resistance culminated in the 1947 Partition. It covers ten years of resistance which signifies the role of colonized masses and colonists. Set in 1937 colonial India, it documents all the communal and psychological afflictions up to 1947. Baldwin moves quickly through these years by weaving the plot around the two co-wives-Roop and

Staya-married to Sardarji, an occidental English-learned native landlord. To begin with, Roop is one of the two daughters of a Sikh farmer, Deputy Bachan Singh, a not-well-off Sikh in Pari Darvaza. She is brought up according to the patriarchal lines and patrilineal ideologies. Especially, the upbringing of Roop signifies how women's subordination and objectification are primarily indoctrinated through parental figures. Gujri, a Muslim widow and Roop's maid is gifted as a dowry to Roop's mama; she also ingrains the seeds of women's subordination. She subjects Roop to her brother's superiority, Jeevan; 'Jeevan is a boy, he is supposed to be respected'. Moreover, Lajo Bhua, Shayam Chacha's wife, being issueless is considered as bad kismet (omen).

Like Gujri, Lajo Bhua also preaches patriarchal domination. Roop's grandmother-Nani- is also the representation of the native feminine mentality of subservient social status. Marriage is taken as a price deal between the parties. Hamida, Roop's sister, is weighed in her dowry. Her 'honour' depends on the 'dowry'. Roop and Satya, co-wives of Sardarji, are in fact 'two birds imprisoned in a cage'. The former is married to Sardarji to 'do what women are for'. Because Satya is issueless 'with bad kismet', Sardarji marries Roop as a second wife. As Satya controls all the affairs of Sardarji and his mansion, she sees Roop 'with the corner of her eyes'. Most significantly, Sardarji, as a colonial lord, introduces lingual and identity diaspora in Roop and her children as well. Firstly, he teaches Roop 'to kiss in English style' and 'to wear English clothes'. More important is his insistence to rename his son, Jevinder, in English style to eulogize his White superiors. Roop is rather treated as a 'maternal womb' or carrier of children. Satya's jealousy and Sardarji's callousness in treating Roop signifies how Roop follows the three principles: 1) Always say han ji, yes, and ji', 2) Never say no to a male even if you are beaten, 3) Never raise your voice to a male member. These principles are taught to Roop and Madani to make them 'suitable for good marriage'. Women's subordination and objectification are represented by the characters of Roop, Satya, LajoBhua, Nani, Hamida, and Huma.

Research Methodology

This research is significant as it demands the dire need for research and questioning the compact nature of the Indo-Pak Partition 1947. The following objectives are aimed to be achieved through this research: to explore how marginalization and subjugation of women lead to the traumatic experiences that affect South Asian communities; to elucidate the gender bias, due to patriarchy, is pseudo-colonization that still prevails in the Indo-Pak community. Specifically, the locus of the study relies on the exploration of the following questions: In what ways do overt and covert colonization plague a community and transform women into new colonies? Secondly, how does it give birth to communal trauma? How do attachment relationships suffice women merely into new colonies? This study is qualitative research, rather than dealing with one specific theoretical framework this study relies on multiple theoretical frameworks to support the

debate and argument under consideration. It is descriptive research that opens at gender, attachment, and trauma paradigms at large; it employs the technique of close reading and critical discourse analysis using multiple theoretical frameworks to study the main threads of violence, trauma, and unspoken experiences and sufferings in the Indo-Pak communities in the concurrent time.

Theoretical Framework

The Attachment Theory is a collaborated work of famous psychologists: Edward John Bowlby and Mary Ainsworth. The former is a British psychologist and psychiatrist, and a pioneer of this theory while the latter is an American-Canadian psychologist known for her best contribution in the form of the introduction of the SS (Strange Situation) procedure to assess attachment patterns. According to Bowlby, 'attachment relationships and attachment behaviours are essential biological dispositions evolved to ensure survival' (Bowlby, 1968, p.179). Significantly, the colleague of John Bowlby, Mary Ainsworth formulated four parameters to calibrate the nature and flexibility of the attachment relations: 'Secure (A), Avoidant (B), Resistant (C) and Disorganized (D)' (Ainsworth, 1978, p.436). As well as it also defines the type and nature of adult romantic relations. With this in mind, attachment figures in adult romantic relationships include romantic partners (wife and husband), friends, and family members (Hazan, 1987, p.511). On disruption of any of these behaviours, the adult expresses anxiety; it acts as an immediate source of trauma. In this manner, the attachment relations also become sources for trauma dispensation.

