



ISSN 2455-7544
www.daathvoyagejournal.com

Daath Voyage : An International Journal of Interdisciplinary Studies in English

**A Peer Reviewed, Refereed, Indexed & Open Access
Vol.10 No.3, September 2025**

Editor: Dr. Saikat Banerjee



www.daathvoyagejournal.com

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

Roots of Remembrance: Post Memory and Resistance in Select Poems of Jacinta Kerketta

Shalini Pallavi

Research Scholar

Department of Anthropology and Tribal Studies

Central University of Jharkhand

Cheri-Manatu, Ranchi

Jharkhand, India.

Received- 10/07/2025, Revised-23/07/2025, Accepted-28/07/2025, Published-31/07/2025

Abstract: Indigenous people's literature is usually hostile, rejecting micro-stories from the fringes that capture their anguish, wrath, age-old suffering, marginalisation, and tales of resistance. Depending on their geographical location and socioeconomic level, tribal identities that make them unique from others are alternatively called "aboriginal people," "original inhabitants," or "Adivasis." The indigenous tribes of India are rich in their culture, rituals, and folk traditions, much like other tribal communities all throughout the globe. Nevertheless, the fast undercurrents of industrialisation combined with economic suffering finally rendered them landless and rootless. In fact, they are dealing with the slow but inevitable loss of their unique cultural identities. Contemporary tribal literary movements flourished as a result of a number of historical and material factors, with a number of innovative movements led by women, Dalits, and farmers standing out. They felt that their unique identities had a significant role in their persistent abuse. Using Jacinta Kerketta's poetry as a framework, this research paper will look into the agony and anger endured by the indigenous people following the loss of their language, origins, and landscape. This paper also will try to discuss the Adivasi voices through Kerketta's poems from her anthology *Angor* (2016) and *Prem Mein Ped Hona* (2024) which serve not just as a literary medium to show their angst but also their sufferings in the ever-changing world scenarios. Journalist, poet, Adivasi activist, and Angor Jacinta Kerketta says in the preface to her first collection of poetry that "from childhood, there was something like a piece of ember trapped somewhere inside me" (Kerketta, 3). The "piece of ember" is a broken transferred memory that is neither institutionalized as history nor absolute as memory. The burden of inherited memory (postmemory), ancestral experience, and the choice to select a "outlet" in which to express it have "trapped" the "ember." Being a two-time victim of trauma herself, Kerketta's post memory poems are more about reclaiming a link with the past of her ancestors to move forward with the present-day struggle than they are about imagining and presenting a "passed on"



trauma. Jacinta Kerketta, who hails from the Oraon tribe of Jharkhand has been able to understand the feelings and rhythms of her tribe though her writings resonate with each Adivasi no matter what tribe they belong to. She writes primarily in Hindi yet her works are multilingual, featuring an English translation along with it. With an admirable mixture of anger, prayerfulness, dissatisfaction and sometimes dark humour, she describes the real experiences and sagas of resistance of the dispossessed population.

Keywords: Adivasi, Tribal Poetry, Jharkhand, Identity, Culture, Memory.

Sangeeta Dasgupta in her article “Adivasi Studies: From a Historian’s Perspective” (2017) writes that Adivasi Sabha was established in Jharkhand in 1938, and the term *Adivasi*, which translates to “original inhabitants,” was used for the first time in a political context (Hardiman 15; Bosu Mullick iv–xvii). According to Hardiman, the term *Adivasi* refers to a specific historical development: the nineteenth-century subjugation of a wide range of communities that had previously been free, or at least relatively free, from the control of outside states. Large areas of land were taken away from the Adivasis by traders, moneylenders, and landlords who had established themselves under the protection of the colonial government and relied on the new legal system (Hardiman, 14). This, together with the subsequent impact of rapid industrialisation and economic deprivation, has rendered the Adivasis landless and rootless, leading to the erosion of their unique cultural identities. Today, Adivasis enjoy what Banerjee describes as “a kind of political hyper-visibility—a hyper-visibility quite disproportionate to their numbers,” because they claim a long history of “insurgency” against colonial rule for their rights over land and against economic exploitation in postcolonial times (Banerjee, 140).

