



Research article

21st Century Telugu Feminisms versus Neo-Colonial Capitalist Globalisation

Rositta Joseph Valiyamattam

Fellow of the Royal Society of Arts, U.K.

Abstract

Inherently anti-colonial Indian feminist movements were hijacked by neo-colonial capitalist globalisation during the 1990s and later. Ironically, the same circumstances birthed a generation of Telugu feminist writers in southern India, who motivated and reflected the transformation of women from victims to anti-imperialist changemakers. Accordingly, this study employs feminist postcolonial theory to critique path-breaking translated short stories from twenty-nine Telugu women writers in the anthology 'Beyond the Backyard' (2019). These stories capture the clash of neo-colonial globalisation-induced socio-political and economic degeneration with the anti-imperialist feminist ideals of liberty, equality and sustainable development, in 21st century India. The study examines how such regional feminist projects play a crucial role in challenging neo-colonialist hierarchies of language, gender, knowledge and power. Regional feminist literature emerges as a kind of decolonial praxis, a political and epistemic act resisting neo-colonial domination disguised as globalisation. By connecting local feminisms with transnational feminist networks, it offers crucial visibility to regional feminist movements that strike at the roots of neo-colonialism. Regional feminisms thus serve as a subaltern archive, not only foregrounding marginalised feminist voices but also fostering crucial anti-colonial, transnational feminist solidarities.

Keywords: feminism, neo-colonial globalisation, local feminisms, transnational feminisms, decoloniality, anti-colonialism, subaltern resistance, anti-imperialism, 21st century Telugu feminism, 21st century Telugu women story writers, feminism in 21st century India

Conflicts of Interest: The author/s declared no conflicts of interest.

Funding: No funding was received for this research.

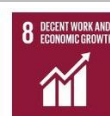
Article History: Received: 25 October 2025. Revised: 27 June 2026. Accepted: 28 June 2026. First published: 30 June 2026.

Copyright: © 2026 by the *author/s*.

License: Aesthetix Media Services, India. Distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

Published by: [Aesthetix Media Services, India](#)

Citation: Valiyamattam, R. J. (2026). 21st Century Telugu Feminisms versus Neo-Colonial Capitalist Globalisation. *Rupkatha Journal*, 18(2). <https://doi.org/10.21659/rupkatha.v18n2.16>



1. Feminism in the Context of Neo-colonial Capitalist Globalisation

1.1 A Global Picture

Globalisation has opened up conservative societies and offered new opportunities for connectivity, visibility, technological progress, empowerment, solidarity and advocacy to women worldwide. However, when viewed from the feminist postcolonial lens, globalisation has also resulted in a greater reinforcement of neo-liberal and neo-colonial systems that exacerbate oppression of women around the globe, chiefly through capitalist domination, economic exploitation and cultural homogenisation (Jaggar, 2001; Mohanty, 2003; Spivak, 1988). In particular, when it comes to women in the Global South, globalisation has served the neo-colonial agenda – allowing existing inequalities to thrive under the guise of development and empowerment narratives (Jaggar, 2014). According to the International Labour Organisation, of the 27.6 million in forced labour, 39.4% are women and girls (4.9 million in forced commercial sexual exploitation, and 6 million in other economic sectors) (ilo.org).

Veteran scholars have produced ample evidence-based argumentation concerning the co-optation of feminist movements by neo-liberal capitalism. They reveal how, over the past few decades, especially in the post-1990 era, feminism has been ambushed by capitalist and imperialist globalisation that advocates materialism over idealism and individual interests over collective struggles (Banet-Weisser et al., 2020; Chakraborty, 1991; Fraser, 2013; Johansson Wilen, 2024). In her seminal work 'Under Western Eyes', Chandra Talpade Mohanty has exposed how dominant approaches within Western feminist frameworks have homogenised women's issues and sidelined fundamental contextual and cultural diversities (Mohanty, 1984). Nancy Fraser's book 'Fortunes of Feminism: From State-Managed Capitalism to Neo-liberal Crisis' extensively investigates the phenomenon of marginalised women's movements being hijacked by corporatisation, succumbing to commercial branding, and focussing on individual achievements of the privileged (Fraser, 2013). On the other hand, studies in the field have also revealed how transnational feminist networks (TFNs) have emerged to build global sisterhoods based on local contexts and indigenous cultures, striving to combat all forms of injustice against women, especially through digital collaborations (Parekh & Wilcox, 2020).

1.2 The Indian Scenario

Modern Indian feminist movements first gained prominence during 19th and 20th century anti-colonial struggles, simultaneously combating both British rule and the feudalistic patriarchal systems within Indian society. During the 1960s, 70s and 80s, they revolved around leftist and socialist ideologies, grass-roots-based mobilisation and collective struggles. With the advent of Western neo-colonialist and imperialist capitalist forces in the 1990s, Indian women's movements lost their idealistic base and transitioned into professions led by elitist West-funded NGOs (Roy, 2011; Sangari, 2007). Reflecting a wider global trend, they largely aligned with neo-liberal capitalism (Fraser, 2013), thereby obscuring class, caste, religion and other structural inequalities.

Post-colonial feminists emphasise that Indian feminism must return to its context-specific and intersectional roots. It must address the communalisation / religion-based engineering that has

divided the Indian feminist movement, the massive class divide that has blocked democracy (John, 2002), and the existing right-wing Indian social and state systems that perpetuate violence against women (from the womb to the home to the larger community) (Kumar, 2015). Further, Indian feminism will have to carefully nurture the diversity of its corporatisation-endangered women's movements, with reference to the marginalised, Dalits, tribals, unorganised workers, and those in remote locations and conflict zones.

However, Indian feminist movements have made attempts to respond to neo-colonial and post-globalisation challenges, through TFNs balancing local concerns and global issues, and creating strong advocacy networks in the areas of sex work, trafficking, migrant labour and gender-just laws (Cockburn, 2000; Sperling et al., 2001; Thayer, 2010). The effectiveness of Indian feminist movements against neo-colonialist globalisation will depend upon their synergising of the local and the global, of academic activism and grassroots mobilisation.

1.3 The Indian Literary Scene: National and Regional (Telugu)

Feminism has been central to Indian vernacular literatures since ancient times and especially to Indian literature in English over the past two centuries. Women's writing in India has reflected both women's issues and wider social, political and economic realities. Often, it has been fraught with internal contradictions, pitting classes and communities against each other (Tharu & Lalitha, 1993). Even when Indian women writers attained a new prominence in the 1940s and 1950s following independence from British colonial rule, they were sidelined by the nation-building project, and struggled to establish their identities from a doubly subaltern position as women and as colonised subjects (Tharu & Lalitha, 1991). Women writers of the 1960s and 1970s had to deal with neo-colonialism and its attendant inequalities. In the post-1980 era, when globalisation reframed women's movements to fit within its imperialist mould, feminist literature helped keep the soul of Indian feminism alive. As seen in Gayatri Spivak, Chandra Talpade Mohanty, Lata Mani, Uma Chakravarti and Vandana Shiva, Indian feminist literature has largely evolved from its struggle for reforms and rights to resisting caste, gender binaries, religious fundamentalism, and state violence (Rashmi, 2024). Since India's anti-capitalist environmental movements led by women are often remotely located, they find greater reflection in regional feminist literatures. Literatures from North-East India (Temsula Ao, Mitra Phukan, Esterine Kire, Janice Pariat), rarely part of mainstream discussions, present unique ecofeminist perspectives from tribal and agrarian communities that have long faced insurgency and conflict (Phukan & Vernal, 2022). Similarly, several works from Kerala (Arundhati Roy, Sara Joseph) offer stark feminist critiques of the Kerala model of development (Varma & Rangarajan, 2018). Further, the ecofeminist works of Kamala Markandaya, Amrita Pritam, Manjula Padmanabhan and Anuradha Roy, among others, catalyse conversations around environmental justice, gender equality and social activism (Tripathi & Saiel, 2024).