Analogous to the psychological colonial mentality and attachment relationships, intimate colonization is as old as man's history. The term 'intimate colonization' means the covert colonization of family members, romantic partners, and other members. In other words, it means that women's bodies become vessels (Intimate Partner Colonization) and tools for male figures or patriarchs to manipulate and control the female members for their use or communal orthodox beliefs (Violence against Women). Additionally, it also aims to espouse the two variegated concepts: the former is the colonial orthodoxy (Stereotypic and behavioural fixations) while the latter is communal trauma (Wounded Memories and Floating Cultural Stressors). This study provides constructive analysis through the aforementioned lens to demonstrate how literature, especially fiction, provides a fecund space for the representations of the facts that are considered taboo in certain communities.

Review of the Literature

Many prominent scholars and critics consider Baldwin's *What the Body Remembers* an embodiment of occult types of colonization and many have conducted research and explored the themes of violence and trauma. This section, particularly, augments the

scholastic debate and historical debate already done on the selected topic. This suggests that the purpose of this foregrounding is to depict the different aspects and literary dimensions of the study. Not only does it involve certain critics, their essays, and critiques but also whittles the proposed research gap this dissertation aims to fill in. It should be noted that rather than chronological order; this section mentions a constructive debate, particularly by involving certain critics.

Provided that the tenacity of the colonial power dynamic represented in Baldwin's *What the Body Remembers* obliterates the stressors and locators of identities, the colonization process evolves into new cultural traits and psychological behaviours. To give an illustration, though natives' identities are suppressed but 'bigger suppressed natives' are women or female sections. Singh (2019, p.287) reinforces this idea that Baldwin's debut novel lays bare the agendas of colonization; he further contends that 'colonization is a source of destruction and trauma' which unleashes new irresolvable disorders in a community. Specifically, 'women are doubly colonized' (p.288): on level one they are colonized by the colonial power of the empire, and on the second, they are unduly suppressed by male dominance. For instance, Roop is doubly marginalized and dominated due to her ethnicity and then by her father and husband (Patriarchs and Colonial Lords). Likewise, the character of Satya is also an example of women's suppression and subservience as it is stereotypically believed that a woman with no child is a bad omen (Kismat). Thus, 'the oppressed woman is none other than a suppressed colony' (Ashcroft et al., 2003, p.11). Thus, the feminist study of the selected primary text portends that female characters, or generally women, are mere subjects in search of their objective security.

Conversely, another critic, Tripathy (2014) reinforces the concepts of Singh but defines only a feminist lens, rather she provides an allegorical illustration of the primary text. She argues that Baldwin rather symbolizes the female body, reproduction organs, and other organs to reflect the national images in the bigger spectrum. According to her, discontent and personal incriminations between two wives, Roop and Satya, strained their relationship with their colonial lord or husband, Sardarji; it allegorically represents the discontent of two nations, Pakistan and India, 'married to one conqueror' (Tripathy, 2014, p.83). In this manner, by reflecting the female body with shaved and torn limbs and as a helpless entity, 'Baldwin makes her female characters as subalterns to give voice to the collective feminine experience (Devi, 1997, p.31), and by dramatizing the struggles and miseries of the women, Baldwin makes space for women and their stories, which commonly have been ignored. Another critic, Chatterjee (1993) defies the aforementioned critics and elucidates that 'histories and national interests are the monopolies of men, not women' (p.135). This critic is relevant to my research as he artistically exposes the cultural and ideological compulsion of women who were relegated and vanquished owing to the fear of sustenance of prestige. Similarly, another

prominent author, Jameson, also underpins this idea. He annotates that in the third world, 'the telling of one experience is not possible but the expression of collective suffering itself' (Jameson, 1986, p.66). However, it spells out that trauma or traumatic experience can't be expressed alone but rather in unanimity of the source of infliction. So, it establishes that colonization, decolonization, violence, and trauma can't be isolated in particular.

