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## From Tribal Feminist Voices: Contributions of Indian Indigenous Women Writers

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### Abstract

Indian literature has long benefited from the voices of female writers who challenge patriarchal norms and societal injustices. However, the voices of tribal or indigenous women have often been marginalized in feminist discourse and mainstream literature. Tribal women writers articulate a distinct form of feminism that is deeply rooted in oral traditions, indigenous knowledge systems, and communal living. Their literature often serves as a form of protest against systemic oppression, including land displacement, cultural erasure, and gender-based violence. Through poetry, they assert their identities, reclaim agency, and preserve cultural heritage. To shed light on the unique experiences, expressions, and strategies of resistance employed by Indian tribal women writers, this article titled "Tribal Feminist Voices: Contributions of Indian Indigenous Women Writers" explores their contributions in depth. The study examines how authors and poets like Mamang Dai and Jacinta Kerketta use their writing to convey the intertwined realities of marginalization, gender, ethnicity, and ecology.

It also critically analyzes how their experiences challenge dominant feminist narratives, advocating for a more inclusive understanding of feminism that incorporates indigenous perspectives. Additionally, the paper underscores the importance of recognizing the contributions of tribal women not only as literary treasures but also as acts of cultural resistance and social change. By amplifying these voices, the study contributes to ongoing conversations on intersectionality in Indian literature and emphasizes the need to diversify feminist frameworks to more accurately represent the multiplicity of Indian womanhood.

**Keywords:** Tribal Feminism, Indigenous Women Writers, Jacinta Kerketta, Mamang Dai, Intersectionality, Cultural Resistance

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## **From Tribal Feminist Voices: Contributions of Indian Indigenous Women Writers**

### **Introduction**

In India, feminist literature has always honored the voices of women who have opposed social oppression and patriarchal rule. However, the voices of tribal or indigenous women writers have largely been ignored within this dynamic spectrum. Along with tales steeped in regional cultures and landscapes, these authors offer potent critiques of colonial and postcolonial structural violence that still influences the daily lives of indigenous communities. This essay examines the ways in which indigenous women writers, such as Mamang Dai and Jacinta Kerketta, have become influential figures in expressing a unique, situational, and intensely political brand of feminism. Their writings are more than just literary works; they are acts of reclamation and resistance (Dai; Kerketta).

### **Understanding Tribal Feminism in the Indian Context**

Mainstream feminist thought in India has traditionally focused on caste, class, and gender issues rooted in urban and upper-caste experiences. Tribal feminism, however, introduces a broader and more complex intersectionality, shaped by:

- Land displacement and environmental degradation
- Erasure of indigenous languages and cultures
- Patriarchal norms within and outside tribal communities
- Structural exclusion from political and literary spaces

Tribal feminism is not just about gender; it's deeply intertwined with ecological justice, oral traditions, and collective memory. Unlike mainstream feminism, which often centers the individual, tribal feminism draws its strength from community, land, and ancestral wisdom (Dai; Kerketta).

### **Oral Traditions, Memory, and Resistance**

Tribal literature is a product of a rich heritage of oral storytelling, folklore, song, and ritual, particularly by women. The written word is relatively new in these kinds of communities. Nonetheless, writing is a continuation of this oral tradition, used by indigenous women poets today as a vehicle for identity building and political protest (Kerketta). Jacinta Kerketta, an Adivasi poet from Jharkhand, often uses poetry to document the struggles of her people against mining, displacement, and violence. Her writings are a potent critique of the government and commercial companies that take advantage of tribal lands. In a similar vein, Arunachal Pradesh-born poet and journalist Mamang Dai combines the poetic with the political, drawing on Northeastern mythology and biological rhythms to highlight both environmental degradation and cultural resiliency (Dai).

### **Jacinta Kerketta: Poetry as Protest**

Kerketta's poetry is filled with imagery of resistance and survival. In poems like "The Silent Voices," she writes:

"They do not scream / But their silence / Is louder than your tanks" (Kerketta).

This silence is not passive — it is charged with defiance. Particularly in mineral-rich tribal zones where economic "development" results in land grabs, militarization, and displacement, her work criticizes the violence of the Indian state. Although she writes from the "red corridor" of India, her voice reflects indigenous conflicts around the world.

Themes in Kerketta's work include:

- The dispossession of tribal lands
- Violence against Adivasi women
- Resistance through culture and memory
- Erasure of indigenous languages and education systems

Her poetry defies the literary mainstream's expectations of "refined" verse; it is raw, direct, and purposefully unsettling. In doing so, she reclaims not just her voice, but also power (Kerketta).