Telugu, with a rich culture and literature dating back to over two millennia, is one of the major Indian regional languages (native to Telangana and Andhra Pradesh states in South India), with a marked global presence¹. The Telugu language has produced some of the finest women writers

¹ Telugu, with a rich and ancient history and heritage of over two millennia, is one of the major regional languages of India, widely spoken by the Indian diaspora across the globe. It is the native tongue of the south Indian states of Telangana and Andhra Pradesh.

and intellectuals who have resisted imperialist and colonising tendencies of varied patriarchal structures since the 16th century, beginning with Atukuri Molla, Muddupalani, Tarigonda Venkamamba, Bangalore Nagaratnamma, Bandaru Achamamba, and moving on to Kanuparthi Vara Lakshamma, Satya Bala Sushila Devi and Kalyana Sundari Jagannadh during the Indian anti-colonial struggles of the 19th and 20th centuries. Soon after the euphoria of Indian independence, Telugu women writers found themselves facing bitter realities. During the 1960s to the 1980s, they responded with a strong reiteration of distinctly feminist consciousness, asserting the need to break out of stereotypical patriarchal moulds and consolidate their identities (Jayaprada et al., 2019, pp. 7-20). Novelists, story writers and essayists such as Malathi Chandur, P. Sridevi, Vasireddi Seetha Devi, Ranganayakamma, Achanta Sarada Devi, Illindala Saraswati Devi (Sahitya Akademi awardee) and Ratakonda Vasundhara Devi, translators such as Abburi Chhaya Devi and poets such as Nidumanuri Revati Devi foregrounded women's anguish and fought for their liberation. 1980s Telugu feminist literature decimated canons and shattered glass ceilings. Volga's novels 'Swechha' (1987) and 'Maanavi' (1989) were revolutionary in their feminist zeal. Katyayani Vidmahe, Mrunalini and Chupu Katyayani emerged as prominent feminist literary critics. A. Jayaprabha penned powerful feminist poetry, apart from pioneering Telugu feminist literary criticism along with K. Sathyavathy.

However, the neo-colonial globalisation, capitalism and materialism tsunami in the late 80s and early 90s shook the very foundations of mass-based women's movements. Nevertheless, these developments further pushed Telugu women writers towards resurrecting women's voices. Myriad Telugu feminist works were translated into English, creating global avenues for stalwarts such as Abburi Chaya Devi, Volga, Kuppili Padma, Jupaka Subhadra and Gogu Syamala. Consequently, the new millennium is marked by an uninhibited celebration of womanhood, including myriad issues, demythicising the female body and foregrounding the empowered woman rebel. No contemporary Telugu writing can dare to marginalise women's concerns, thanks to several centuries of feminist struggles (Jayaprada et al., 2019, pp. 5-6).

Thus, from a post-colonial perspective, Telugu feminist literature has evolved from being an archive for subaltern voices (documenting marginalised women's lives, resisting colonialism and patriarchy, and producing alternative knowledge systems) into a 21st century force engaging with globalisation while being deeply rooted in local issues, contextual diversities and intersectionality.

2. 21st Century Telugu Feminisms Versus Neo-Colonial Capitalist Globalisation

2.1 An Introduction to 'Beyond the Backyard'

This paper critiques path-breaking short stories from twenty-nine contemporary, accomplished, award-winning Telugu women story writers in the anthology (English translation) 'Beyond the Backyard: Telugu Women Writers' Contemporary Stories' (2019) published by Sahitya Akademi, India's national academy of letters. Each of these writers have left a unique imprint on the regional and national literary scene and represent the post-1980 era that heralded the rise of a bold and epoch-making feminist idiom in Telugu fiction. The anthology is edited by C.L.L. Jayaprada, P. Sathayavathi and V. Pratima - experienced bilingual authors, academicians and translators, rooted

in Telugu culture. Apart from the three editors, the volume features translations by eighteen eminent translators noted for their creative writing and literary prowess.

The short stories in 'Beyond the Backyard' have been carefully chosen to represent the most subalternised sections of Indian society. These stories encompass varied themes, multidimensional narratives, a panorama of characters, startling metaphors and alternative world views. Underlying this eclecticism is a quest to reclaim the genuine ethos of feminism from the onslaught of neo-colonial globalisation. Each story is an attempt by Telugu feminist writers to celebrate and demythicise womanhood, reflecting the transformation of women from victims and survivors to changemakers and leaders.

These stories capture the clash of post-modern, neo-colonial existential crises and of social, political and economic degeneration with the feminist ideals of liberty, equality and sustainable development, in 21st century post-globalisation India. The oppression of urban and rural women, Dalits, minorities, tribals, farmers and landless labourers, newer technological exploitations, and a host of concerns plaguing womanhood in the reign of capitalist and corporate globalisation find expression in these stories. Emanating from and going beyond the kitchen and the backyard, these tales document women's brave struggles with sturdy glass ceilings. They exemplify collective feminist resistance to patriarchal misogyny, capitalist hegemony, epistemic domination, cultural homogenisation, and the simultaneous subalternisation of women, of the less privileged and of vulnerable ecosystems. Underlying every story is a quest for a just world wherein men and women can collaborate towards a casteless, classless and eco-friendly society.

2.2 A Note on Translation

The English translations of the seminal Telugu short stories in the anthology under study, though undertaken by twenty-one different translators, are marked by a predominant shared feature – a sincere focus on retaining the original Telugu idiom and cultural nuances (Ananth, 2019). Special care is taken to preserve the emotional poignancy and socio-cultural ambience of the Telugu original. Several key Telugu terms [especially culturally-loaded vocabulary (*akshata*, *manyam*, *issa*, *thanda*, *Sathyanarayana vratham*, *jilakara bellam*, *charu* among many others); salutations and forms of address (*akka*, *dora*, *thammudu*, *vadina*, *bawa*, *abba*); puns, idioms and proverbs ('*shower some akshatas*'; '*kottamasa*'); exclamatory terms (*hammayya!*); names and settings (*Madiga*, *Dakkali*, *Kalaavu*, *Jogini*)] have been left untranslated, and almost every story is followed by a comprehensive glossary with detailed explanations of the shades of meanings of these untranslated terms. However, such faithfulness to the tone of the original works, while preserving thematic integrity and transporting readers to the socio-cultural ambience of the original texts, also runs the risk of occasionally reading like literal translation. Yet, rather than succumbing to the temptation of showcasing the finesse of the target language and its idiom or the prowess of the translator, this anthology respectfully reflects the ethos of the source language. The simplicity and colloquiality of the English used for translation makes it accessible to all kinds of readers and ensures that the flavour of the original text is never diluted or overpowered by the translated text. Further, the highly informative Introduction to the anthology (by the editors) offers a panoramic view of the rich history and thrilling evolution of Telugu feminist literature from the earliest recorded writers and works to the present times.

2.3 Aims and Objectives of the Study

This paper seeks to critique how effectively the stories in 'Beyond the Backyard' capture the experiences and struggles of Indian women from varied backgrounds, both marginalised and mainstream, over the past three decades following the globalisation of Indian economy and society. The paper will also evaluate the bold attempt made by this anthology to represent and reclaim the lost territory of genuine women's empowerment in India. Though firmly set in the cultural milieu of the Telugu speaking states of Andhra Pradesh and Telangana in southern India, these stories reflect universal feminist concerns of the post-globalisation era. Therefore, they constitute an attempt at foregrounding and connecting invisible yet impactful local feminisms with national and international feminist voices, causes and movements. This paper attempts to understand how such literary texts form a crucial part of transnational feminist movements that seek to liberate feminist theory and praxis from the clutches of 'neo-colonial capitalist globalisation' (meaning the contemporary exploitation of developing countries by the developed world – PolSci.Institute, 2025)

2.4 Research Methodology

This qualitative and interpretative research study adopts a postcolonial feminist theoretical framework to engage in close textual analysis of thematic patterns and major narrative techniques employed across the anthology, with the aim of identifying recurring modes of feminist resistance to crucial global concerns - patriarchal social structures, commodification of women in the workspace, subjection of women to psychological trauma and its neglect, neocolonial capitalist systems of production, subalternisation of lower classes, castes and indigenous groups, ecological crises created by flawed development models, and systemic/institutional betrayal of feminist ideals. Thus, this study critiques the anthology under consideration as a site of transnational feminist knowledge production and daily lived resistance to the neocolonial tendencies of globalisation.