Seeing eye to eye with the aforementioned colonial and trauma nexus, another scholar, Kushal (2017) accedes to this concept and elucidates the significance of the female body as a metaphor in the partition fiction, especially in the selected fiction. According to her, 'the female characters in Baldwin's composition are the embodiment of nations, 'ezzaz of qoum' (p.89). The female bodies are depicted as a mixture of the property of their controllers (husbands) and collective moral duty (to produce a child). Moreover, Misri (2011) complements Kaushal (2017) by arguing that 'Baldwin's *What the Body Remembers* is a feminist study that retells family violence to 'save the honour' (Misri 2011, P.1). In addition, the mutilated female bodies carved organs and vandalized women's wombs are 'dead metaphors' to sustain the 'patriarchal honour' (p.9). A depiction of Kusum's slaughter by her father-in-law, Bachan Singh, is a prime example. The abovementioned scholastic documentation of historic research work done on *What the Body Remembers* brings forth the research gap; there is no satisfactory research done on the exploration of communal trauma and orthodox colonial rule. It also foretells the need to fill this research gap and this study aims to fill this gap. Along with this purpose, this research opens up new literary horizons to explore unexplored themes in the future.

Discussion

This section of the research paper not only enlightens the types of familial colonization but also addresses the issues of domestic violence and communal underpinnings related to the female section in Baldwin's *What the Body Remembers*. Narrowing the horizon of communal complexities, this section highlights male chauvinism, women objectification, gender bias, the patriarchal infusion; the inculcation of subservience, discourse patterns in general, and particularly, an intended relegation of women in subservient positions. By tracing the nature of the attachment relationship of the female characters, this section unveils communal fixations like undue patriarchal dominance, stipulated cultural stereotypes, gender violence, and vicious women objectification.

Covert Colonization of Women

To begin with, Roop's Mama, the wife of Bachan Singh, is a prime example of women's suffrage. During the accouchement (childbirth), Mama significantly exposes the patterns of cultural fixity and orthodoxy. Most importantly, Nani advocates female objectification

in such words: 'Learn, what women are for. Now Push' (Baldwin, 1999, p.35). It is pertinent to mention that 'teaching is remembering'. Thus, women become easy sites for pain reservoirs and suffering (Loomba, 2002, p.85). According to Bowlby (1969), this attachment relationship disruption is the cause of anxiety spaces created due to gender bias and stereotypes (p.128). This infusion of women objectification is controlled and stipulated by the inferior and subjugated cultures; it gives rise to implicit forms of cultural violence and orthodoxy. Subsequently, the resultant death of Mama and the dead boy, surprisingly, does not affect the female section but only the social image and suffering of Bachan Singh. Even though, 'what she has done what women are for' (Baldwin, 1999, p.36); It is a shared cultural norm that only women can cry or wail over the dead loss but not men. Gender stereotyping affects gender performance (Zemore et al., 2012, pp.223-223). It is considered cowardice for a man to weep or wail in the sub-continental culture. Such suppression and repression in men burst out in the form of women subjugation, power politics, and gender discrimination. So, women's bodies also act as carriers of men's pain: 'Women give tongue to the silent sorrow of men too manly to cry' (Baldwin, 1999, p.39). Thus, it is cultural orthodoxy in general or colonial orthodoxy that extends itself to familial and cultural stereotypes which transforms into communal trauma.

Another female character, Gujri gives voice to female colonization; she was awarded as Mama's 'dowry gift' to the bride's family. More astonishing is that she was of Roop's age, seven years old when she was commoditized as a widow in a marital contract. This covert colonization is equal to 'thingfication' (Loomba, 2002, p.25); the attachment relations are commercialized by the influential and controlling authority (Sontag, 1973, p.45). One main reason responsible for this is 'poverty'. So, 'poverty also violates the women's rights' and makes them vulnerable to any kind of oppression by transforming them into colonies (Otoo-Oyortey, 2003, p.42). Though territorial colonization is usually denounced, the covert type of colonization (attachment colonization) is more detrimental to human values in particular.

