

## TRANSNATIONALISM BORDERLANDS AND NEO-FEMINISM IN BETWEEN: FEMALE COSMOPOLITAN SUBJECTS IN INDIAN CHICK LITERATURE

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### Abstract

Cosmopolitan cities are reflections of multicultural contemporary world. With extravagant lifestyles and availability of ground breaking opportunities, many complex identities are formed and sustained. However, the available opportunities and exposure do not guarantee the maintenance of self identity, and a working women quest for it in the cosmopolitan world. The study aims at exploring this complex different cultural system that gives rise to newly formed identities. The paper focuses on the issues of female cosmopolitan subjects in Indian chick lit with reference to transnationalism and neo feminism. The study represents chick lit women who are striving for their professional careers while maintaining satisfying relationships. The study finds out that in complex cosmopolitan culture, there exist new sign of identity and innovative sites of collaboration and contestation.

**Keywords** --- Cosmopolitan, Luxury consumerism, celebrity emulation, women empowerment.

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### INTRODUCTION

This research studies transnationalism borderlands and neo-feminism in between in context to the novels. The study informs transnationalism is a new cite of searching the identity. It focuses on the different cultural systems that give rise to new formed identities. This study will discuss the literary genre of neo-feminism and chick lit in the context of the two novels, *Trust Me* along with *One Indian Girl*. Literary transnationalism is a moderately new term fundamentally intervening the connections between national writing and the more extensive powers of globalizing society. 'Literary' or 'basic' 'transnationalism' depicts parts of literary dissemination and development that challenge decrease to the degree of the country state.<sup>1</sup>

It is not that cultural feminism is different from neo-feminism. Both traits and behaviours that are traditionally attributed to women (compassion, nurturance, and empathy) are celebrated by neo-feminism and cultural feminism. Moreover, neo-feminism along with cultural feminism seeks to elevate femininity in the public sphere. But the difference among neo-feminism and cultural feminism is that femininity along with masculinity is viewed as social constructs by neo-feminism while cultural feminism is rooted in gender essentialism.<sup>2</sup> Besides this, these novels interrogate the themes of separation; sex before marriage; subsequent premature births; additional marital acts; gay relationships and others. The text also informs about the situation of women in India, and how these stories convey a positive message, illustrates the hardships of the protagonist and how she is ready to trust humanity once again<sup>3</sup>.

<sup>1</sup>Hart, Matthew. *Notions of Nothing but Poetry: Modernism, Transnationalism, and Synthetic Vernacular Writing*. Oxford University Press, 2010.

<sup>2</sup>Held, David. *Cosmopolitanism: Ideals and realities*. Polity, 2010.

<sup>3</sup>Kumar, Sanjiv. "Transforming Realities vis-à-vis Postmodern Indian English Fiction." *The Criterion: An International Journal in English* 2 (2011): 1-5.

*One Indian Girl* belongs to the literary genre of chick lit, is the story of a girl, named, Radhika Mehta who is an expert in financial matters and is working in a well-known Investment Bank, Goldman Sachs. Radhika, whose traits were earlier quite boring in nature as it could be, is now getting married to a person named Brijesh Gulati and she just came for her wedding in Goa. But the thing that Radhika is not very much aware of the fact that is marrying Brijesh Gulati is not going to be an easy task for her as she thought of. The important features of this genre are portrayed through the character of the protagonist.<sup>4</sup>

On the other hand, the story of *Trust Me* also belongs to the literary genre of chick-lit, is as well set in India, most of which is made in Bombay. Along with that, these novels contain the stories of two popular genres of readers today and also capture romantic comedy and literature or chick lit. The goal of this novel is to portray Bollywood and how it works. The film industry has been difficult for women all along, and the stories capture the future of their scene. The feature of chick-lit heroine is depicted through the protagonist of this novel.<sup>5</sup>

### OBJECTIVES

- To study cosmopolitan culture as a form of transnationalism in context to novels.
- To study the idea of selfhood and new signs of identity.
- To analyse choice and individual agency as defining tenets of feminine identity.

### RESEARCH QUESTIONS

- How transnationalism and cosmopolitanism reshape their identities?
- Why chick lit assumed appealing to young girls?
- In what way the novel imparts women to be self-dependent and strong?

### HYPOTHESIS

Women protagonists are adhered to be the central character in chick literature. The exposure to different cultural systems gives

<sup>4</sup>Chetan Bhagat. *One Indian Girl* (Rupa & Co., 2016).

<sup>5</sup>Rajashree, *Trust Me*. (Rupa Publications India Pvt. Ltd., 2006)

the female subject the possibility of reshaping herself repeatedly. These characters have the fluid nature of individual identity.