The principles of textual interpretation employed in this study are grounded in postcolonial feminist theoretical approaches to globalisation, which are used to articulate the challenges that globalisation poses for women, people of colour, people of the former colonies, and the global poor (Parekh & Wilcox, 2020). Postcolonial feminist theories simultaneously challenge the thriving legacies of colonialism as well as the inadequacies of dominant approaches within Western feminism in addressing the challenges posed by anti-feminist neo-colonial globalisation. In particular, this study foregrounds – a. Spivak's concept of epistemic violence (the imposition of dominant Western feminist constructs and frameworks upon feminisms of the Global South, thereby silencing subaltern voices) (Spivak, 1993); b. Mohanty's call for transnational feminisms that reject universalising narratives and embrace feminisms rooted in local socio-political contexts, intersectionality, specificity and solidarity (Mohanty, 2003); and c. Shiva's and Rege's postcolonial and intersectional ecofeminisms linking gender oppression with ecological destruction, caste/racial discrimination and economic exploitation (Rege, 2013; Shiva, 1988).

Thus, the texts in the anthology are read as specifically located cultural interventions rooted in multi-dimensional historical, political, economic, cultural (especially racial and gendered) contexts. Consequently, textual meaning is not understood as static or independent but as the product of

complex interactions amongst varied and fluid contexts, enabling a nuanced understanding of this anthology as a significant contribution to global, decolonial feminist discourse.

3. Critiquing the Short Stories: Discussion and Findings

In accordance with the aforementioned objectives and methodology, the stories in the anthology have been examined under seven major thematic concerns pertaining to post-globalisation feminism: changing contours of women's personal and professional lives vis-a-vis family and relationships; commodification and physical/sexual exploitation of women; oft-neglected psychological trauma of women; onslaught of ruthless capitalist economic systems; struggles of marginalised lower class and Dalit women; displacement of indigenous communities and ecological crises created by elitist development projects; and finally, total betrayal of feminist ideals by various systems and ideologies.

3.1 Women's Personal and Professional Relationships

Four stories in the volume showcase the common theme of how Indian women's personal and professional lives have been affected by globalisation and how they seek to cope with these changes. Globalisation operates through neo-colonial strategies, reproducing ancient socio-cultural patterns of exploitation in new forms. A classic example is that of global care chains wherein women from the Global South are exploited as domestic caregivers in the developed world (Hochschild, 2002). Ethics of care practitioners identify similar exploitative chains within communities and families in the Global South itself and call for valuing of such care services and the dignity and liberty of such caregivers. The perpetuation of traditional caregiving roles of women that are totally devalued in conservative patriarchal societies emerges as one of the major signs of neo-colonialism masked by the glamour of globalisation.

'Tilt' (Moggu) is penned by the trail-blazing Abburi Chaya Devi and translated by noted scholars C. Vijayasree and G.K. Subba Rayudu. A successful career woman, wife and mother is forced to choose between her adamant husband and immature son amid bitter tradition versus modernity clashes. Her emotional maturity and wise detachment in negotiating the crisis and ensuring both the men in her life are taken care of is truly admirable – a manifestation of the ethics of care approach adopted by anti-capitalist feminism (Hankivsky, 2006; Held, 2004). The continuous monologue by the protagonist as well as the pervading metaphors of the court of law and the battle within the home and the mind convey that the protagonist is a rare blend of reason and emotion – the quintessential 21st century Indian woman. Valuing of women's care services (that hold communities together but are often devalued), especially by the ruling classes, will result in policies alleviating human suffering more than aiming at profit-making (Parekh & Wilcox, 2020; Robinson, 2006).

'For the Sake of a Bond' (Oka Bandham Kosam) is authored by journalist and biographer Aruna Pappu, and translated by Dr C.L.L. Jayaprada, award-winning translator. Two educated and financially independent young women react very differently to the raw deal they receive from their husbands. One abandons her family for a career; the other devotes her life to caring for special children, rejecting a genuine lover in the process: "I just wanted to remain a 'mother'" (Jayaprada et al., 2019, p.37). Stylistically, the story is marked by powerful nature imagery that foregrounds

the pathos of abandoned special children and single fathers and mothers. The twist at the end is extremely effective in conveying how globalisation has changed women's mindsets. The 21st century Indian woman is willing to sacrifice suffocating bonds to focus on more significant life goals. According to ethics of care feminist theoreticians, fair distribution of caregiving responsibilities amongst all genders nurtures positive self-identities. When globalisation economics disrupts such balances, it damages human relationships and dignity (Kittay, 2008).

'Staying with Satyam' ('Satyam Kosam') is authored by versatile Telugu writer T. Srivalli Radhika and translated by Prof. J. Ravindranath. Cherished by his mother and sister, Satyam, the protagonist, abandons personal ambitions to care for his parents, a rarity in a post-globalisation world that discards the vulnerable and elderly. Satyam (meaning 'truth' in Sanskrit) becomes a metaphor for genuineness in the post-truth era; hence, staying with Satyam also means adherence to feminist ethics of care (Parekh & Wilcox, 2020). Such feminine qualities of care and compassion transcend gender boundaries.

However, the caring and bonding approach of feminism cannot resolve certain complications. 'The Unknown' ('Veyinnokatti'), a story by the renowned novelist Indraganti Janaki Bala, translated by veteran Indraganti Kiranmayi, depicts Adilakshmi, a doting and socially enslaved mother, shattered by the homosexual orientation of her extremely rebellious daughter Usha. Both the author and the translator poignantly portray the pain of being torn apart between tradition and modernity through the interior monologue of the protagonist. When the tradition-modernity clash shatters women, the challenge for contemporary feminism involves understanding the multiple intersections of culture, gender and class to preserve the fragile solidarity among women.

3.2 Commodification and Exploitation of Women

Six stories in the anthology depict the physical, mental and sexual exploitation of women in the post-globalisation era. The ancient yoke of patriarchy is replaced by the brutal deceptions of neo-colonial capitalism, turning women into degraded commodities and soulless materialists. Post-colonial feminists draw attention to the phenomenon of bio-political control, wherein women's bodies are socially, economically and politically exploited through the sex trade, trafficking, media and entertainment industries, surrogacy and organ trading. Contemporary neo-colonial capitalist globalisation has devised incredibly devious strategies of extracting reproductive and emotional labour from millions of vulnerable women under various pretexts.

'Embers' (Nerusu), penned by C. Sujatha, a veteran journalist, and translated by the eminent Alladi Uma and M. Sridhar, navigates the intertwined lives of Vimala the journalist and Karuna the domestic help, both victims of workplace exploitation that robs them of dignity, identity and humanity. The idealism of feminism can no longer survive when woman herself has become 'both the most degraded commodity and the most soulless purchaser of materialistic pleasures' – the central motif of the narrative. Karuna reflects the plight of young Indian maidservants in Gulf countries, exploited by sexual predators. Neo-liberal economic policies have led to the migration of service sector jobs to the global South with women becoming easy prey as hardworking, low paid and sexually vulnerable labour (Jaggar, 2001; 2002; Parekh & Wilcox, 2020). Further, Vimala the journalist exposes corporate journalism that distorts 'actual women's exploitation under globalisation while concurrently and congruently strengthening culturally stereotypical notions of

gender' (Gosain, 2015). Exposing such exploitation is a key strategy used by transnational feminists (in alliance with Marxism) to combat post-globalisation capitalism (Eisenstein, 2010).

