Textual Practice as Intersectional Practice: Situated Caste and Gender Knowledge in India

Suryia Nayak and Rekha Sethi

Literary texts are marked with multi-layered, interdependent sensibilities that challenge binary positions of social conditioning. Literary texts, both in terms of composition and content are intersectional. Thus, the practice of writing and reading literary text is a practice of intersectionality, opening up questions about the politics of knowledge production that correspond with unequal intersecting power relations. If, as 'social beings, women [and clients of social services] are constructed through effects of language and representation' De Lauretis, 1984: 14), then, the role of text in this construction is rudimentary to intersectionality. Using the lens of intersectionality to think about the production and analysis of literary texts in terms of social work has both an international reach and holds the specificity of diverse social work practice contexts. This analysis of intersectionality, reaching across India and the UK, intersects a diversity of disciplinary fields including, social work, Black feminism and literary textual analysis, and as such, both the content and the method are intersectional. In the spirit of the Black feminist theory of intersectionality, this transgression of geographical and disciplinary borders reflects intersectionality as a theory of the deconstruction of borders (Nayak, 2015: 101 -103).

The questions being asked are: what can social work learn from the literary works of Indian women and more specifically, *dalit* and *adivasi* women poets, writing about their experience of intersectional oppression in the Indian context? How might social workers and service users take up 'strategies of writing and reading [as] forms of cultural resistance' (De Lauretis, 1984: 7)? Can the example, (examined in this chapter) of the Indian *adivasi* activist Nirmala Putul, who uses poetry to record/transcribe her work with women and girls that have been trafficked, offer a different method of social work documentation? How can social work occupy an insider outsider position within and through the very texts that frame the profession and practices? How might the creation of literature form social work interventions for recovery and empowerment? The subversive potential of *dalit* and *adivasi* women texts, is that

> '[n]ot only can they work to turn dominant discourses inside out (and show that it can be done), to undercut their enunciation and address, to unearth the archaeological stratifications on which they are built; but in affirming the historical existence of irreducible contradictions for women in discourse, they also challenge theory in its own terms, the terms of a semiotic space constructed in language, its power based on social validation and well-established modes of enunciation and address. So well established that, paradoxically, the only way to position oneself outside of that discourse is to displace oneself within it' (De Lauretis, 1984: 7).

It is of significance to note that the meaning of the word 'text' is 'a tissue, a woven fabric' (Barthes, 1977:159). This chapter performs an intersection or weave of apparently unconnected field of practice. It is not usual for literary textual analysis to form a core component of social work education. For example, how many social work books direct students to the work of Roland Barthes? Indeed the situation of social work and the situation of social service users are not 'self-contained

systems' but are constituted in terms of relational socio-political, historical and cultural structures/contexts that mirror intertextuality:

> There are always other words in a word, other texts in a text. The concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures (Martínez Alfaro, 1996: 268)

Social work is a prime example of a professional practice based on the relationality of texts, where no piece of documentation exists in isolation. Thus, '[m]eaning becomes something which exists between texts and all other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext' (Allen, 2000:1). In accord with Crenshaw's proposition that 'intersectional experience is greater than the sum of racism and sexism' (Crenshaw, 1989:539), intertextuality as intersubjectivity 'operates in an equation whereby the sum of the parts [text(s)] is greater than the individual elements [for example, words, grammar and spaces], as in intersectionality' (Nayak, 2015:57). Proposing the idea of intertextuality as intersubjectivity (1980), Kristeva, explains that:

> 'each word (text) is an intersection of word (texts) where at least one other word (text) can be read… [as] the absorption and transformation of another…The word as minimal textual unit thus turns out to occupy the status of mediator, linking structural models to cultural (historical) environment, as well as that of regulator' (Kristeva, 1969:37; parentheses and emphasis in original).

The texts of social work, including, the array of documentation about service users, are mechanisms whereby the 'absorption' and, as such, the 'transformation' of the 'problem of the service user is translated into words; these words, link, 'structural models' of socially constructed representations, positions and discourses about service users 'to cultural (historical) environment[s]'. In other words the 'spatialized' materiality of words reflects the 'spatialized' materiality of subjects (as social workers, activists, service users and poets). Application of intertextuality as intersectionality enables scrutiny of social work's regulatory function, particularly, in regards to documentation as a 'mediator' that regulates recognition of the importance of the social contexts that produce service users. Conversely, in the tradition of *dalit* and *adivasi* women poets in India, perhaps the application of intertextuality as intersectionality is the revolutionary potential of social work, to enable 'new strategies, new semiotic contents and new signs . . . a habit change in readers, spectators, etc' (De Lauretis, 1984: 186). The point is that, the concept of 'textuality does not mean a reduction of the world to linguistic texts, books, or a tradition composed of books' (Spivak, 1998: 104).