#### METHODOLOGY

As stated by Terry Rowden and Elizabeth Ezra, cultural specificity is respected by transnational film as an amazing representative power simultaneously as it rises above the national as an independent cultural distinction.<sup>6</sup> In this way, scope of the Transnational film is found within the gaps among the global and local, emerging in the "in-between" spaces of culture and problematizing the thoughts of cultural and national purity.

The idea of "in-between" is utilised by Homi K. Bhabha, at the time of arguing for the need to concentrate on those minutes or procedures that are created in the verbalization of the differences of cultural. These 'in-between' spaces give the territory to explaining procedures of selfhood – particular or mutual – that start new indications of personality, and inventive sites of cooperation, and contestation, in the demonstration of characterizing the possibility of society itself.<sup>7</sup> Argument of Bhabha follows on from Gloria Anzaldúa's, who dismembers the thought of the borderland in her notable work in the accompanying terms: "Living on borders and in margins, keeping intact one's shifting and multiple identity and integrity, is like trying to swim in a new element, an "alien" element".<sup>8</sup> It is obvious that national borders are getting progressively penetrable as individual subjects are described by a versatility that, usually, permits them to cross those outskirts. As a result, the transnational experience is vital to a lot amount of contemporary movies. Inside them, character is frequently deconstructed to be reproduced once more, turning out to be versatile as opposed to fixed and, following on from postmodern ideas of personality, stressing variety rather than consistency. This is particularly obvious where the investigation of film is concerned. Ezra and Rowden contend that film has become a "textual emblemization of cosmopolitan knowing and identity".<sup>9</sup>

Correspondingly, Stephen Vertovec and Robin Cohen propose that cosmopolitanism, as a type of transnationalism, offers the chance of dealing with social and political multiplicities, described for what it's worth by an ability to rise above the country state model; to intercede between the general and the particular, the worldwide and the neighborhood; and to be socially hostile to essentialist just as to offer voice to various and plural identities.<sup>10</sup> Cosmopolitanism is a characterizing highlight of the socially and phonetically assorted contemporary world. It conjures a dream of world citizenship and recommends that people today may in actuality be multicultural likewise to that wherein they become multilingual.

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<sup>6</sup>Elizabeth Ezra and Terry Rowden, *Transnational Cinema: The Film Reader* (London and New York: Routledge, 2006), 2.

<sup>7</sup>Bhabha, Homi K. "Culture's in-between." *Questions of Cultural Identity*, no.1: 53-60(1996).

<sup>8</sup>Gloria Anzaldúa, *Borderlands/La Frontera. The New Mestiza* (San Francisco, CA: Aunt Lute Books, 2007), 19.

<sup>9</sup>Elizabeth Ezra and Terry Rowden, *Transnational Cinema: The Film Reader* (London and New York: Routledge, 2006), 3.

<sup>10</sup>Steven Vertovec and Robin Cohen, *Conceiving Cosmopolitanism: Theory, Context, and Practice* (Oxford: Oxford University Press, 2002), 4.

As a simple fiction, modern femininity question is considered by the literary genre of Chick-lit frequently with understatement and humour. This literary genre comes to be popular in the late 1990s, forming this genre a top-notch list and full extended impression on the best-selling list, though it intermittently incorporated romantic features. The relationship of heroine with her family or with her friends is frequently the outcome of her important romantic relationship. Moreover, this genre is generally described as a genre of literature in terms of which the female character is highly theatrical in the plot of a woman.<sup>11</sup>

Chick Lit appeals to young women because this type of novel is designed to interest young women. It is very different from female fiction because it can be written by both male and female writers.<sup>12</sup> But Chick Lit is exclusively written by female writers, and more importantly, the main character of the story is always the story of a woman who revolves around them and portrays their journey and their outlook.<sup>13</sup> The popularity of the genre has created a backlash, keeping it centered on Jenner Debates about women's literature.<sup>14</sup>

The problem with the presumptions made with Neo-Feminist beliefs, is that they're assuming that everybody is going to engage with their experiences in the exact similar approach. That one's innate makeup is going to have absolutely nothing to do with how that's going to end up.<sup>15</sup> Two individuals can draw in with a similar bit of media or a similar encounter and relying upon different components both natural and social leave away with two completely various outcomes.<sup>16</sup> Take for instance, a family experience that pushes their young ladies towards an increasingly customary way of life. A young woman who inclines to be further pliant and worried about the way other people observe her is going to tend to be more receptive to those pressures than someone who is rebellious in nature, who will tend to actively move away from the presented pressures.<sup>17</sup>

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<sup>11</sup>"Indiaplazabooks's blog". Book reviews by Indiaplaza online books. (2020), accessed February 13, 2020, <https://indiaplazabooks.wordpress.com/2009/03/10/trust-me-by-rajashree/>.

<sup>12</sup>Margaret R. Rowntree, Lia Bryant, and Nicole Moulding. "Women's Emotional Experiences of Chick Lit and Chick Flicks: An Ambivalent Audience." *Outskirts: Feminisms Along the Edge* 24 (2011).