As the academic community has started to consider and interact more with the views of the Adivasis, who, in Hansdak’s words, had been “shrouded in polite silence for too long,” Adivasi Studies is currently facing a new dimension: the need to go beyond examining “the claustrophobic confines” of the Adivasi identity forced upon them by “the colonial administrator, the colonial anthropologist, and the missionary” (Hansdak, 2017). In dissecting the dominant voices that repress the marginal, and in acknowledging the role of “neo-liberal, neo-imperialist forces that rule global economy today” in destroying Adivasi life, one must reconsider how knowledge about Adivasis is produced (Hansdak, 2017). Ruby Hembrom, Publisher, Founder, and Director of Adivaani (First Voices), an archiving and publishing organisation of and by Adivasis, effectively conveys this in her discussion on “Reclaiming the Reproduction of Adivasi Knowledge.” Hembrom states that “Adivasis



have always been the objects of writings” (Hembrom, 2017). Adivasis have been written by and for outsiders, not by or of the Adivasis themselves. As Ivy Hansdak asks, how can we change ways of looking at the Adivasi so that identity becomes a source of strength and celebration, instead of shame and silence? (Hansdak, 2017)

Adivasis are rich in their culture, rituals, and folk traditions. Nevertheless, the fast undercurrents of industrialisation combined with economic suffering have rendered them landless and rootless. In fact, they are dealing with the slow but inevitable loss of their unique cultural identities. Examining the poetry of Jacinta Kerketta, this article explores the loss of language, origins, and landscape of the Adivasi people. Through a reading of poems in her collections *Angor* (2016) and *Prem Mein Ped Hona* (2024), I discuss Adivasi voices through the lens of post-memory. In the 1993 essay “Family Pictures: Maus, Mourning, and Post-Memory,” American scholar Marianne Hirsch coined the term “post-memory” to explain how the “generation after” shares a connection to the cultural, emotional, and collective trauma of their predecessors; experiences they “remember” only because of the stories, images, and habits they grew up hearing and seeing from their elders. As a result, a generation that has not directly experienced these traumatic events themselves is nevertheless shaped by their impact. Journalist, poet and Adivasi activist Jacinta Kerketta writes in the preface to her first collection of poetry *Angor*, that “from childhood, there was something like a piece of ember trapped somewhere inside me” (2016). The “piece of ember” is a broken, transferred shard that is neither institutionalised as history nor absolute as memory. The burden of inherited memory (post-memory), ancestral experience, and the need to select an “outlet” with which to express it, have “trapped” the “ember”. Jacinta Kerketta, who hails from the Oraon tribe of Jharkhand, writes primarily in Hindi; her published works are multilingual, featuring an English translation alongside the Hindi. With an admirable combination of anger, prayerfulness, dissatisfaction and sometimes dark humour, she describes the trials and resistances of dispossessed peoples in ways that resonate across Adivasi experiences regardless of community. In the expanding corpus of Indian English and regional literatures, Jacinta Kerketta's voice as a poet is one that bursts with a sharp immediacy that shatters the dogmatic narratives of the past and lends shape to indigenous memories long repressed by state and social violence. Her poetry does not forget. It comes back repeatedly to the landscapes of Adivasi dispossession, ecological ruin, gendered violence, and cultural resistance. As a poet



www.daathvoyagejournal.com

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

of memory and loss, but also of struggle and rebirth, Kerketta speaks out of what Marianne Hirsch (1997) describes as "post-memory"—a phrase used to refer to the relationship that the "generation after" holds with the personal, collective, and cultural trauma of the previous generation. Kerketta's poetry is a topography of wounds. Her poems are haunted by an inherited sense of trauma, but they are also very much a vibrant act of storytelling inscribing indigenous presence against epistemic and physical violence. This essay examines how Kerketta's poetry is a refiguring of silence not as a figure for absence, but as a mode of resistance. It is through lyrical negotiations of land, body, and memory that her work reconstructs silence as a political refusal to assimilate to dominant national imaginaries. At the same time, her poetic art is offering alternatives for healing and community through a post-memorial aesthetics that retains cultural knowledge, ecological know-how, and historical memory.

Post-memory and the Inheritance of Wounds

Marianne Hirsch's (1997) post-memory theory offers a strong theoretical grounding in conceptualizing the affective and narrative textures of Jacinta Kerketta's poetry, particularly in how it negotiates intergenerational trauma in Adivasi communities. Post-memory has been defined by Hirsch as the second generation's relationship to "powerful, often traumatic events that predated their births but that were nevertheless conveyed to them so deeply as to appear to constitute memories in their own right" (Hirsch, 1997, p. 22). While established in the context of Holocaust scholarship, the theory has come to outstrip its geographical and historical points of origin, providing rich insights into other traumas of culture and history, such as those generated through colonization, systemic erasure, and environmental dispossession.