The politics of knowledge production

The application of intertextuality as intersectionality exposes the power/knowledge relationship, whereby 'subjugated knowledges' are relegated. Foucault explains:

> By 'subjugated knowledges' I mean two things. On the one hand, I am referring to historical contents that have been buried and disguised in a functional coherence or formal systemization.[…] By 'subjugated knowledges' one should understand something else…namely a whole set of knowledges that have been disqualified as inadequate to the task or insufficiently elaborated; naive knowledges, located low down on the hierarchy, beneath the required level of cognition or scientificity (Foucault and Collin, 1980: 81-2).

This chapter demonstrates 'a politics of close reading practice' (Nayak, 2015: 24-50) of 'a set of knowledges' 'disqualified as inadequate' due to the intersection of caste, gender and poverty. The focus is on the work of contemporary female poets of India including *dalit* and *adivasi* women poets, as a feminist praxis of intersectionality 'resolutely, political, directly involved in effecting social change' (Locke Swarr and Nagar, 2010:55). This chapter demonstrates that warranted critiques of 'the invocation of praxis as code word for an 'activist knowledge' (Locke Swarr and Nagar, 2010:55) are transcended by the situated knowledge of intersectional subjugation articulated in the work of contemporary Indian feminist poetry. Situated knowledge as 'activist knowledge' is feminist praxis in poetry; not a code word. It is clear that for Indian women poets including *dalit* and *adivasi* women poets, that:

> poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. Poetry is the way we help give name to the nameless so it can be thought. [ ] And where that language does not yet exist, it is our poetry which helps to fashion it. (Lorde, 1984: 37-38)

The situated knowledge of *dalit* and *adivasi* women poet-activists give 'name to the nameless' so that the particularity of gender and caste 'can be thought' as a production of the particularity of situated meanings:

> the experience of a Dalit migrant woman accessing health services cannot be understood simply by her gender experience and her experience of being dalit. The experience of being a woman itself differs for dalits and non-dalits, i.e. gender (and prescribed norms and behaviours) can be constituted differently by cultural meanings, policies and institutional practices and aspects of historical violence and discrimination . . . In essence, the simultaneous operation of structures of oppression make the experience at the intersection of these structures qualitatively distinct. (Kapilashrami and Ravindran, 2016: 181)

The point is that all movements, sectors, and/or services that purport to empower, support, protect and advocate for those violated by oppression must do so on a foundation of situated knowledge of situated intersectionality.

The relevance to social work of reading literary text as a practice of intersectionality

Social work involves the construction, analysis and utilization of a diverse range of texts, including: case notes, assessment forms, files about services users, court reports, minutes of meetings and referral documentation (Ames, 1999; Kagle, 1991, 1993, 1995; Monnickendam, et. el. 1994; Cormican and Cormican, 1977). The enduring importance of text as 'a product and a process' within social work (Fox and Gutheil, 2000) is pivotal to concepts of evidence-based practice and co-production involving, multi-disciplinary working and service user participation. The production of texts to document narrative processes of phronesis through critical reflection, clinical supervision, social work education and qualitative social work research are fundamental to non-defensive, human rights based social work and social policy practice principles (Robbins, 2013).

The social work practices of life story and reminiscence work are examples of the therapeutic potential and impact of (auto) biographical memory work. Social work research and scholarship is undisputed in identifying, either explicitly or implicitly, that the therapeutic benefits of narrative textual work with service users lies in the production of the text as a process of intersecting the past with the present, the social with the psychological, discursive practices with representation of self-identity (Barnardos, 2013; Baynes, 2008; Burnell and Vaughan, 2008; Cook-Cottone and Beck, 2007; Goddard, et. al. , 2010; Habermas and Bluck, 2000; Horrocks and Goddard, 2006; Humphreys and Kertesz, 2012; Murray, et. al, 2008; Nelson and Fivush, 2004; Rose and Philpot, 2006; Ryan and Walker, 2007; Shotton, 2010, 2013). The question is: how can the therapeutic textual practices within social work be a force for a mutual activism of resistance between those who use social services and those who provide social services, where the therapeutic potential rests in turning 'dominant discourses inside out' (De Lauretis, 1984: 7).