RevatiBhua becomes a colony with no children. She becomes the corner of every male eye in Baldwin's *What the Body Remembers*. It means that due to patriarchal culture, women with no children are considered dysfunctional women with 'bad fortune' (burikismat). Bearing it in mind, Baldwin argues that 'every woman has her kismat' (Baldwin, 1999, p.90). In another female character, LajoBhua, the women objectification and gender stereotypes are well represented: 'a husbandless, childless woman; such terrible kismat' (p.60). In another words, 'woman anatomy is her destiny' (Freud, 1927, p.136). It establishes that patriarchy is the dominant factor in the formation and acerbating of gender bias; it becomes apparent that gender bias, women objectification, and violence are the root causes of covert colonization. For instance, the female characters: Gujri, LajoBhua, RevatiBhua, and Nani are taken as futile and mere

commodities. All female relationships are based on the presence or absence of anxiety. This anxiety makes them vulnerable to 'violence against women' (VAW). This 'violence designs the patterns of the relationships' (Bowlby, 1969, p.171). Coupled with this anxiety factor, detachment relations also exist due to the presence of the dominant gender (Ainsworth, 1978, p.364). There is no denying the fact that women have always been easy and common victims of patriarchal dominance and cultural violence.

Apart from the anxiety factor and gender categorization, cultural stereotypes and roles based on gender association are also prime causes of violence against women in general and colonization in particular. Significantly, the 'patriarchal lineage' is the foremost element of violence against women (VAW). Keeping in view this idea, there are two different types of patriarchy: private patriarchy and public patriarchy (Walby, 1989, p.218). The former also involves intimate partner violence (IPV) and conjugal relations while the latter revolves around cultural stereotypes, gender bias, systematic violence, patriarchal lineage, family patterns, and communal norms. In other words, 'women's lives are expropriated according to patriarchal needs' (Loomba, 2002, p.75). Hence, Gujri, RevatiBhua, LajoBhua, Roop, Madani, and Satya are victims of private and public patriarchy. As Engel (2004) argues in such words 'patriarchy is controlling the women in obeying' (p.24). It brings forth the fact that intimate colonization involves violence against women (VAW), patriarchal dominance, and women subjugation. Thus, 'women's sufferings demonstrate the patterns of attachment relations' (Mayseless, 1991, p.22) and how such strained relations become colonies. So much so, attachment relations also set the limit of relation with other inhabitants (Bowlby, 1989, p.174). In the first place, attachment relationships provide cursors for violence against women, and in the second this relationship also set new natives and settlers accordingly. Given that all the issueless female characters also behave as 'suppressed natives' and the patriarch figures and communal norms act as 'owners or settlers' (Fanon, 1961). That is violence, women subjugation, and gender objectification are rather constructed diachronically; history plays its role in the construction of new meanings of control and dynamic controlling systems or authority.

Gender Dynamics and Violence Against Women

Foundationally, domestic violence is connected to economic incentives, especially in the communities of India and Pakistan. Violent behaviour is controlled by economic gifts. Thus, the dowry is defined as money or property awarded to the male spouse's family. According to the research, 90% of families give and take dowry in Pakistan, and the dowry is estimated by the social status of families (The Diplomatic Affairs, 2020). Surprisingly, dowry is used as a bargaining tool to ascertain the intensity of violence against a woman (Calvi, 2021, p.268); a female with less dowry value is more subjected to domestic violence by her husband, and on the contrary, a wife with expensive and

extensive dowry is systematically subjected to less violent behaviour accordingly. For instance, the new father-in-law of Madani complained about the low value of the dowry. Bachan Singh unconditionally apologized in response and promised to increase the dowry for her daughter so that his father-in-law's honour could be protected. In other words, 'Madani's price is renegotiated and her honour is saved' (Baldwin, 1999, p.107). Thus, dowry is considered as a 'beam scale' to balance the honour of the bride and groom's family (Bloch, 2002, p.1031). It is also cultural orthodoxy that such stereotypes ascertain the value of the bride's family. This is direct violence against women (VAW) which defines the communal stereotypes. That is to say, dowry as direct violence is responsible for intimate partner violence; intimate or covert colonization of women treats the female section of a community as colonies.