<sup>13</sup>Suzanne Ferriss and Mallory Young. *Chick lit: The New Woman's Fiction* (Routledge, 2013):50-55.

<sup>14</sup>Stephanie Harzewski. *Chick Lit and Postfeminism*. (University of Virginia Press, 2011): 60-62.

<sup>15</sup>Milly Williamson. *Celebrity: Capitalism and the Making of Fame*. John Wiley & Sons, 2016.

Perl-rosenthal, Nathan R. "The Subtleties of Neo-Feminism." *The Harvard Crimson*, updated October 17, 2001, <https://www.thecrimson.com/article/2001/10/17/the-subtleties-of-neo-feminism-to-the/>.

<sup>16</sup><https://www.erudit.org/fr/revues/etc/2008-n84-etc1135785/34771ac.pdf>

<sup>17</sup>Ana Moya. *Neo-Feminism In-Between: Female Cosmopolitan Subjects in Contemporary American Film*. London: Palgrave Macmillan, 2013.

that seems unimportant but in reality carries on with a lot of social weight, the name of the genre may have an underlying stigma. Some arguments contribute to the popular sentiment of the book being trivial.<sup>18</sup>

A quick look at the racks in book shops uncovers the idea of Chick Lit: by, for and about ladies.<sup>19</sup> The fronts of Chick Lit are described by the utilization of the icons of feminism, bright colors, for example, items of clothing, (high-heels, totes, packs, and dresses), frill and cosmetics (shining adornments, especially wedding bands and lipsticks) and female body parts.<sup>20</sup> Behind the female spreads are tales about contemporary ladies.<sup>21</sup> Most Chick Lit is set in cosmopolitan urban communities like New York and London, about contemporary struggles of woman, with regard to their love life, marriage life, their profession, sexuality and many others. All of these are referred as the mere characteristics of this genre.<sup>22</sup>

There is a connection among the literary genre of Chick-lit and Neo-feminism. A chick-lit can be described by the literary genre of neo-feminism. The practices of consumer culture as one of the initial means through which women may construct and be able to express their views are strengthened and stimulated by neo-feminism. Moreover, Neo-feminism specifically highlights the choice and individual agency as the important canons of feminine identity. The female cosmopolitanism comes to be an all new form of women empowerment that is related with the transnational, where the exposure to various system of culture offers the possibility to the females to reshape their self-identity again and again.<sup>23</sup>

In this regard we can incorporate HomiBabha's concept of in-between. Someone who lives by the borders because they renounce the comfort of family life in order to seek enlightenment. Anzaldua contends that "Borders are set up to define the places that are safe and unsafe, to distinguish us from them."<sup>24</sup>

#### DATA ANALYSIS

Based on the framework of Hindi Film industry, the book *Trust Me* is a novel about passionate relationship, soul – break and friendship. The main character named Parvati, decides to leave that men when she got discarded by her boyfriend. She makes it

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<sup>18</sup> Rochelle A. Mabry. "About a Girl: Female Subjectivity and Sexuality in Contemporary 'Chick'." *Chick Lit: The New Woman's Fiction* (2013): 191.

<sup>19</sup> Dawson E. Varughese, *Reading New India: Post-Millennial Indian Fiction in English* (A&C Black, 2013).

<sup>20</sup> Kim Jautze et al., "From High Heels to Weed Attics: A Syntactic Investigation of Chick Lit and Literature." *Proceedings of the Workshop on Computational Linguistics for Literature*, (2013). 72-81.

<sup>21</sup> Sandra Ponzanesi. *The Postcolonial Cultural Industry* ( London, Palgrave Macmillan, 2014): 156-227.

<sup>22</sup> Wells, Juliette. "Mothers of chick lit? Women Writers, Readers and Literary History." *Chick Lit* (2013): 57-80.

<sup>23</sup> Patricia Leavy. "Chick-lit Science and Feminism." *The Creativity Post*, November 9, 2014, [https://www.creativitypost.com/article/chick\\_lit\\_science\\_and\\_feminism](https://www.creativitypost.com/article/chick_lit_science_and_feminism).