Intersectionality in the matrix of gender, caste and class within the context of India

Hindi literature has a tradition that dates back to eighth century but women poets who have registered a significant presence are numbered to the likes of Mirabai and Mahadevi Varma. Kumkum Sangari has read a strong streak of protest in the poetry of *bhakti poet* Mirabai.(Sangari, 1990) Mahadevi Varma's, collection of essays written between 1931 and 1937 (published in 1941) entitled *Shrankhla ki Kadiyan*, translated as *Links in the Chain* (Varma, 2003), speaks for the economic independence and citizen rights of women. Mahadevi Varma highlights the necessity of women understanding their judicial rights and examines the processes of subject formation within patriarchy in relation to women's identity, representation and position. Within, post-colonial Indian feminist literature, the emphasis on the assertion of feminist voice as an assertion of self-existence, is evident in the work of Kirti Chaudhary, Snehmayi Chaudhary, Indu Jain, (Anamika, 2015). Since nineties there has been resurgence in women's writing owing to the spread of education and assertion of identity discourses globally, including the socio-political locale of the country. Many Indian women writers face intersectional marginalisation because of their gender and caste or class

and their poems carry images of the intersectionality of women as the subject of their poetry and emphatically denounce all kinds of oppression and violence. The situated poetic knowldege of Indian women in this chapter testifies that:

> socio-spatial embeddedness of village-level activists places them in a unique position to analyse the multiple webs of power in which their everyday lives, struggle, and aspirations are inserted. (Sangtin Writers and Nagar, 2006:151)

The writings of contemporary female poets, from the field of Hindi literature, including: Gagan Gill (2017), Katyayni (1999, 2002), Anamika (2007, 2015), Savita Singh (2013, 2017),, Sushila Takbhaure (2011, 2013, 2015) , Nirmala Putul (2003, 2004, 2014, 2017) and Neelesh Raghuvanshi (1997) are challenging the horizon of their poetic expression and in doing so challenge the horizon and experience of simultaneous multiple structural oppression. The challenge is of 'recasting 'women's' issues from a plurality of vantage points and an acknowledgement that gender plays out differently depending on one's many intersecting identities' (Kapilashrami and Ravindran, 2016: 178). The contextual intersectionality of caste, class and gender translate into the convergence constructions of identity that function in the subjugation of women. Kumar's (2009) analysis of the counter-hegemonic activist practices of Indian poet-activist women to the multiple oppressions suffered by women and girls is captured in her reference to the power of Katyayni's poetry. The overtones of her poetry are immensely political. On one hand she condemns the social order that parades an activist bare bodied, to add insult to her being a woman. (Katyayni: 2002). Similarly, she is upset at the communal riots in wake of upsurge in Ayodhya. (Katyayni: 1999)

> [w]riting in response to an incident in which a girl-activist is paraded naked in Andhra Pradesh by the state's police, the poet [Katyayni] underlines the urgency of writing direct poetry:
>
> Pushing great religious luminaries in the background
>
> Should we postpone poetry? (Kya Sthagit Kar Dein Kavita)
>
> (Kumar, 2009:352)

It is important to note the deliberate decision to discuss these issues through the writings of contemporary female poets of India, writing in Hindi: the predominant language of an otherwise multilingual country. These are voices from the margins, speaking in a language that is located in a country positioned geo-politically on the margins; it is an intervention to contest the politics of the hierarchies of language. Thus, both the method (in terms of language and location) and the content (literature from women positioned as marginal) are co-productive as an action of feminist consciousness-raising to resist oppressive centre/margin positions.

Intersectionality: A case study of *Dalit* and *Adivasi* Women Poets

Though the plural texture of multicultural and multilingual Indian nation is a matter of pride for its citizens, it has also been plagued by identity conflicts resulting in divisive social structures. Caste based hierarchies have pushed lower caste groups to peripheral positions. *Dalits* and *Adivasis* being on the lowest rung of the ladder, are two groups who face multiple converging indignities, derision, abuse and forms of exploitation at the hands of influential upper caste groups. Thus, to say that all Indian 'women suffer the same oppression simply because [they] are women is to lose sight of the many and varied tools of patriarchy' (Lorde, 1979: 67) namely, the intersectional experience of caste.