More important is domestic violence against women; this type of violence has usually been ignored and unmentioned. Starting from the house food menu to the availability of rights, to the burden of household work and discrimination against girls, domestic violence is the direct source of violence against women (VAW), cultural orthodoxy, and gender discrimination. Hence, 'this patriarchy is not a new concept but constructed historically' with the help of inhabitants equally men and women (Lerner, p.234). Baldwin has artistically represented this orthodoxy in *What the Body Remembers*; firstly, female characters have lost their sense of identity and self-actualization as all the female characters revolve around 'patriarchs' or 'male figures'. As an instance: Gujri argues: 'Jeevan is to be respected, he is male and grown' (Baldwin, 1999, p.22). It rather simply perpetuates the infused patriarchal superiority even in the female section of a community. Not only female inferiority has become unquestionable but rather accepted in the sub-continental communities (Sultana, 2010, p.17). Symbolically, in certain Muslim societies, the women have to cover their bodies with the 'purdah' or 'burkha' (veil), this symbol is also enforced disregarding the will of women. Surprisingly, this veil has become also a sign of patriarchal honour in certain orthodox Muslim communities; this objectification is an avid example of patriarchal lineage or cultural orthodoxy.

Another form of covert colonization is gender discrimination and food distribution in a family. Bearing in mind, that though Jeevan is younger than Roop and Hamida, he gets more food and more prestige owing to his gender. As Gujri argues: 'Ay, Roop! No eggs for you-the egg bhurji is for Jeevan. You take daal' (Baldwin, 1999, p.22). This biased food menu is still rampant in the sub-continental communities, the religious misinterpretation and orthodoxy is responsible for such ingrained male dominance. Even in contemporary times, food discrimination is carried out keeping in view the gender respectively. For instance, it is commonly said that meat is for males and vegetables are for females (Aurino, 2017, p.99); what's more, rejecting is that cultural stereotypes have even given masculine gender to meat and feminine to vegetables accordingly; 'Eggs and meat for girls? No, don't waste them' (Baldwin, 1999, p.22). In other words, adult

relationships are constructed on the attachment patterns stipulated by a community (Hazan, 1987, p.521); It establishes that women's subordination is controlled by the familial, societal, and communal patterns or orthodoxies which ultimately give birth to communal trauma or violence lately.

The cardinal factor for such women's objectification and patriarchal dominance is education; it is education that aggravates the miseries of women; 'what women are for' (Baldwin, 1999, p.59), and 'learn the shame of your (Roop) body' (141) endorses the relegation of women to inferior social status. Thus, 'the state occurs as a key factor which determines and controls the respective gender roles (Stromquist, 1991, p.128). LajoBhua symbolically acts as a state or subject to infuse the repressive ideologies in the women; she questions the essentiality of education for girls: Roop and Hamida- 'What do they need education for?' (Baldwin, 1999, p.82). That is to say that gender inequality is indoctrinated in education to control the discourse. So, 'education for women is based on the logic whether it would make them good wives and mothers' (Loomba, 2002, p.182). Especially amidst the prevalent intimate colonization communities, education acts as a 'carving machine' to carve out the desired women (objects). Given in the text, LajoBhua acts as this tool to make Roop pliable and suitable for 'good marriage' (Baldwin, 1999, p.82). Three rules are taught, rather than dictated to Roop to become a suitable woman, three rules purposed for mental subordination and subservience. The first rule follows: 'You want to make a good marriage, more pleasing to your elders. I want to hear only 'acha ji', 'han ji', and 'yes-ji' from you'. Never 'nahin ji' or 'no-ji' (Baldwin, 1999, p.83). This 'indoctrination of suppressive ideology is the production of means for production of desired outcomes' (Althusser, 2014, p.86). The attachment relationships that are based on gender discrimination are that of master and slave relationships (Ainsworth, 1978, p.521). The presence of anxiety factor forms the superior and inferior positions in a relationship. So, LajoBhua acts as an 'objectified subject' to create new 'subjugated objects' in a community. By inculcating the suppressive ideologies in Roop, her character unearths the 'patrilineal and patriarchal patterns' in an orthodox community (Sultana, 2010, p.17). Undoubtedly, female subjugation is another form of violence against women (VAW) and intimate colonization.