'Void' ('Khali') is written by K.N. Malleswari, a passionate feminist activist, and translated by Dr. Syamala Kalluri, an academician turned author. The author captures the trauma of a talented TV artist left deeply scarred by a patriarchal and materialistic society. Her mother, lover and husband view her as a mere source of wealth and fame but cannot accept her independence. The author sets up a passionate debate between the two selves of the artist – Deepa, the crushed and defeated woman versus Radhika, the brave and rebellious woman. The author experiments with a fusion of dramatic monologue and stream of consciousness, moving from fragmented thoughts and sentences to a full-fledged debate between two sides of the same mind. Such a narrative technique effectively captures the immense mental agony and turmoil of the protagonist and the intensity of her struggle to retain sanity. Several feminist political philosophers have argued that globalisation has contributed to greater human rights violations against women (Parekh & Wilcox, 2020). As the protagonist observes bitterly, 'If a woman steps out of her house the male world shows its intent to display its sexual prowess blatantly.... We are already so tired with the politicians spanking our bottoms, bureaucrats talking in double meaning dialogues, the hand gestures of great scholars. We can no longer tolerate the contribution of these intellectuals' (Jayaprada et al., 2019, pp. 119, 122).

'Kalavu' ('Kaalavu') by social activist turned artist Mannam Sindhu Madhuri and translated by C.L.L. Jayaprada, is a deeply disturbing story about the Jogini system in rural Andhra Pradesh. Women from the backward Basivi community are chosen to be Joginis ('wives of God') and sold into socially sanctioned prostitution – a system that functions at the intersections of patriarchy, feudalism and neo-colonial capitalism. Kalavu, one such Jogini gang-raped and impregnated by village heads, channelises her anger into motherhood, raising a rebellious son and struggling for rights and liberty. Vandana Shiva has argued that neo-liberal globalisation has made women more vulnerable to sexual violence, for instance, the extraordinary increase in rape in India: 800 percent since the 1970s and an additional 250 percent since the economy was liberalised (Shiva, 2013). This phenomenon is connected to several aspects of globalisation: structural adjustment policies that eliminated major sectors of women's economic activity; the destruction of the natural environment, which displaced women; and the exclusion of women from economic and political decision-making (Parekh & Wilcox, 2020). Narrated in a style that reflects the deep pathos inherent within an unjust and patriarchal, plutocratic social structure, the author is particular about retaining feminine agency. Kalaavu, despite her abject conditions, retains a strong sense of self, refuses to let her emotions die, and inspires her son to be as rebellious as she is. She desires light and liberty until the end. Whether really or symbolically, whether culminating in life or death, Kalaavu escapes her bonds.

Continuing the theme of exploitation, 'Blessed be Our Prosperous Cow' ('Govu Malachichimi') authored by Seela Subhadra Devi and translated by P. Jayalakshmi, captures the horrific commodification of women's bodies via surrogacy. Impoverished Indian women are lured into the colonisation of their wombs by privileged couples across the globe, mostly the West. Venkatalakshmi, enrolled into a surrogacy programme by her unemployed husband, undergoes unimaginable trauma for the sake of her children, only to realise she is 'a helpless cow destined to be milked forever' – the poignant symbol that anchors the entire narrative. The most degrading

aspects of neo-colonial capitalist globalisation are exposed in its trading in relationships, bodies, minds, souls, wombs and reproductive rights and justifying it as scientific progress – a ‘global care drain’ in which care is systematically extracted from people in poor countries and transferred to individuals in affluent nations (Hochschild, 2002).

‘Support’ (‘Aasara’) penned by Varanasi Nagalakshmi, an internationally known author, and translated by veteran bilingual author Vemuri Rupa, depicts the exploitation of urban women in the digital era. Poignantly expressed with a gripping pace, the dialogues in the tale foreground the precarious existence of women in the era of hi-tech crimes. The cyberspace has emerged as the newest hunting ground for imperialist, capitalist and feudal forces who prey upon the ignorance and insecurities of the marginalised. Cybercrime victims (often children and young girls) are shamed and socially ostracised even by their own families. The presence or absence of societal support decides if victims move on or attempt suicide. The same cyberspace that galvanises global feminist campaigns is used to terrorise women in innumerable ways: ‘...To address equality in ICTs requires embracing fully what it means to inhabit cyberspace as free and equal social agents...’ (Youngs, 2025).

‘Night Under the Stars’ (‘Chukkala Kinda Ratri’), authored by social activist Vimala and translated by Ravula Aswini, narrates the horrendous plight of women trafficked into prostitution and beggary. By virtue of its graphically described setting, the narrative captures with rare empathy, the dark underbelly of urbanisation. Salma, the young unwed mother is just one of the millions who will never be able to break free of the vicious cycle of poverty, violence, abuse and crime. The collective failure of urban India looms large as feminist ideals are hopelessly pitted against materialist globalisation that dooms street-dwelling women to inhuman fates.

3.3 Women’s Psychological Trauma

The extremely crucial and oft-neglected issue of the psychological trauma faced by women in the post-globalisation era is the central theme of two stories in the anthology. Systemic oppression engendered by neo-colonial, neo-liberal, patriarchal power structures is clearly pointed out as the primary cause of women’s mental health issues. These stories clearly exemplify Spivak’s concept of epistemic violence that constitutes the suppression of all forms of women’s expression (experiential, physical, emotional, intellectual) by dominant discourses (Spivak, 1988).

‘OCN’ is penned by Gitanjali alias Bharati, a physician turned writer who has witnessed scores of women patients victimised by patriarchy, and translated by feminist academician K. Suneeta Rani. The protagonist Arunakka’s vibrant career as a social activist ends following her marriage to a famous social worker. Confined forever to the kitchen, Arunakka slips into depression and finally immolates herself. The story, through the dominant metaphor and symbol of burning – the fire in the kitchen, in the heart, the mind, the body that finally consumes Arunakka herself, seeks to drive home the point about the intense and conveniently ignored mental torture and the various mental diseases that plague women in the so-called empowering age of globalisation. Patriarchy has only changed its guise in the era of neo-colonial capitalist globalisation. Its perpetrators remain blissfully unaware of the mental anguish they inflict upon women by subtly chaining them after offering a taste of education, career and liberty. As Hyma, Arunakka’s close friend muses: ‘...Should women’s creativity and intelligence burn to ashes in kitchens? ...When would they understand that anti-depressants are not the solution for women’s psychological distress?’⁴⁸ While globalisation

has helped codify international laws equating domestic rights and human rights violations, much remains to be done. Feminisms of the global North must recognise how crucial socio-cultural and socio-economic rights are for women in the global South (Gordon, 2018; Panzer, 2009; Robinson, 2004; Stamatopoulou, 1995; Walby, 2002)

'Deep in Her Heart' ('Gunde Lothu'), the only story narrated by a man, is penned by prolific short story writer Sahithi (alias Sridevi) and translated by veteran scholar Prof. N. Usha Srinivas. Chandu, the narrator, hates his wife Vasanthi for her inability to love, until he realises how Indian society has been, for ages, killing the very emotion of love and the sense of self by forcing women into arranged marriages and demeaning customs, upholding false honour over happiness. Penned in a lyrical style full of pathos, symbolism and poignant romance, peppered with references to popular movie culture and revisionist readings of Indian mythology, each monologue and dialogue in the story exposes the injustice done to women through the crushing of their identities, individualities and emotions by so-called gods and superheroes, both in the past and the present. Post globalisation, the poisonous cocktail of orthodoxy and post-modern materialism further suppresses women: 'I tried to measure the depth of Vasanthi's heart. It drew me like a great crater and showed me an unfathomable abyss' (Jayaprada et al., 2019, p. 226). Such an empathetic realisation by Chandu, rising above male ego, can transform gender equality from theory into practice.

3.4 Capitalism Versus Feminism

The debilitating impact of capitalism and the struggles of feminism to break the shackles of capitalist systems form the core of five stories in this collection.

'Crushing Burden of Studies' ('Chidime Chaduvulu') is authored by Dr. K. Subhashini, a very socially conscious academician, and translated by D. Sridevi, passionate English teacher and writer. A lady lecturer in an engineering college sensitively portrays the ruthless competition to ensure American jobs for Indian middle-class children, resulting in debts, bankruptcy and the destruction of numerous lives. The narrator's symbolic dream of seeing houses being literally set on fire to fund so-called education and careers pervades the story. The commercialisation of education has assumed enormous proportions after India embraced global capitalism in the 1990s. While the elite alone can afford good education and high-flying international careers, the masses are crushed by endless education debts. The worst affected are women. Neo-liberal policies that cut government funding for education and healthcare and create tax havens for corporates place huge burdens on girls and women, leading to higher school dropout rates for girls in many southern countries (Brock, 2014; Kittay, 2008).