Dalits refer to the group of people who were known as the depressed classes, prior to 1935, during the British rule. After independence, they came to be known as scheduled castes. According to 2011 census they comprise 16.6% of India's population. The *adivasis*, are small, ethnic, tribal groups. The constitution refers to them as scheduled tribes. They are considered to be the original inhabitants of their native lands, so they assert their right on the natural resources of the area. Industrialisation and global onslaught on the economy has resulted in their massive displacement. *Adivasis* are spread in different parts of the country and form 7.5% of the total population in India. Even after six decades of independence, *adivasis* have not been included in mainstream national development programmes. The marginalisation of both *dalits* and *adivasis* has more or less, remained constant.

The writings of *dalit* and *adivasi* poets represent a desire to tell their own story for 'the transformation of silence into language and action' (Lorde, 1977: 40); it is a rewriting of the history of their social existence with the corresponding complexities of Spivak's question, *Can the Subaltern Speak?* (1988). *Dalit* and *adivasi* poets demand an equal and just society, not only for themselves but for their entire class, insisting on equality as enshrined in the constitution, to be granted irrespective of caste, class, gender, religion, race or any such external social construction. The lens of intersectionality is extended to achieve inclusivity. More specifically, *dalit* and *adivasi* poets ask for an equal space for women in democratic processes; foregrounding the differential treatment meted out to women repeatedly at home and workplace. Although a human rights framework underlies the work of these poets, there is a clear articulation that in patriarchy women's needs are not the same as that of men. The caution is not to fall into the trap of translating the notion of universal human rights into universal women's rights because of the diversities of women's experiences, representation and positionality at the grass root lived level. This tension is alive in Sushila Takbhaure's poetry, fiction and autobiography (Takbhaure, 2011, 2013a, 2013b) located at the crossroads of marginalized identities; the intersection of being feminist and *dalit* in the fight against mutltiple oppression. Takbhaure reiterates (Takbhaure, 2013b:16) that the treatment meted out to *dalits* reflect a particular cultural colonization where upper caste parties, groups and individuals grab all the opportunities, take control over national resources and push the *dalits* to the peripheries of urban centres.

Dalit literature in India seems to have discovered a new aesthetics and poetics for their writings. The main thrust of their literature is on struggle and awakening. Their entire writings are a mission to fight intersecting inequalities. In that sense Takbhaure's poetry can be termed as a cry for justice predicated on intersectionality. Thematically most of her poems are based on the trauma of being, both, a *dalit* and a woman, as well as, resolution to fight these oppressive systems and stand up for one's rights. Takbhaure's poetry articulates resistance as resilience to multiple oppressions through an intersectional lens. *Dalit* women have an arduous realization of self; often their caste identities

superseding their gender identity, placed in an impossible position of being split in their experience of the intersectionality of caste and gender. Tilak, a contemporary poet and *dalit* ideologist writes:

> *Dalit* women inhabit two worlds; in one world they stand with their brothers, husband, father, companion, friend, fighting against caste system and in the other world they find themselves being pushed to the margin in their own houses, societies and social movements. Despite this since the *dalit* consciousness is inspired by the ideology of Savitri Bai Phule, Ambedkar and Buddha, the entire *dalit* community stands against capitalism, feudalism and fascism. *Dalit* women writers have also spoken against these social evils. In their own poetry and especially Hindi poetry at large they have touched upon the themes where they reject the distinctions of race, class, caste or gender and have worked towards realizing the vision of equitable society.(Tilak 2011: 91-92, trans. Sethi)

Dalit women navigate the complexity of intersectional oppression; on the one hand they navigate stand in solidarity with the *dalit* men of their community to fight caste oppression. On the other hand, the subversive voices of *dalit* women poets seek to alter the agenda of feminist discourses in India. D*alit* women refuse to join the ranks of upper caste women sloganeering against gender alone. In her 1992 essay *Dalit Movement and the Women's Movements*, Dietrich 'criticised the mainstream women's movement's blindness to the caste dimensions of violence against *Dalit* women and its tendency to frame it exclusively as a gender issue' (Kapilashrami and Ravindran, 2016: 176). *Dalit* women's poetry articulates the crossroads of being torn apart between feminist discourses and subaltern discourses. Dietrich, observes:

> The cause of *Dalit* woman can only be strengthened if we in the autonomous women's movement also make an effort to reach out to Dalit movements. This, in turn, also requires drastic rethinking in the Dalit movement on patriarchy and on the women's movement. (Rao 2003:79)

Takbhaure recognizes the necessity and opportunities of this 'rethinking':

> I need an endless infinite skyline

> Not merely a part of open sky seen from the terrace

> Need sky as my roof

> I need an infinite sky. (Takbhaure 2013a:86; trans. Rekha Sethi)

In terms of intersectionality, 'an infinite skyline' means not being confined within the 'distorted analysis of racism and sexism because the operative conceptions of race and sex become grounded in experiences that actually represent only a subset of a much more complex phenomenon' (Crenshaw, 1989: 539). Or, translated into the Indian context, the *dalit* women's movement seek

more than 'a part of open sky' represented by a women's movement, which 'treats upper caste Hinduism as the norm and treats women from minority communities as representatives of their respective groups' (Kapilashrami and Ravindran, 2016: 178). The point is that, *Dalit* women's experience cannot be 'subsumed within the traditional boundaries of race and gender discrimination as these boundaries are currently understood' (Crenshaw, 1991: 1244). Takbhaure pleads for untying a knot within (herself, within the *dalit* community and within feminism itself); asserting the power of education as liberation; where every subjugated woman is a 'situated knower' (Hill Collins, 2000: 19).

From *dalits* we move to Nirmala Putul, an *adivasi* activist , who raises her voice from the peripheral world of *adivasis* against the plight of *adivasis*. Putul primarily writes in local dialect Santhali, but has been widely translated in Hindi and accepted in the plural tradition of Hindi language and literature. Of significance in Putul's poetry is the theme of 'location' and 'voice'; two significant issues in intersectionality. The intersection of, location and voice in the lives of *adivasis*, including, the intersections on the continuums of violence to exploitation, discrimination to oppression, unemployment to human trafficking. *Adivasi* pockets are generally located in the areas rich in natural resources. The development agenda of the nation is an infringement on their independence. The mesh of dams and roads, aimed to utilize the resources is perceived as equivalent to exploitative colonial rule; resulting flood and famine situations. Putul writes, 'Globalisation is a new aggressive phase of neo-colonialism. It is the start of a new corporate politics. Their thirst for money is polluting the civilizations and cultures. Human values are fast disintegrating. In such circumstances the survival of many groups, civilizations and cultures seem unbelievable.' (Putul, 2014a: 65, trans. Sethi

Putul questions this power structure and reminds people of her clan not to fall prey to the ideas and designs of the new ruling class. Perhaps the poet warns all political activists not to fall prey, to the seductive machinations of the oppressor. The aggressive globalization of markets is a threat to the culture and society of *adivasis* who struggle for reclaiming their land, forest, water resources. The poetry of Putul explores all these areas of human suffering

    They are traders . . . . Understand this . . . .

    Identify them dear daughter Murmu

    Know them! (Putul, 2005: 15, trans. Sethi)

Sethi's research based on the readings of *adivasis and dalit* poets, and interviews, evidences their sustained resolution to configure the impact of their gender and social realities on their poetry. In one such interview Putul accepted that at times she feels very lonely yet continues to march on with courage and confidence (Putul, 2017).

 The feminism of this poet arises from the vulnerability of women in her own community, Jharkhand; who live in constant fear of the intersection of physical abuse, hunger and the vagaries of social superstitions. The superstitious belief of *dayan* constructs women as a curse of misfortune, for

which they are paraded naked and abandoned. There are narratives of women being picked up by upper caste men and abused while husbands keep playing flute to cover their helplessness; of women subject to poverty, exploitation and hard labour. Endemic deprivation makes these regions prime hunting ground for human trafficking. Thousands of girls and women from these areas are trafficked to work as domestic helps in Delhi and other metropolitan cities. Putul works with these girls reported missing from their homes and this field work gets transcribed in her poetry:

Where are you, Maya?

Where are you?

Are you there safe and sound, or,

Has Delhi swallowed you?

Delhi is not meant for people like us.

Don't you feel it is a graveyard (?)