Colonization of Gender

Furthermore, the second rule for women subjugation LajoBhua teaches to Roop is: 'Never feel angry, never, never. No matter what happens or what your husband says' (Baldwin, 1999, p.83). Similarly, this brings into the limelight that women are doubly victimized; firstly women are given low status by their parental figures, and then they are engaged in the cage of husband superiority. Admittedly, women are considered as 'the other' or colonies with so specific identity stressors (Sontag, 1973, p.201). Provided that it appears as if 'A (male section) has inherited power over B (female section)' (Dahl 31), the cultural

stereotypes and gender discrimination appear to be primary tools for colonial orthodoxy: controlling a specific gender position is also colonization. Hence, a man (male) is treated and defined as the 'absolute' and female as the 'other'. Most significantly, the third rule encompasses the essence of the two aforementioned rules. The third rule set for Roop is 'always obey' (Baldwin, 1999, p.84). Here it becomes evident that women objectification, subjugation, and subservience are operated by the state apparatus to maintain patriarchal interests. The aforementioned rules aptly enlighten and uncover the need for prevalent cultural orthodoxy and feminine stereotypes. Surprisingly, even in the contemporary age, intra-communities especially in the sub-continent, every woman is the manifestation of Roop. The hard and fast rules in the name of obligations are taught and infused in the women, the rules like the strident obedience of elders, the unquestionable authority of the husband, scarce economic resources, and lack of equal rights.

Keeping in view the cultural stereotypes, the culture has also associated different meanings to the same symbol based on gender. For instance, a horoscope sign can be good for a man but not for a female. Roop's 'mangal' tends to be ominous for her marital life but, conversely, proves good fortune for him. Thus, females or women have to survive in patriarchal cultures where women are only treated as colonies (female bodies, intimate spaces, attachment spaces) and the colonists (patriarchs, male members of a community) are male members or patriarchs. In another place, the reason why women lag behind men in the pursuit of education pre and post-partition is also a cultural stereotype. To illustrate it with an example, Roop is restrained from the acquisition of the English language in her early childhood whereas Jeevan is immensely encouraged to learn English: 'What for do you need to learn history today? 'English sikho' (Baldwin, 1999, p.108). Contrarily, 'reading is only for defeated girls, who can't be married' (p.116). Glued with it, Jeevan is sent to the English Medium College whereas Roop and Hamida are sent to LajoBhua to make them suitable for 'perfect wives and good marriage'. Thus, Jeevan's attachment relationships are oriented on the presence of prestige and he accommodates himself with external settings to uplift his prestige (Bowlby, 1969, p.172). In this manner, Baldwin exposes the unsaid causes for women's subservience and provides a prism to women's sufferings and violence due to cultural conformities and fixities.

Consequentially, the ideal form of women is considered as 'educated women' or ladylike, or memsahib. However, the ideal form of women in colonial culture is accepted as marginalized and suppressed. Not only are ideal women treated as servants but also repositories of native culture. In pre-and-post partition, ideal women were indigenous women, 'purged from the lower class trivialities to middle-class modernity' (Loomba, 2002, p.182). Attachment relationships become reservoirs of patriarchal influences. Astonishingly, it is even considered misconduct to know or call a husband's real name. For instance, the characters of Madani and Huma like other female characters don't know

the real names of their husbands, they only call their husbands by their titles: "Ayy ji" or "Mia" or just "Him" (Baldwin, 1999, p.114). Such anxious-avoidant attachment patterns are responsible for women's suppression and cultural objectification. Similarly, words such as 'Acha ji', 'Yes ji', and 'Han ji' are considered only 'desirable phrases' in sub-continental cultures.