Kerketta's poetry speaks from within a matrix of inherited silences and fractured cultural memory that is heavily influenced by the long shadow of settler-colonialism and capitalist extraction on the Indian subcontinent. Her poetry does not simply narrate individual suffering but is a conduction of post-memorial effect of shared wounds—alienation of land, state brutality, and epistemic marginalization of Adivasi cosmologies. The memories in her poems are not autobiographical but are spectrally resonant echoes of lived history passed down through family narratives, communal rituals, silences, and bodily practice. In this respect, her work models what Hirsch (2008) subsequently highlighted as affiliative post-memory—a form in which



www.daathvoyagejournal.com

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

people appropriate affiliation with traumatic pasts not lived immediately but intensely experienced through affective proximity and ethical involvement.

What lends Kerketta's work most poignancy is her capacity to fold the binary of history and memory, past and present. The register of the poem is one of witnessing—both inherited and reimagined—where historical trauma is not confined to the past but continues to resonate through the lived life of contemporary Adivasi communities. Her poems are therefore readable as counter-archives, sites of ethical remembering that challenge hegemonic historiographies and stake the right to remember from below. Additionally, Kerketta's work complicates post-memory by highlighting the continuation of structural violence. Whereas Hirsch's early articulation is concerned with the passing on of trauma that is temporally far but psychically proximate, Kerketta's poetry implies that for Adivasi communities, the trauma is both hereditary and maintained in perpetuity through institutionalized suppression. Her lines thus present a fluid tension between memory and resistance, wherein the act of remembrance itself is an act of survival and subversion.

Adhikar (Right): From Silenced Voices to Spoken Rights

Adhikar (Right)

When I wrote 'A' for Anar (Pomegranate),

They said,

Ah! How beautiful.

When I wrote 'Aa' for Aam (Mango),

They acclaimed the goodness of mangoes.

But when I wrote 'A' for Adhikar (Right)

They became furious.

(Kerketta 2024)

“Right” (Adhikar), a brief but potent poem from Jacinta Kerketta’s collection *Prem Mein Ped Hona* (2024), derides the societal unease or pushback that arises whenever Adivasi persons start talking of their rights. In Kerketta’s typically subtle and understated language, the poem critiques the selective acceptance of expression and information by mainstream societal discourse, and interrogates the politics of meaning and language, in

particularly spotlighting the political undertones of certain words. In Indian alphabet textbooks, "A for Anar" and "Aa for Aam" are harmless, orthodox pairings. These choices are lauded because of their familiarity and cultural safety. But "A for Adhikar" (Right) unsettles this comfort as it shifts the focus from material commodities to abstract notions of entitlement and empowerment.

From the viewpoint of post-memory, "A for Adhikar" becomes an act of reclaiming a voice for individuals who were either silenced for speaking or could not speak. Along with a narrative of injustice, the poem also conveys the emotional weight, sense of urgency, and responsibility to remember and resist. The directness of the poem highlights a powerful engagement with the generational longing for justice. Reframing language to highlight social and political rights evokes resistance, including anger. The negative reaction to "Adhikar" testifies to society's unhappiness with the clamouring for rights, especially from underprivileged groups, and Adivasis in particular.

Through painful memories of loss and dislocation, Kerketta's poetry examines the connection between the present (and previous) generations of Adivasis. A great number of her poems examine memories of the personal loss suffered by her Adivasi forebears—a trauma which has been handed down to her through both privately and publicly circulated memory. But Kerketta's post-memory poems have more to do with reclaiming a link with the past of her ancestors as a way to move forward with the present-day struggle than with imagining and presenting an inherited trauma.

Experiencing Displacement: O City!

O City!

Leaving behind their homes,
Their soil, and bales of straw
Fleeing the roof over their heads, they often ask:
O, city!
Are you ever wrenched by the very roots
In the name of so-called progress?

(Kerketta 2016)



Kerketta's poem "O City!" ("O Shahar"), from her bilingual collection *Angor* ("Embers"), captures the suffering of displaced communities in the face of urbanisation and development. It is a potent critique of how urban centres expand at the expense of the underprivileged, frequently without considering the human cost of progress. The poem expresses scepticism about development narratives that pursue "so-called progress" by putting infrastructure before community and profit over people. "O City" witnesses how, in the Adivasi experience and identity, urbanity has been a site of historical displacement and transmitted trauma, reflecting a series of upheavals that have severed the Adivasi people's connection to the land and to nature, resulting in cultural deterioration, environmental degradation and economic deprivation. The pain of estrangement is passed on, even if the speaker was not physically present at the initial relocation and displacement. This is an expression of post-memory: trauma carries on to the next generation in the form of estrangement and absence instead of bodily memory.