Where people were queued up to be buried alive;

Come back, Maya;

Wherever you are;

These jungles are calling you;

Come back! (Putul, 2003: 31, trans. Sethi)

In her poetry collection '*Homeless Dreams*' Putul reiterates that only an intersectional assessment and assertion of self will liberate women. Putual points to the paradoxes and contradictions but relies greatly on the resilience of women themselves as the tool for empowerment. She feels the power within is the only recourse for a woman:

History has not given any space to women;

So we the women will write our own history;

We will write our own history with blood;

And not with tears …(Putul 2014b: 74; trans. Sethi)

Intersectionality exposes the complexities involved in multiple identities and helps to address them in the specificity of context. The poetic literature of Sushila Takbhaure and Nirmala Putul are located primarily in their immediate realities and background. Their feminist inheritance is complex and many-sided. They have been able to develop interlinkages between gender, caste and other inequalities. The rise of education and increased participation of women in socio-political life has given them the confidence to navigate the complex grid of ideology, reality and aesthetics. Women have probably had the longest history of oppression in all civilisations. Her choice to write is definitely seen as an expression of her freedom, an insightful analysis of a non-sectarian, non-hierarchical social structure. Anamika, has examined how the Hindi writings of Indian women propose a feminist poetics as a tool of peace activism:

a transformative politics with a potential to initiate change towards a more equitable society. If it may be called an ideology in the established sense of the term, it is an ideology of support for those who are deprived and exploited by the institutionalized structures of control and operate in different forms indifferent social formations (Anamika, 2007: vi-vii)

Literary writings of Takbhaure and Putul, do not hesitate to carve out new spaces, scoping a transformative picture of democratic rights ensuring equality; conjectures created in and through intersectionality that are realistic and assertive. Their images and narratives interweave in a lasting trace or imprint enabling the emotional component of intersectionality to breathe (Nayak, 2015: 85-117).

Conclusion

In repeated assertions these poets react against the hypocrisy of upper caste women who have hijacked the feminist movement, seated on the podium, engaged in changing power hierarchies in politics, whilst conveniently ignoring lower caste women's economic, social and political contexts. The logic of intersectionality is opposed to universalizing experience: the logic of intersectionality is premised on situated experience, situation knowledge and situated standpoints. Intersectionality facilitates processes which begin with the realisation of subjugation and moves on to create negotiations between different registers of identity. In a democracy, representative institutions sometimes strengthen identity politics, while the success of intersectionality lies in helping dissolve barriers.

This chapter calls for social work engagement with textual practice as intersectional practice to achieve a:

> shift prevailing practices of knowledge production – that is, shifts in dominant expectations about (a) which actors can produce knowledge, (b) the methodology and content of knowledges produced, (c) the languages, genres and forms in which knowledges are produced, and (d) the manner in which new knowledges gain relevance as they reach different audiences and enable new kinds of socipolitical interventions (Sangtin Writers and Nagar, 2006:150).

References

Allen, G. (2000) *Intertextuality*. Abingdon: Routledge.

Ames, N. (1999) Social Work Recording: A New look at an Old issue *Journal of Social Work Education,* Vol. 35, (2): 227-237.

Anamika. (2007) *Feminist Poetics: 'As Kingfishers Catch Fire'*. New Delhi: Research & Publishing House.

Anamika. (2015) *Beesvin Sadi ka Hindi Mahila Lekhan, Khand 2[Twentieth Century's Women Writing in Hindi, Vol. 2]* New Delhi: Sahitya Akademi.

Barnardos. (2013). *Still Our Children: Case for reforming the leaving care system in England*.

Barthes, R. (1977) *Image, Music, Text*. ed. and trans. S. Heath, London: Fontana Press.

Baynes, J. (2008). Untold stories: A discussion of life story work. *Adoption and Fostering*, 32(2): 43-49.

Burnell, A., & Vaughan, J. (2008). Remembering never to forget and forgetting never to remember: re-thinking life story work. In B. Luckock, & M. Lefevre, (Eds.) *Direct work: Social work children and young people in care*. London: BAAF.

Cook-Cottone, C. & Beck, M. (2007). A model for life-story work: Facilitating construction of a personal narrative for foster children. *Child and Adolescent Mental Health*, 12(4): 193-195.

Cormican, E. J., & Cormican, J. D. (1977). The necessity of linguistic sophistication for social workers. *Journal of Education for Social Work*, 13(2), 18-21.