According to Sontag's *The Third World of Women*, 'all women have to survive in the imperialist situations, where the colonized are women and the colonist's men' (Sontag, 1973, p.184). In other words, natives are women and colonists are men. Women are only treated as colonies and 'only a man of power can make a woman's life easy' (Baldwin, 1999, p.138). From the very beginning, Baldwin develops her narrative on inferior female positions, Roop and Satya, two co-wives, married to the same colonial subject. "I am your (Sardarji) colony. Two birds encaged in the same cage' (Baldwin, 1999, p.240). Both wives are petrified by their lord, Sardarji, and are unable to resist their social trap set by a shared controlling authority husband, Sardarji. On the other hand, the relationship between Roop and Satya is that of master and slave. The latter stringently nurtures acrimony and jealousy in her heart for Roop whereas Sardarji acts as an intimate colonizer.

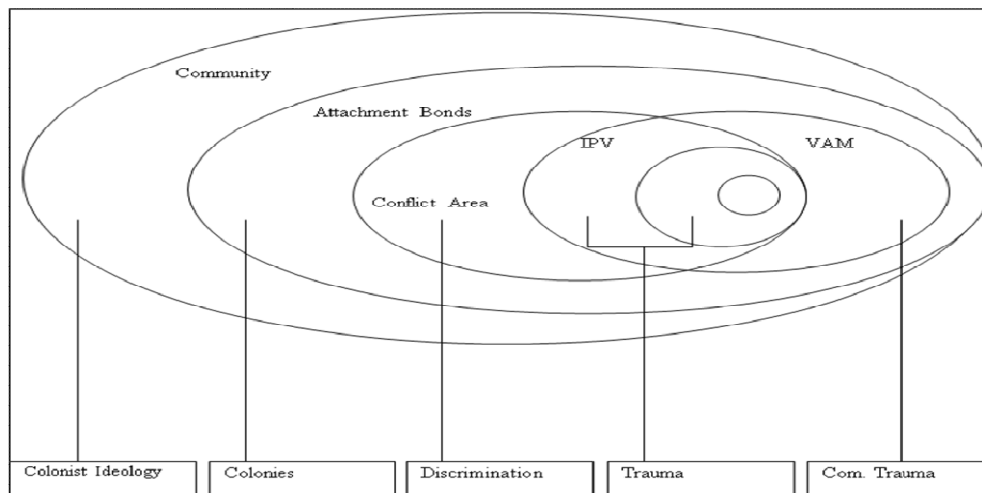


Figure 1: Intertwined nature of VAW, IPV, Attachment Relationships, and CT. (own work)

The abovementioned graph displays the overlapping and intersection of attachment bonds, women as colonies, and colonist ideology. A community administers the colonist ideology in the form of stark patriarchy and dominance. Trauma in general and especially unspeakable traumatic sufferings, in particular, take place when IPV and VAW intersect to give birth to hollow or empty memories, this section is irresolvable as it gives birth to contagious trauma in general and particularly communal trauma. So, the community

provides the fecund space for the progression of colonies (attachment bonds) that significantly plague the women. Keeping in view the statistics of intimate partner violence (IPV) and violence against women (VAW), the tally has spiked to an alarming extent. According to WHO, violence against women has become a public health problem, nearly 1 in every 3 women (30%) has experienced intimate violence and sexual abuse; dejectedly 40% of murders are committed by intimate partners (WHO, 2023). Moreover, attachment relations revolve around some co-factors: one set consists of IPV, male partner, woman, and conflict area and the other set comprises of community and relationship. If these co-factors get displaced, communal trauma results as a byproduct, it is highly contagious which affects communities and future generations at large. Both these sets intersect and overlap to provide layout patterns for attachment relationships, cultural orthodoxy, and communal trauma in general terms.

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