'A Roof Over the Head' ('Goodu'), penned by Kondaveeti Satyavathi, an acclaimed feminist activist, and translated by Prof. H. Lakshmi, records feminine triumph over flawed post-globalisation models of development. Chandana, a committed government officer serving in the poorest tribal regions, is pressurised to convince tribals to contribute to a government housing scheme (that will only push them into debts). She exposes their plight before the media and proposes a fully government-sponsored housing scheme. Despite threats and harassment, she refuses to 'function like a machine' (Jayaprada et al., 2019, p. 132). The poignant personal narrative style mirrors the deep bonds between Chandana and the masses. The deep pathos of the have-nots is reflected in the inner turmoil of a sincere public servant. Chandana advocates an ecofeminist, inclusive vision

that builds upon ecologically safe, culturally aligned models to empower communities instead of making them perpetual dependants on selfish corporate systems. Gandhiji believed firmly in women's leadership for social change, in their commitment to 'think with' rather than merely think about the disadvantaged (PoSci. Institute, 2025). Such women-led development frameworks include SEWA India, HOMENET South Asia, Women's Co-operatives across Africa and Latin America, Green Belt Movement Kenya, The Mesoamerican Alliance of Peoples and Forests, and The Landless Workers Movement (MST) in Brazil (Galal, 2024).

'Instant Life' penned by Kuppili Padma and translated by Alladi Uma and M. Sridhar depicts how modernisation tears apart families, pitting a husband who advocates the capitalist model of material success at any cost against a wife devoted to socialist, communist and ecofeminist ideals. Inspired by her mother, their daughter Muneera embarks on a new and painful path of feminist revolution. Right from the destruction of socio-cultural support systems to malls and MNCs swallowing up small and medium businesses, from massive class divides to commercialisation destroying human relationships, the story depicts how 'Globalisation does not stop with the banks. It enters the bedroom'(Jayaprada et al., 2019, p. 138). Muneera and her mother represent the Southern materialist ecofeminist ethics that situates human beings within their contexts, advocating that all existence is mutually interdependent (Pandey, 2013). Penned in a poignant style that captures the pathos of globalisation consuming socialist, feminist and pro-ecology ideals and movements, the story exposes the ugly truth of flawed development models.

'A Greedy Bargain' ('Kosari Kosari Beralu') by Dr. M. Sujatha Reddy (translated by Palakurthy Dinakar and K Purshotham) is set in a home preparing for the daughter's marriage to an NRI groom, a perfect occasion to expose the rat-race for higher dowries and the gaping class divides. Middle-class women who gladly spend fortunes for lavish weddings, bargain shamefully for a few pennies with their maidservants. The climactic moment of the lady of the house rebuking her maidservant (whose tears go unnoticed amid the glitter of diamonds) is cleverly designed to foreground the ruthlessness of unbridled materialism. Naturally, feminist ideals are defeated by the blinding greed of capitalism. The opposition to dowry, campaigns for working women's rights, movements for just wages, struggles against women's commodification – all are being wiped away by neo-liberal policies infringing upon core socio-economic rights of the proletariat (Parekh & Wilcox, 2020).

'Magic City' ('Mantra Nagari'), the centrepiece of the anthology, powerfully captures the history of Indian feminism, especially in the post-globalisation era. Authored by the fiery P. Sathyavathi and translated by Dr. C.L.L. Jayaprada, the story narrates globalisation's brutal attack on feminism through the deeply symbolic stories of four generations of women. The first three generations toil for and painstakingly achieve higher degrees of women's emancipation. Unfortunately, the fourth generation is duped by globalisation: the blue-eyed white man, the charming trader of magic goods. Women become 'glamour dolls' brainwashed into abandoning feminist struggles to focus upon slim bodies, corporate jobs, shopping, parties and exotic Western recipes. Symbolism runs strong in this story filled with images of puppet-like women with forcibly bent necks or nails hammered into their necks to restrict movement, vision and thought, and of the blue-eyed, white-skinned pied piper who leads astray all those who struggle for women's intellectual liberty. The

story reflects an entire generation of women misguided by the separation of the personal and the political, thereby negating the selfless sacrifices of generations of feminists. Not only are women denied political decision-making powers in world bodies dominated by wealthy nations and MNCs, they face economic crises in debtor nations exploited by the first world (Jaggar, 2001; 2002). Even women's NGOs are often enslaved by the agendas of their corporate funders (Jaggar, 2001; 2005).

3.5 Perennial Class and Caste Crises

Five stories are dedicated to the class and caste crises that have assumed serious proportions post globalisation. Ironically, privileged classes and castes have subtly replaced the colonisers of yore, thereby perpetuating the neo-colonial project. Post-colonial feminists point out how the critical caste and class axis of inequality emerges as a challenge to traditional Western feminist networks that have been oblivious to these realities (Rege, 2013).

The Dalit issue makes a formidable entry through 'Madiga Badayya' ('Badeyya') penned by strident Dalit voice Gogu Shyamala and ably handled by A. Suneetha. The lower caste Madiga community crafts wooden slippers for the upper castes but is not permitted to wear slippers. When a hardworking Madiga mother hurts her bare feet, her beloved son secretly makes a pair of slippers for her, leading her to visualise in him a better future. The extremely simple, colloquial style of conversation ensures that the story accurately captures the lives of the oppressed, with all their sorrows and joys. The Dalit woman finds it almost impossible to break the triple shackles of caste, class and gender. However, as seen in the story, Dalit feminism combats globalisation through motherhood and such other forms of inclusive and idealistic feminism operating at the intersections of gender, caste, class, history, politics and culture.

'Dance of the Rain' ('Varsha Nrutyam') is a beautiful piece penned by advocate and journalist Jajula Gouri and translated by Dr. C.L.L. Jayaprada who captures the authentic rural idiom with finesse. It is the interior monologue of a very young girl child, who narrates her sheer bliss when the rains pour down into their tiny hamlet. The delightful innocence of this child who revels and dances her heart out in the rain despite her sheer poverty is both incredible and uplifting. The dominant idea seems to be that of the eternal and maternal feminine that pervades Nature and the lives of those who live in the bosom of Nature. Amid ruthless onslaughts of class, gender and caste- based conflicts, the marginalised seek solace in Mother Nature: 'A Southern materialist ecofeminism can be a vital tool in resisting the excesses of globalisation because it is the only resort of the most marginalised of sections of human society – the poor, illiterate women of developing countries who have no recourse but to depend on nature for their very survival and that of their families' (Pandey, 2013).

'Rayakka's Royalty' ('Rayakka Manyam') authored by Dalit rights activist Jupaka Subhadra and translated by Dr. Vemuri Rupa, revolves around Rayakka, a Dakkali woman, who inherits the traditional profession of keeping the peace among the lower castes of the village. This novel theme of a marginalised woman asserting her rights and displaying rare authority is dealt with in an equally tough and understated style. Indomitable feminine power shines through the blunt and piercing dialogues of Rayakka. Rayakka overturns several false assumptions about subaltern

women's agency and leadership and about traditional democratic systems, through her brave struggle to assert her rights, her astuteness, and her conviction in the dignity of labour despite bitter insults. Contemporary feminism, to combat capitalism, must acknowledge that women's struggles are not just economy based. A rural Indian woman such as Rayakka is oppressed by multiple monstrous forces: caste, class, gender, politics, religion.

'Not Well, Fever' ('Baaledu, Jvaramochichindi') is authored by fiery Dalit Christian writer and orator M.M. Vinodini and translated by gender/cultural studies scholar K. Suneetha Rani. The story poignantly depicts the hopeful Esther, a Dalit Christian girl child, marginalised by gender, caste and religion, and eventually a victim of starvation. Filled with deeply understated pathos, the narration is marked by the innocence, quiet dignity, keen observation and empathy of the child who grapples with life's bitterness. The malnutrition and starvation of women and children, especially girl children, in the global south, challenges feminist political philosophers to identify how post-globalisation neo-liberal policies reinforce multiple inequalities, especially for specific groups of women (Parekh & Wilcox, 2020).