Crenshaw, K. (1989) 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Anti-discrimination Doctrine, Feminist Theory and Antiracist Politics', *University of Chicago Legal Forum* 14: 538–54.

Crenshaw, K. (1991) 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color', *Stanford Law Review* 43(6): 1241–1299

de Lauretis, T. (1984) *Alice Doesn't: Feminism, Semiotics, Cinema*. London: Macmillan.

Foucault, M. and Colin G. (1980) *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. New York: Pantheon Books.

Fox, R and Gutheil, I. A. (2000) *Journal of Teaching in Social Work* Vol. 20, Issue 1-2: 39-55.

Gill, G. (2017) *Katore Mein Sikka Girne Ke Intezaar Mein: Gagan Gill Se Baatcheet (Interview) Naya Gyanoday Ed. Mandloi, L*. New Delhi: Bharatiya Jnanpith.

Goddard, J., Duncalf, Z. & Murray. S. (2010). Access to child care records: A comparative Analysis of UK and Australian policy and practice. Paper for the Social Policy Association Annual Conference, Lincoln, 5-7th July 2010

Habermas, T. & Bluck, S. (2000). Getting a life: The emergence of the life story in adolescence. *Psychological Bulletin*, 126(5): 748-769

Hill Collins, P. (2000) *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. 2nd ed., London: Routledge.

Horrocks, C., & Goddard, J. (2006). Adults who grew up in care: Constructing the self and accessing care files. *Child and Family Social Work*. 11(3): 264-272.

Humphreys, C. & Kertesz, M. (2012). 'Putting the heart back into the record'. Personal records to support young people in care. *Adoption & Fostering*, 36(1):27-39.

Kagle, J. D. (1991). *Social work records* (2nd ed.). Belmont, CA: Wadsworth.

Kagle, J. D. (1993). Recordkeeping: Directions for the 1990s. *Social Work*, 38: 190-196.

Kagle, J. D. (1995). Recording. In R. L. Edwards (Ed.-in-Chief), *Encyclopaedia of social work* (19th ed.) Washington, DC: NASW Press.

Kapilashrami, A., R. Bisht, and S. Ravindran (2016). "Feminist Movements and Gender Politics: Transnational Perspectives on Intersectionality". *The Delhi University Journal of the Humanities and the Social Sciences* 3: 171-184

Katyayni. (1999). *Is Paurushpurn Samay Mein [In This Time of Virility].* New Delhi: Vani Prakashan

Katyayni. (2002). *Jaadu Nahi Kavita[Poetry is not Magic].* New Delhi: Vani Prakashan

Kristeva, J. (1969) 'Word, Dialogue and Novel.' (trans. A. Jardine, T. Gora and L. S. Roudiez) *In* Moi, T. (ed.) (1986) *The Kristeva Reader.* Oxford: Blackwell Publishers Ltd.

Kristeva, J. (1980) *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press. Ed by Roudiez, L. S. Translated by Gora,T., Jardine, A. and Roudiez, L. S. Oxford: Basil Blackwell Ltd.

Kumar, A. (2009): *Poetry, Politics and Culture: Essays on Indian Texts and Contexts.* New York: Routledge.

Locke Swarr, A. and Nagar, R. (eds.) (2010) *Critical Transnational Feminist Praxis*. New York: Sunny Press.

Lorde, A. (1977) 'The Transformation of Silence into Language and Action.' *In* Lorde, A. (1984) *Sister Outsider: Essays and Speeches*. Trumansburg: The Crossing Press

Lorde, A. (1979) 'An Open Letter to Mary Daly.' *In* Lorde, A. (1984) *Sister Outsider: Essays and Speeches*. Trumansburg: The Crossing Press.

Lorde, A. (1984) Poetry Is Not a Luxury *In* Lorde, A. (1984) *Sister Outsider: Essays and Speeches*. Trumansburg: The Crossing Press.

Martínez Alfaro (1996) Intertextuality: Origins and Development of the Concept. *Atlantis* (1-2): 268 – 285.

Meena,G. S. New Delhi: Anamika *Publishers and Distributors*. 61–68

Monnickendam, M., Yaniv, H., & Geva, N. (1994). Practitioners and the case record: Patterns of use. *Administration in Social Work*, 19(4): 75-87.

Murray, S., Malone, J., & Glare, J. (2008) Building a Life Story: Providing Records and Support to Former Residents of Children's Homes. *Australian Social Work*. 61(3): 239- 255.