### **Mamang Dai: Ecology, Myth, and Identity**

In contrast to Kerketta's overt political protest, Mamang Dai adopts a lyrical tone. Her poetry is shaped by the landscapes and legends of Arunachal Pradesh. In her poem "The Voice of the Mountain," Dai writes:

"The river has swallowed the sun / And the sky is full of ancient footsteps" (Dai).

Here, nature is not a backdrop but a living entity — an ancestor, a witness, a protector. Dai's work is deeply ecological, offering an indigenous worldview where land and identity are inseparable. Her poetry resists dominant narratives in several ways:

- Reclaiming indigenous mythologies as valid epistemologies
- Challenging developmentalist and militaristic incursions in the Northeast
- Portraying tribal women as custodians of culture, not mere victims

Mamang Dai's contribution lies in her ability to preserve oral traditions in written form, resisting both cultural homogenization and patriarchal silencing (Dai).

### **Intersections of Gender, Ethnicity, and Ecology**

Both writers articulate an intersectional feminism. Coined by Kimberlé Crenshaw, intersectionality refers to how various forms of oppression overlap. In the Indian tribal context, a woman may face:

- Gender discrimination within her community
- Racialized and ethnic discrimination in national contexts
- Economic exploitation through labor and land
- Environmental devastation from extractive industries

The writings of Kerketta and Dai clearly demonstrate this intersectionality. For example, Kerketta emphasizes the cultural resiliency of tribal women as teachers, healers, and poets, even as she discusses the sexual abuse committed against them by security agents. Conversely, Dai exposes how contemporary "progress"—roads, dams, and military installations—endangers the fragile natural equilibrium of tribal existence, putting indigenous women at the center of resistance and loss (Kerketta; Dai).

### **Challenging Dominant Feminist Narratives**

Mainstream feminism in India has been critiqued for being too urban-centric and upper-caste-dominated. Tribal feminist voices push back against this by:

- Centering land and ecology as feminist concerns
- Emphasizing collective survival over individual empowerment
- Validating oral and folk literatures as feminist expressions
- Highlighting the need for linguistic and cultural autonomy

For example, Jacinta Kerketta once stated in an interview that she writes in Hindi so her people can read her — not for the mainstream literary elite. This act itself is political. Likewise, Mamang Dai's decision to incorporate tribal myths and oral histories in her English-language poetry challenges linguistic hierarchies (Kerketta; Dai).

### **The Role of Language and Representation**

Language can be used for both emancipation and tyranny. Tribal children are frequently forced to give up their mother tongues by colonial educational institutions and postcolonial governmental mechanisms. Both Dai and Kerketta reclaim language as a tool for self-definition in their poems. Their strategic use of Hindi, English, and regional dialects is crucial:

- It allows broader reach while maintaining tribal specificity
- It challenges linguistic imperialism

- It creates a hybrid space where tribal and modern can coexist

Another crucial issue is representation. In the mainstream media, tribal women are frequently portrayed as downtrodden, unusual, or backward. Rather, these authors portray indigenous women as historians, warriors, mothers, and philosophers. Through their work, they bring visibility to the complexity and power of indigenous identities (Kerketta; Dai).

### **Cultural Resistance and Social Change**

The writings of indigenous women are not just literary artifacts but instruments of cultural resistance. They:

- Preserve endangered languages and folklore
- Question state narratives of nationalism and development
- Demand space in academic and literary canons
- Inspire younger generations to reclaim pride in tribal identity

Their work promotes visibility and conversation, which leads to societal change. Though much more has to be done, academic institutions, non-governmental organizations, and literary festivals are gradually realizing the importance of indigenous literature (Dai; Kerketta).

### **Implications for Indian Literature and Feminist Studies**

Including tribal feminist voices in literary and feminist discourse has several implications:

1. It expands the definition of Indian literature beyond the urban, upper-caste canon
2. It encourages rethinking feminism in collective, ecological, and culturally specific ways
3. It demands greater inclusivity in publishing, academia, and policy
4. It brings to light new methodologies — such as oral history, eco-poetics, and auto-ethnography — that enrich research

As we include these voices, we also redefine what constitutes feminist knowledge. Tribal women do not just write poems — they write histories, dreams, and futures (Kerketta; Dai).

### **Conclusion**

In the feminist literary tradition, the works of Indian indigenous women writers such as Mamang Dai and Jacinta Kerketta represent a watershed. In addition to sexism, their works also question the systemic injustices of caste, ethnicity, and environmental degradation. They make us rethink the center by writing from the margins.

Their writings present a feminism that is more comprehensive, inclusive, and grounded; it does not divorce gender from history, culture, or geography. We need to give these voices more prominence as readers, scholars, and educators—not because we are being tokenistic, but because we understand that Indian feminism would be lacking without them.

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