'All for Naught' ('Kondaphalam'), authored by tribal scholar Vadrevu Veeralakshmi Devi and translated by Vemuri Rupa, foregrounds the massive exploitation of the poor and their natural resources in the Eastern ghats of Andhra Pradesh by the plutocracy. While non-tribal peasants' lands are appropriated in the name of tribal rights, the tribal peasants are never given these lands. Cheated by the judiciary, the government and the land mafia, tribal women bear the brunt of bankrupt homes and destroyed relationships. Narrated by a lady researcher, who abandons academia to serve such rural women, the story reveals the dire need for feminine leadership: 'A woman who has studied land tenure rights in the university has a lot to learn from women who actually cultivate the land and who understand village land politics. They are essential to each other in developing new models of women's collective access to land' (Rose, 1992). The narrative voice of the lady research scholar is deliberately employed to reveal the rare sociopolitical vision that is often the preserve of feminist movements. Such vision enables post-globalisation feminisms to become truly effective by aligning specific issues with universal concerns.

3.6 Displacement and Ecological Crises

Three stories in 'Beyond the Backyard' foreground the ecological crises engendered by globalisation models of development that perpetuate the Western imperialist project across the globe. By equating neo-colonial capitalist globalisation with ecological destruction, these narratives exemplify postcolonial ecofeminism (Shiva, 1988).

'Dam (M)' ('Anakatta') by renowned scholar K. Varalakshmi (translated by C.L.L. Jayaprada) captures how the Papikondalu dams (built on the River Godavari in the Eastern Ghats of Andhra Pradesh) impact the lives of local tribal communities. Displaced from their once fertile hills and valleys, they helplessly watch their villages, fields and forests and their once happy life getting submerged by the waters of the dam. As the old men ruminate, 'These days hills and mountains are disappearing into thin air' (Jayaprada et al., 2019, p. 108). At the heart of the tale are two young lovers. Ennela is shattered as her father refuses her desire to marry Sakala: " '...All your houses, lands and orchards will be inundated once the Polaram Anicut gets ready...That's the reason my old man refuses to give me in marriage to you,' Ennela broke down rending his heart" (Jayaprada et al., 2019, p. 114). The author creates a powerful set of images to convey the contrast between

the once-happy life in the villages and the anxiety, uncertainty, loss and sorrow that follows the dam construction. The scenes of happiness and camaraderie in the village market being replaced by deep worry and heartbreak among both young and old is an example of such evocative imagery. Such development projects expose the unholy nexus between profit-seeking corporates and politicians. Entire communities, cultures and traditional systems are irreparably fragmented, with the worst sufferers being women. The solution lies in socialist ecofeminism that attacks the capitalist roots of the patriarchy that drives contemporary globalisation: '...in the transition to socialist ecology, the priorities of capitalism would be reversed with emphasis on reproduction and nature, rather than production being central' (Rao, 2012).

'Footsteps that Paused and then Proceeded' ('Aagi Sagina Adugulu'), penned by social activist Nalluri Rukmini and translated by poet P. Jayalakshmi, deals with the decimation of Andhra's agrarian way of life. With the real estate mafia and ruling classes usurping agricultural land for vested interests, peasant families are either forcibly evicted or lured by consumerism. Naganna, the patriarch, is rejected by his own family, who, duped by TVs, washing machines and cars, sell off their precious lands at a pittance. His interior monologues capture the destruction of fertile land, fragile ecosystems, and rural communities – of their culture, heritage and relationships. Naganna's wife and daughter-in-law oppose him the most, indicating how feminism is duped by corporatisation and neo-colonialism.

The earliest Indian environmental movements started with indigenous women in the 1960s, who wanted to collectively push back against government and private encroachments into communal lands. In the 1990s, the economic liberalisation slowed the energy of women organising around ecological issues while systematically destroying India's precious ecosystems. Ironically, in the new millennium, environmental activism has been widely painted as anti-developmental and anti-national (Guha, 2013) and 'there is very little discourse connecting the environment, politics and the specific, but interconnected, vulnerabilities of women, Dalits and tribals' (Hulluru & Sebastian, 2025). 'Today, there is an urgent need for an ecological paradigm that centres social justice, in other words, a revival of an environmentalism of the poor. The alternative is an unsustainable, unliveable world' (Parameswaran, 2022).

In 'The Walls' ('Deewaren') authored by fiery feminist Shahjahan Begum and translated by Dr. Vemuri Rupa, an ecofeminist lens foregrounds the varied assaults of MNC-led neo-colonial capitalist globalisation on the most subaltern sections of Indian society. The narrator, a proletarian Muslim woman, who shoulders the responsibility of a large family, struggles to build a two-room house for her ninety-plus grandmother who symbolises the perpetually neglected woman. The author employs a deeply symbolic ecofeminist technique when she makes the narrator enter deep into the hunger, thirst and misery – of the elderly construction labourers, of the women owned by everyone, of the tribals brutally displaced by famed irrigation projects, and of the butterflies dying due to ecological destruction. The story emphasises the necessity of moving beyond the conventional nature-woman dualism and linking ecological crises to all affected entities irrespective of gender and race, thereby planting 'seeds of resistance' to destructive and oppressive power structures, and working towards sustainable solutions (Hulluru & Sebastian, 2025).

3.7 The Great Betrayal of Feminism

Finally, four stories reverberate the central theme: ironic betrayal of feminism by systems and ideologies advocating human rights. These narratives powerfully demonstrate how family, society, state and polity have been colonised to the extent of being co-opted by capitalist and patriarchal systems and ideologies. The result is a total betrayal of the causes of women and other subalterns by so-called democratic/liberal institutions and the perpetuation of colonialism in a myriad guises (Fraser, 2013).

'The Discoloured' or 'Vivarnam' (authored by Chandra Latha and translated by C.L.L. Jayaprada) portrays a feminist idealism pitted against the soulless masculinity driving neo-colonial capitalist globalisation. Gifted artist and physician Aparna Ranjith is repeatedly betrayed by the so-called 'great' men in her life. Hailing from a progressive leftist family, Aparna is stunned when her brother, an ideal revolutionary leader, cheats and deserts his most loyal wife. Next, her lover Anand promises her everlasting happiness, only to abruptly and secretly join a violent leftist movement that claims his life. The final blow is rendered by her husband Ranjith, a high-ranking army officer, who compromises with the brutal injustice meted out to women from the North-East of India. Aparna empathises with the exploited women and separates from her husband, only to be brutally traumatised by state and society. Stylistically, the story employs the extremely evocative symbolism of paintings and laboratory specimens, of women and frogs trapped and dissected within glass beakers to depict how womanhood is trapped within post-modern ways of life. Injustice against women is omnipresent – from educational systems to progressive families, and from liberalism to Marxism and military institutions. One of the major issues that Aparna grapples with is the sexual violence directed against women by state and non-state actors in conflict zones. This is precisely the focus of transnational feminist human rights movements: '...by 2002, feminists had successfully convinced the authors of the Rome Statute to include a broad range of sexually violent crimes among the gravest crimes of war' (Parekh & Wilcox, 2020).

'Sita's Woes' ('Sita Kashtalu'), a sharp anti-patriarchy satire authored by feminist Samanya and translated by bilingual scholar Prof. C.L.L. Jayaprada, extends the Ramayana's Sita metaphor to women across time, space, culture and even species (animals, humans and gods). The protagonist is a brilliant crab-princess who rebels against her own people to marry an ordinary crab-man - a revolutionary labour leader. Royalty embraces socialism and democracy flourishes under feminist watch, deep under the ocean. However, the cunning crab-leader confines his selfless wife to home and hearth, amasses immense wealth and power, and finally cheats on her. The crab-princess decides to end her life; but the fisherwoman who catches her also laments about the cruelty of human husbands. Both the crab-princess and the fisherwoman had once envied Sita for having a husband like Rama. However, they are stunned when Sita, weary of proving her purity to her husband and a to ruthless patriarchy, merges with the earth. There is no such escape for the crab-princess or the fisherwoman: '...it is better to be born a tree in the forest than to be born a woman' (Jayaprada et al., 2019, pp. 236-237). This story adds to the recurring theme of the cleverly executed betrayal of feminist ideals by so-called great men, godmen, scholars, idealists and liberal leaders whose hypocrisy hurts most in the post-truth era of globalisation.