Nayak, S. (2015) *Race, Gender and the Activism of Black Feminist Theory: Working with Audre Lorde.* London: Routledge.

Nelson, K. & Fivush, R. (2004) The emergence of autobiographical memory: A social cultural development theory. *Psychological Review*, 11(2): 486-511.

Putul, N. (2003) *Apne Ghar ki Talash Mein [In Search of One's Own House].* New Delhi: Ramanika Foundation.

Putul, N. (2005) *Nagade ki Tarah Bajte Shabd [Words Resounding as Drums].* New Delhi: Bharatiya Jnanpith.

Putul, N. (2014a) *"Vaishvikaran ke Bhanwar mein Adivasi Bhasha-Sahitya" [Adivasi Language and Literature in the Swirls of Globalisation].* Adivasi Sahitya Vimarsh, Ed. by

Putul, N. (2014b) *Beghar Sapne [Homeless Dreams].* Panchkula: Aadhaar Prakashan.

Putul, N. (2017) Adivasi Sanskriti Evam Parampara Bilkul Alag Hai: Nirmala Putul Se Baatcheet (Interview) Naya Gyanoday Ed. Mandloi, L. New Delhi: Bharatiya Jnanpith.

Raghuvanshi, N. (1997) *Ghar Nikaasi [Exiting Home].* New Delhi: Kitaab Ghar.

Rao, A. (2003) *Issues in Contemporary Indian Feminism: Gender and Caste*. New Delhi: Kali for Women.

Robbins, R. (2013) Stories of Risk and Protection: A Turn to the Narrative in Social Policy Education. *Social Work Education*, 32, (3): 380-396

Rose, R. & Philpot, T. (2006) *The child's own story: Life story work with traumatised children.* London: Jessica Kingsley Publishers.

Ryan. T, & Walker, R. (2007) *Life Story Work: A practical guide to helping children understand their past*. London: BAAF.

Sangari, K.(1990). "Mirabai and the Spiritual Economy of Bhakti" *in Economic and Political Weekly,* 25 (27): 1464-1475

Sangtin Writers and Nagar, R. (2006) *Playing with Fire: Feminist thought and Activism Through Seven Lives in India*. Minneapolis: University of Minnesota Press

Shotton, G. (2010). Telling different stories: The experience of foster/adoptive carers in carrying out collaborative memory work with children. *Adoption & Fostering*, 34(4), 61- 68.

Shotton, G. (2013). 'Remember when…'; Exploring the experiences of looked after children and their carers in engaging in collaborative reminiscence. *Adoption & Fostering*, 37(4), 351-376.

Singh, S. (2013) *Swapn Samay[Time of Dreams].* New Delhi: Rajkamal Prakashan.

Singh, S. (2017) *Humen Rashtravaad Ke Andheron Ko Bhi Dekhna Chahiye: Savita Singh Se Baatcheet (Interview) Naya Gyanoday* Ed. Mandloi, L. New Delhi: Bharatiya Jnanpith.

Spivak, G. C. (1988) 'Can the Subaltern Speak?' *In* Nelson, C. and Grossberg, L. (eds.) (1988) *Marxism and the Interpretation of Culture.* Basingstoke: Macmillan

Spivak, G. C. (1998) *In Other Worlds*. New York: Routledge

Takbhaure, S. (2011) *Shikanje ka Dard [The Pain of Being in Clutches].* New Delhi: Vani Prakashan.

Takbhaure, S. (2013a) *Tumne Use Kab Pehchana [When Did You Recognize Her].* New Delhi: Swaraj Prakashan.

Takbhaure, S. (2013b) *Yeh Tum Bhi Jaano.* New Delhi: Swaraj Prakashan.

Takbhaure, S. (2015) *"Dalit Kavyitriyon ki Kavita mein Stree Chetna" [The Female Conciousness in the Poetry of Dalit Women Poets].* Samkaleen Bhartiya Dalit Mahila Lekhan Vol. 2 (Kavita Khand), Ed. Tilak,R. New Delhi: Swaraj Prakashan.

Tilak, R. (2011) *Samkaleen Bhartiya Dalit Mahila Lekhan Vol. 1*. New Delhi: Swaraj Prakashan.

Varma, M. (2003) *Links in the Chain.* Tr. Sohoni, N. K. New Delhi: Katha.