Kerketta's art frequently combines themes of identity, resistance, and nature, giving voice to people who are typically left out of popular narratives. Her poetry challenges readers to acknowledge the human cost of unbridled development, and the tenacity of the people who struggle to preserve their culture in the face of it. Significantly, Kerketta writes bilingually— in Hindi, the language of the majority culture, with an English translation—but never in her mother tongue, Kurukh. She has argued that she writes in Hindi "to address the people who commit acts of violence and injustice against my community in their native tongue. I write in their own tongue so they can understand our opinions of them" (2019). In so doing, Kerketta uses her writing to expose her people's plight to the dominant culture, and to share with the world accounts of the ravaged woods, poisoned rivers, and slain mountains of Jharkhand.

Internalising dejection, hopelessness, anger and betrayal, Kerketta's poetry echoes the ordeals of a people threatened with extinction as a result of the unbridled exploitation of their resources and lands. Furthermore, her creative work recounts painful childhood memories. In its evocative representation of inherited memory, resistance, and resilience, her poetry inhabits a present that is burdened by a past the poet did not live through, but which she nevertheless bears.



www.daathvoyagejournal.com

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

Drawing the Line: Why is the earth on fire?

“Why is the earth on fire?”

“Leaning on a stick.

The Son of the Soil stood

On the edge of the village.

Watching the nearing storms

Of progress and development,

He set a condition:

On earth I shall draw

A dividing line,

One side may be yours,

The other shall be mine...”

(Kerketta 2016)

Kerketta’s verses depict the affective weight of land and its division under the onslaught of development. The image of the stick can be taken to represent wisdom, age, or even the burden of generations of duty. Supposed progress is likened to a storm, which is inescapable, destructive, and unwelcome. It laments the way indigenous people’s autonomy and ways of subsistence are oftentimes threatened by modern development. The “dividing line” is a statement of self-determination and defiance. It draws a line in the sand that is not only geographical but ethical and cultural as well. Other verses in the poem delineate this stark contrast between two worlds and worldviews: on one side of the line a land scorched by development, while on the other side, “seeds thrived in the fields, for the whole earth to feed, to sustain, to nourish...” (Kerketta 2016, 101).

Here, Kerketta is *recalling* ecological violence rather than merely recounting it, because this disruption of her ancestors’ peaceful and bountiful coexistence with the land happened in the past. Instead, what has been passed on to her is the lingering sorrow and moral clarity. This profoundly felt but un-lived past is the essence of post-memory. She enacts resistance, restores suppressed history, and maintains cultural identity through post-memory. Her poetry serves as a weapon against forgetting, not only preserving memory but



www.daathvoyagejournal.com

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

turning it into force for critiquing the erasure of indigenous identity in the face of modern capitalism and industrial expansion, urban exploitation, and the alienation of labour. Kerketta often critiques how Adivasi people are pushed from their ancestral lands into cityscapes where they become invisible, overworked, and voiceless. This poem is a chilling articulation of that descent from dignified rootedness to fragmented survival: they have been pushed across the line they once tried to hold.

Resistance and Inheritance: The weapons in my hands

“The weapons in my hands”

“...We are fighting

For our land, for our soil,

And to preserve our very being.

A fight you too must fight after me...”

(Kerketta 2016)

Kerketta's poetry is self-knowing as well as representative of the adversity of her cultural background. In weaving together, the strength of memory and her inherited post-memory, she illustrates their resilience in the face of danger. The poem explicitly urges the next generation to resume the fight against injustice and fight to keep their socio-cultural identity intact. The poems places memory and instruments of opposition (occasionally called “the weapons”) in the hands of future generations in this post-memory act of transmission. Post-memory is active remembrance, not passive. In this case, remembering is weaponised as a *defense* against land, culture, and identity, not an attempt at perpetuating violence. It is not just a legacy of grief but also of resistance. This turn becomes more than poetry; it demands the sharing of grief, pride, and action. Kerketta establishes cultural memory, bridges the gap between generations, and provides the upcoming generation with the tools to identify and challenge structural injustices.