'Malignant Tumour' ('Rachaapundu') penned by V. Pratima and translated by veteran scholar K. Damodara Rao investigates how post-globalisation politics impacts Indian women. Rajeswari's

entire life is a sacrifice to nurture the political career of her husband Chandra Reddy. The absolute degeneration of politics, leading to shattered human relationships, massive injustice and social unrest, traumatises her. Her suicide note pleads with her husband to keep politics out of their home. Ironically, her death becomes a sympathy factor in his next political campaign. She leaves the world, but politics remains behind adamantly. This poignantly narrated tale is deeply symbolic of the unseen mental anguish of modern woman who remains powerless despite gaining political freedom. Denied adequate political representation, India's women are reduced puppets in the hands of men even if they win elections. Not only are women denied agency, they also become victims of male power struggles. Further, global political and economic bodies, which conform to capitalism and patriarchy, exclude women's voices (Parekh & Wilcox, 2020).

'A Time Sans Stories' ('Kalalu leni Kaalam'), a fitting finale to this feminist revival against despotic globalisation, is authored by Volga (P. Lalitha Kumari), firebrand feminist and popular author, and translated by Prof. Jayashree Mohanraj, acclaimed multi-lingual translator. A couple who adheres to an eco-friendly and non-capitalist lifestyle is alienated by all. Abandoning lucrative careers to take up farming, rural education and village development, they are deserted by their only daughter who lives the grand American dream. However, their grand-daughter adores them. The story narrated by the grandmother to the grand daughter is deeply symbolic: the dark dystopia of a cruel princess (misguided feminists) and an evil magician (Western neocolonial capitalist patriarchy) who enslave youth through opium (indicating plutocracy, the drug mafia, ruthless MNCs and corrupt political classes). Volga uses the grandmother's tale to contrast a time when feminism, socialism and idealism flourished with the present when the entire planet is imperilled by the monster of capitalist greed. The grandparents urge their grand-daughter to write a new story lest time and earth are swallowed by dark forces: '...the challenge of how to make globalisation fairer remains for feminist philosophers, as well as all others who strive for equality and justice' (Parekh & Wilcox, 2020).

4. Conclusion: The Liberation of Feminism

Feminism in the era of capitalist, neo-colonial globalisation is full of paradoxes. While women have been projected as global leaders and entrepreneurs, as cosmopolitan citizens and changemakers, they are also the commodified, exploited, trafficked, devalued and disenfranchised labour force across domestic and public spheres. Consequently, Third World and transnational feminisms have emerged in opposition to white second-wave feminists' single-pronged analyses of gender oppression that elided Third World women's multiple, complex and localised oppressions. They demand respect for Third World Women's historically situated agency and resistance (Herr, 2014). Transnational Feminist Networks (TFNs) have created global feminist solidarity on some key issues. However, they must never and cannot afford to neglect local and national women's activisms (Mohanty, 1984).

In this context, 'Beyond the Backyard' emerges as a decolonial feminist praxis that links local and global concerns, safeguards cultural specificities and rebels against neo-colonial hegemonic structures/systems (Mohanty, 2003). As demonstrated by this study, regional feminist literature in translation has the potential to liberate feminist movements from neo-colonial capitalist globalisation and infuse them with forgotten feminist ideals. These socio-political documents

employ aesthetic styles to narrate feminist perspectives that boldly and sensitively oppose neo-colonial injustice. Such literary works document and promote inclusive feminist movements incorporating caste, class, religion and sexuality. They foreground strong legal frameworks to support women, inclusive government policies and pro-women media/digital activism. 'By valuing care work, promoting economic democracy, fostering solidarity economies, ensuring environmental sustainability, and resisting neo-colonialism and debt dependence, these frameworks provide a roadmap for reimagining our economic systems as more sustainable and inclusive. As we confront the challenges of the 21st century, these feminist models offer hope and inspiration for building a more just and resilient world' (Galal, 2024).

Thus, such translation projects pave the way for worldwide collaborations that strike at the roots of imperialism/neo-colonialism while protecting and celebrating local cultural diversities. Such projects seek to reclaim women's subaltern voices, foreground their intersectional struggles, challenge mainstream feminism and realign transnational feminist solidarities. Finally, and above all, they exemplify a bold attempt to decolonise feminism itself, to liberate feminist theory and praxis (that are inherently anti-colonial) from the snare of neo-colonial capitalist globalisation. The work under study as a bold attempt to resist epistemic violence and build an alternative transnational feminist network that marries local women's movements with global campaigns and nurtures high regard for ecological, racial and economic concerns.

Works Cited

- Ananth, A. (2019, July 5). Stories from beyond the backyard. *The Hans India*.
<https://www.thehansindia.com/featured/womenia/stories-from-beyond-the-backyard>
- Banet-Weiser, S., Gill, R., & Rottenberg, C. (2020). "Postfeminism, popular feminism and neoliberal feminism?", *Feminist theory*, 21(1): 3-24.
- Brock, G. (2014). "Reforming our taxation arrangements to promote global gender justice," In A. Jaggar (Ed.), *Gender and global justice*, (pp.147-167). Polity Press.
- Chakraborty, P. C. (2021). "Rethinking ngoization as postfeminist practice: interstitial intimacies and negotiations of neoliberal subjectivity in violence prevention," *Frontiers in sociology*, 6:654909.
<https://doi.org/10.3389/fsoc.2021.654909>
- Cockburn, C. (2000). "The women's movement: Boundary crossing on terrains of conflict." In R. Cohen & S. M. Rai (Eds.), *Global social movements* (pp. 46-61). The Athlone Press.
- Gosain, D. (2015). "Impact of globalisation on the lives of women and women's struggle in India", *International journal of humanities and social science*, 5(10): 208-214.
- Eisenstein, H. (2010). "Feminism seduced," *Australian feminist studies*, 25(66): 413-431.
<https://doi.org/10.1080/08164649.2010.525210>.
- Fraser, N. (2013). "Reframing justice in a globalised world," *Fortunes of feminism: From state-managed capitalism to neo-liberal crisis*, Verso, pp. 189-209.
- Galal, F. (2024). "Reimagining economies: Alternative feminist frameworks in the global south," *MENAFEM*.
<https://menafemovement.org/reimagining-economies-alternative-feminist-frameworks-in-the-global-south/>