Possibilities: Dreams (Sapne)

“Dreams” (Sapne)

“I see dreams of one such world

Where there are no boundaries,

But every person knows



www.daathvoyagejournal.com

What is their boundary...”

(Kerketta, 2024)

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

Kerketta’s poem “Dreams” (Sapne), from her more recent collection *Prem Mein Ped Hona* (2024), continues her recurring themes of dignity, mutual respect, and self-determination. It speaks to the ideal of a just and equal society: one that is self-directed, not by imposed barriers or control, but by an inner moral compass. The poem articulates a vision of freedom and unity transcending artificial boundaries such as caste, class, race, or nationality—it is a utopian fantasy in which people coexist without artificial divisions. In terms of post-memory, such dreams are reactions to recollected past events transmitted through oral tradition, silence, or inherited suffering. The poet's vision of a world without boundaries is the result of intergenerational longing for the freedom, dignity, and respect earlier generations were denied.

In contrast to Kerketta’s earlier, more confrontational work, “Dreams” dares to envision a future of reconciliation that transcends repressive hierarchies and geographical boundaries, while maintaining a strong sense of ethical bounds and accountability. This is not an appeal for lawlessness and chaos. Instead, it emphasises personal responsibility and self-awareness. The manner in which boundaries legal, physical, or social have been deployed as weapons against the Adivasi and poor populace is a recurring theme in Kerketta's writing. This poetry, however, imagines a world where borders are honoured by our shared humanity and not created for exclusion and considering someone as Other.

For Hirsch, post-memory is not only the remembering of traumatic events but also the hypothesising about what might have been or could have been for such events (Hirsch, 1993). Such creative reconstruction is represented by Kerketta’s poem in the form of a dream of a just world—a more moral future shaped by the losses and absences of the past. The poem is a post-memorial vision of justice and coexistence, a bridge between traumas of the past and visions of a more just future, not through ideals of abstraction.

Conclusion

The poems by Jacinta Kerketta discussed in this article do not only chronicle injustice; they also trace the evolution of resistance. They constitute a cycle of voice, loss, struggle, inheritance, and hope. Beginning with the silent courage to speak (Adhikar), the cycle proceeds through grief (O City!) to resistance (Why is the land on fire?), legacy (The weapons in my hands), and possibility (Dreams). Together, they remind us that



www.daathvoyagejournal.com

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

history does not end with either loss or protest, but persists in stories and dreams, passed on from generation to generation. Post-memory takes form and substance in the poetry of Kerketta, which serves as a literary archive of resistance and hope in the face of intergenerational trauma. It recognises the pain inflicted by the injustices of past land theft, repression of culture, and ecological devastation as a current, inherited reality, not as something gone. Seen through the lens of post-memory, her poems represent collective, inherited awareness instead of merely individual suffering. By speaking out for silenced stories and transforming hereditary trauma into poetry demanding not only remembrance but redress through action, her poems honour the memories of her ancestors and rekindle their values. Ruby Hembrom, asserting that "we are living documents ourselves" reminds us that memory is a powerful tool on the road to emancipation and Kerketta's poetry can be seen as an embodiment of Hembrom's argument, that, "In order to accept who we are, make peace with who we have become, and deal with our lifeways, we recall our stories, customs and techniques, lineages, grievances, humiliations, struggles, and defeats". (Hembrom, 2017)

Jacinta Kerketta's poetry is not a simple record of shared trauma; instead, it is a space of resistance, reclaiming, and remembrance that disrupts prevalent historiographies. By invoking ancestral memory, ecological imagery, and lived Adivasi realities, her poetry builds what Marianne Hirsch calls a post memory archive—where the memories of past violence are passed down through generations not as fixed inheritances, but as dynamic and politicized engagements with the past (Hirsch, 2012). Kerketta's poems, rooted in the lifeworlds of the tribal people, double as ethical witness and narrative resistance. They create what one might term a counter-archive—a different repository of history and meaning that resists incorporation into hegemonic schemes of colonial, nationalist, or developmentalist histories.

Quite opposed to being paralyzed by the legacy of historical violence, the poetry of Kerketta turns memory into an act of survival and sovereignty. With this, her poetry is part of the larger indigenous poetics that view storytelling, orality, and ritual as essential modalities of self-articulation and cultural survival. Her poetic geographies—filled with "dreaming rivers," "weeping stones," and "whispering trees"—are not metaphors; they are markers of ontology for a world that is animate, where memory is embedded in the natural world and retrieved through sensory and spiritual contact. Such a cosmology upends the anthropocentric and linear concepts of time and history that ground Western historiography and instead points



www.daathvoyagejournal.com

: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

toward a cyclical, intergenerational continuum of being and knowledge. Painstakingly, Kerketta's poetry reorders silence not as absence, but as charged, filled-up space with suppressed knowledge, unvoiced grief, and latent resistance. This resonates with Michel-Rolph Trouillot's (1995) concept of "silencing the past," in which erasure of subaltern speech is a constitutive aspect of history-making. Yet Kerketta declines such silencing. Her poems intimate that silence can also be a tactical mode—what Gayatri Spivak (1988) refers to as the "speech of the subaltern"—in which apparent muteness is actually a coded rejection of the discursive demands of dominant epistemologies.

Further, the affective and political aspects of Kerketta's work engage the reader in an ethical space of listening. Her poetry commands that we do not read as spectators, but rather as witnesses who are complicit in the histories she uncovers and rearticulates. She does this by staging what Kelly Oliver (2001) has termed the "address-ability" of the subject—the ability to call and be called in ethical relation. The Adivasi figure in Kerketta's poetry is therefore not only a symbol of suffering but a voice of ancestral power, ecological knowledge, and cultural continuity. In an era dominated by extractivism, homogenization, and amnesia, Kerketta's poetry is a decolonial epistemic intervention. It reminds us that memory is not only what is being remembered, but also how, why, and for whom. Her poetic work is an exemplar of an insurgent historiography—one that declares indigenous sovereignty, remembers collective suffering without fetishizing it, and imagines futures informed by cultural persistence instead of erasure.

Works Cited

- Banerjee, Prathama. *Elementary Aspects of the Political: Histories from the Global South*. Duke University Press, 2016.
- Baski, Boro. *Jharkhand Movement: Indigenous Identity and Politics*. Adivasi Publications, 2003.
- Dasgupta, Sangeeta. "Adivasi Studies: From a Historian's Perspective." *Adivasi Reader: Literature, Politics, Identity*, edited by Ivy Hansdak, Sahitya Akademi, 2017, pp. 21–33.
- Damodaran, Vinita. "Colonial Constructions of the 'Tribe' in India: The Case of Chotanagpur." *Indian Historical Review*, vol. 33, 2006, pp. 44–76.
- Devy, G. N., editor. *Painted Words: An Anthology of Tribal Literature*. Purva Prakash, 2002.
- Gupta, Ramanika. *Indigenous Writers of India*. Ramanika Foundation, 2006.



: An International Journal of Interdisciplinary Studies in English
(A Peer Reviewed, Refereed, Indexed & Open Access Journal)

ISSN 2455-7544

Vol.10/No.3, September, 2025

www.daathvoyagejournal.com

- Hansdak, Ivy Imogene. "Is Tribal Identity Relevant in Today's World?" Report for the ICSSR Sponsored Two-Day National Conference "Tribes in Transition-II: Reaffirming Indigenous Identity Through Narrative," 5 Nov. 2017, Jamia Millia Islamia, New Delhi. *Indian Tribal Heritage*, www.indiantribalheritage.org.
- Hardiman, David. *The Coming of the Devi: Adivasi Assertion in Western India*. Oxford University Press, 1987.
- Hembrom, Ruby. "Reclaiming the Reproduction of Adivasi Knowledge: The Lens of an Adivasi Publisher." 2017.
- . "The Santals and the Bodding Paradox." *Norsk Tidsskrift for Misjonsvitenskap*, vol. 3, 2017, pp. 51–58.
- Hirsch, Marianne. "Family Pictures: Maus, Mourning, and Post-Memory." *Discourse*, vol. 15, no. 2, 1993, article 1. *Digital Commons @ Wayne State University*, digitalcommons.wayne.edu/discourse/vol15/iss2/1/.
- Kerketta, Jacinta. *Angor*. Adivaani, 2016.
- . *Land of the Roots*. Bharatiya Jnanpith, 2018.
- . *Prem Mein Ped Hona*. 2024.
- Oliver, Kelly. *Witnessing: Beyond Recognition*. University of Minnesota Press, 2001.
- Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*. Beacon Press, 1995.
- Xaxa, Abhay Flavian, and G. N. Devy, editors. *Being Adivasi: Existence, Entitlements, Exclusion*. Penguin Random House, 2021.