- Gordon, J. (2018). "Reconciling female genital circumcision with universal human rights," *Developing world bioethics*, 18 (3): 222–232.
- Guha, R. (2013). "The past& present of Indian environmentalism," *The Hindu*.
<https://www.thehindu.com/opinion/lead/the-past-present-of-indian-environmentalism/article4551665.ece>
- Hankivsky, O. (2006). "Imagining ethical globalisation: The contributions of a care ethic," *Journal of global ethics*, 2(1): 91–110.
- Held, V. (2004). "Care and justice in the global context," *Ratio juris*, 17(2): 141–155.
- Herr, R.S. (2014). "Reclaiming third world feminism: Or why transnational feminism needs third world feminism" *Meridians: Feminism, race, transnationalism*, 12(1): 1–30.
- Hochschild, A. R. (2002). "Love and gold." In B. Ehrenreich & A. R. Hochschild (Eds.), *Global woman: Nannies, maids and sex workers in the new economy*, (pp. 15–30). Metropolitan Books.
- Hulluru, K. R. & Sebastian A. E. (2025). "Ecofeminist literary pedagogy in India: A route map." *Indi@logs*, 12 (1): 11–27. <https://doi.org/10.5565/rev/indialogs.312>
- International Labour Organisation, (2022). *Data and research on forced labour*.
<https://www.ilo.org/topics/forced-labour-modern-slavery-and-trafficking-persons/data-and-research-forced-labour>
- Jaggar, A. (2001). "Is globalization good for women?" *Comparative literature*, 53(4): 298–314.
- Jaggar, A. (2002). "Vulnerable women and neo-liberal globalization: Debt burdens undermine women's health in the global south," *Theoretical medicine and bioethics*, 23(6): 425–440.
- Jaggar, A. (2005), "Civil Society, State and the Global Order," *International feminist journal of politics* 7(1): 3–25.
- Jaggar, A. (2014). *Globalising feminist ethics*. Oxford University Press.
- Jayaprada, C. L. L., Sathyavathi P., & Pratima V (Eds.). (2019). *Beyond the backyard*. Sahitya Akademi.
- Johansson Wilén, E. (2024). "Feminist alliances against precarity or capitalism? A continuation of the Butler–Fraser debate," *Acta sociologica*, 67(3): 317–329.
<https://doi.org/10.1177/00016993231205190>
- John, M.E. (2002). "Feminism, poverty and globalization: An Indian view." *Inter-Asia cultural studies*, 3 (3): 351–367, <https://doi.org/10.1080/1464937022000037480>.
- Kittay, E. (2008). "The global heart transplant and caring across national boundaries," *The southern journal of philosophy*, 46(1): 138–165.
- Kumar, R. (2015). "The women's movement in India." *The Indian journal of public administration*, (Reprint) July–September, LXI(3) (Special Issue on Pressure Groups and Democratic Governance): 423–444.
- Mohanty, C. T. (1984). Under western eyes: Feminist scholarship and colonial discourses. *Boundary 2*, 12/13, 333–358. <https://doi.org/10.2307/302821>
- Mohanty, C.T. (2003). *Feminism without borders: Decolonising theory, practicing solidarity*, (p. 22). Duke University Press.
- Pandey, A. (2013). "Globalization and ecofeminism in the south: Keeping the third world alive," *Journal of global ethics*. 9(3): 345–358. <https://doi.org/10.1080/17449626.2013.855647>.

- Panzer, H. (2009). "A case for human rights feminism," *Philosophy in the contemporary world*, 16(2): 44–53.
- Parameswaran, G. (2022). "A history of ecofeminist-socialist resistance to eco-crisis in India," *Journal of international women's studies* 24(2): Article 4. <https://vc.bridgew.edu/jiws/vol24/iss2/4>
- Parekh, S. & Wilcox, S. (2020). "Feminist perspectives on globalisation." In E. N. Zalta (Ed.), *The Stanford encyclopaedia of philosophy* (Spring 2020 Edition).
<https://plato.stanford.edu/archives/spr2020/entries/feminism-globalization/>
- Phukan, S. & Vernal, T. G. (2022). "Red earth, resisting women: Violence and conflict in literature from the northeast – an ecofeminist perspective." In D.A. Vakoch & N. Anae (Eds.), *Indian feminist ecocriticism* (pp. 65 – 78). Lexington Books.
- PolSci.Institute (2025). "Gandhi's perspective on women: Advocating equality and self-sufficiency," *Gandhi and the contemporary world*. <https://polsci.institute/gandhi-contemporary-world/gandhi-on-women-equality-and-self-sufficiency/>
- Rao, M. (2012). "Ecofeminism at the crossroads in India: A review," *DEP* 20: 124-142.
- Rashmi, G. H. (2024). "The evolution of feminist perspectives in Indian English literature: An analysis of Arundhati Roy's 'The ministry of utmost happiness'." *Iconic research and engineering journals*, 8 (3): 835–847.
- Rege, S. (2013). *Writing caste/writing gender*. Zubaan.
- Robinson, F. (2006). "The ethics of care and women's work in the global economy," *International feminist journal of politics*, 8(3): 321–342.
- Robinson, M. (2004). "An ethical, human-rights approach to globalisation," *Peace review*, 16(1): 13–17.
- Rose, K. (1992). *Where women are leaders: The SEWA movement in India*, p. 89. Zed Books.
- Roy S. (2011). "Politics, passion and professionalization in contemporary Indian feminism." *Sociology*, 45(4): 587–602.
- Sangari K. (2007). "Shaping pressures and symbolic horizons: The women's movement in India." In N. De Mel & S. Thiruchandran (Eds.), *At the cutting edge: Essays in honour of Kumari Jayawardena* (pp. 36–67). Women Unlimited.
- Shiva, V. (1988). *Staying alive: Women, ecology and development*. Zed Books.
- Shiva, V. (2013). *Our violent economy is hurting women*. Yes Magazine.
<https://www.yesmagazine.org/social-justice/2013/01/19/violent-economic-reforms-and-women>.
- Sperling V., Ferree, M., & Risman B. (2001). "Constructing global feminism: Transnational advocacy, networks and Russian women's activism." *Signs: Journal of women in culture and society*, 26 (4):1155-1186.
- Spivak, G.C. (1988). "Can the subaltern speak?", In Cary Nelson and Lawrence Grossberg (Ed.), *Marxism and the interpretation of culture*, (pp 271-313). University of Illinois Press.
- Spivak, G.C. (1993). *Outside in the teaching machine*. Routledge.
- Stamatopoulou, E. (1995). "Women's rights and the United Nations," In J. Peters & A. Wolper (Eds.), *Women's rights, human rights. International feminist perspectives*, (pp. 36-51). Routledge.
- Tharu, S. & Lalita K. (1991). *Women writing in India: 600 B.C. to the present, Volume I: 600 B.C. to the early twentieth century* (Preface: pp xvii-xxv). The Feminist Press at The City University of New York.

- Tharu, S. & Lalita K. (1993). *Women writing in India: 600 B.C. to the present, Volume II: The twentieth century* (pp. 1-40). The Feminist Press at The City University of New York.
- Thayer, M. (2010). *Making transnational feminism: Rural women, NGO activists, and northern donors in Brazil*. Routledge.
- Tripathi, P. & Saiel, M. F. (2024). "Tracing the growth of ecofeminism in modern Indian Literature through the selected works of Kamala Markandaya, Amrita Pritam, Manjula Padmanabhan and Anuradha Roy." *IJRAW*, 3(4): 146–151.
- Varma, R.S. & Rangarajan, S. (2018). "The politics of land, water and toxins: reading the life-narratives of three women oikos-carers from Kerala." In D. Vakoch & S. Mickey (Eds.), *Women and nature? Beyond dualism in gender, body, and environment*. (pp. 167 – 184). Routledge.
- Walby, S. (2002). "Feminism in a Global Era," *Economy and Society*, 31(4): 533–557.
- Youngs, G. (2025). "Globalization, feminism and information society," *Feminist international relations through a technospatial lens: An interdisciplinary approach*. Routledge.

Dr. Rositta Joseph Valiyamattam is a Fellow of the Royal Society of Arts, U.K. A Consultant Editor with Orient BlackSwan Private Limited and Cambridge Higher Secondary English faculty at Sancta Maria International School, Hyderabad, she has also been a visiting faculty for MA English at the Government Degree College for Women, Begumpet, Hyderabad. A gold medallist, UGC-NET JRF Fellow, and PhD in English literature from Andhra University, she served as Visiting Research Fellow at the University of Edinburgh, Scotland, U.K. She has taught and researched for nearly twelve years at prestigious universities including Andhra University, Edinburgh University, and GITAM University where she served as Head of the MA English programme and Institute Director. She has three books, a collection of poetry, three edited volumes and 35 research publications to her credit. Having presented papers at over 30 national and international conferences, she won the Best Paper Awards at international conferences organised by the Indian Institute of Management (IIM) Calicut (2022) and the National Institute of Technology (NIT) Warangal (2024). She has been writing for several reputed national magazines and websites and has over 50 popular articles to her credit. She is passionate about creative writing and theatre, volunteers with NGOs in the fields of education and women's empowerment, and has been running a YouTube Channel on English Communication Skills and Personality Development since 2021.