<sup>24</sup> Homi K. Bhabha . "Culture's in-between." *Questions of Cultural Identity* no. 1 (1996): 53-60.

a perception in her mind that her girlfriends are right: "all men are bastards".<sup>25</sup> Her boss, the fatherly Mr Bose, is someone on whom she can rely upon blindly but it is quite heart breaking to know that her boss had taken undue advantage of her situation. Thus she concluded this generic fact that all men are same.<sup>26</sup>

Thereafter Parvati left that job, and joins the unit of "Jambuwant" ("Call me Jumbo!") Sinha, who is assisting him in production of his newest "Hindi feature film". "Jumbo" is a Bombay film-maker archetype: he believes in white shoes, black money and the casting couch. Manoj, the chief assistant, always have a kind of infatuation to every woman she meets on the set so that according to him no one feels left over. Rahul the actor claims that he has developed a kind of special feeling towards Parvathi on the other hand Parvathi started liking herself more than loving Rahul.<sup>27</sup>

*One Indian Girl* is a novel which is based on a character named Radhika Mehta, who was an employee debt ridden group of Goldman Sachs, which is an investment bank. <sup>28</sup>While she was going to Goa to have a destination marriage of her with Brijesh Gulati, she is contacted by her two past boyfriends namely "Debashish" and "Neel", both of them are making her convince to elope with them respectively now in that scenario Radhika is in total dilemma and had to choose anyone to get out of this deadlock kind of situation on the same hand she has to keep her family's reputation high.

The genre that is followed in the book *Trust Me* belongs to chick literature where the entire story is revolving round the women character Parvati and also expressed that how she got into a relation and then duped by the person and her boss also cheated her and then how she progressed in her life.<sup>29</sup>

The novel *One Indian Girl* is based on the aspects of feminism and that is portrayed by means of central character Radhika Mehta who was quite successful in her professional career and also has feminine traits but it is quite unfortunate to see in the story that her past has duped her because of financial aspect and of the scarcity of feminism.<sup>30</sup>

In the novel *Trust Me* it is portrayed that there was a breakup of Parvati with her boyfriend the reason behind leaving the girl Parvati was that the boyfriend of Parvati didn't want to take the responsibility of her child which was a result of pre-marital physical relationship and on the other hand Parvati's boss also took the undue advantage of that situation and left Parvati after utilising her.<sup>31</sup>

On the other hand, if the reader looks into the content of *One Indian Girl* then in first scenario the protagonist Radhika Mehta

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<sup>25</sup> Rajashree. *Trust Me* (Rupa Publications India Pvt. Ltd., 2006): 17.

<sup>26</sup> *ibid*, 18.

<sup>27</sup> Rajashree. *Trust Me*. (Rupa Publications India Pvt. Ltd. 2006).

<sup>28</sup> Chetan Bhagat. *One Indian Girl* (Rupa & Co. 2016): 20.

<sup>29</sup> *ibid*, 22.

<sup>30</sup> M. Manikandan. "Feminist Elements in Chetan Bhagat's One Indian Girl". *Journal of English Language and Literature* 4, no. 4(2017): 182-186.

<sup>31</sup> Rajashree. *Trust Me*. ( Rupa Publications India Pvt. Ltd., 2006): 25-30.

had its first break up with Debashis because of ego issue rose due to financial aspect. On the other hand, she had a break up with Neel Gupta because Neel presumes that there is lack of feminism trait in Radhika.<sup>32</sup>

In the concluding part of the novel *Trust Me* it is portrayed that Rahul Kapoor the actor gets attracted towards Parvati and Parvati also showed interest to it in the later stage but didn't went for a formal relationship.<sup>33</sup>

On the other hand, if the reader looks into the novel *One Indian Girl* then in the concluding part it got revealed that Brijesh Gulati with whom Radhika is going to be married use to understand and accept Radhika the way she is but Radhika didn't want to marry him because Radhika's life was already messed up and she don't want anyone to get involved in it<sup>34</sup> If we see the scenario of the people living nearby the border, then they have to face all kinds of odd and simultaneously has to lead a daily life similarly in these two novels the protagonist had faced several odds in their love life which had a drastic impact on their emotions but they tried their best effort to push themselves in their future and that also all by alone.<sup>35</sup> Being a chick-lit character both of the heroine seeks enlightenment in terms of self-knowledge.

### DISCUSSION

The term Transnationalism denotes the extension and diffusion of economic, social and political procedures in between and further than the sovereign jurisdictional boundaries of nation-states. International organizations along with non-state actors are now governing the international procedure.

It is stated by Robinson in the year 2017 that, simply like "social structure is becoming transnationalized; an epistemic shift is required in concurrence with this ontological shift". The significant themes referred through transnational investigations consist of: monetary globalization, the transnationalization of the political procedures, state, culture, and classes as well as the present reconciliation forms occurring far and wide through proper associations, for example, The European Union and NAFTA.<sup>36</sup>

The point of view of transnational in research denotes fluctuation of the unit of analysis from one state to a world-wide system. Sociology's object of review, as well as the essential involvement, inside transnational readings is the reading of "transnational social structure".<sup>37</sup>

Such a shift means locating non-state forms of governance in existing and newly emergent areas of international relations.

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<sup>32</sup>Chetan Bhagat. *One Indian Girl* (Rupa & Co. 2016): 35-40.

<sup>33</sup>ibid, 242.

<sup>34</sup> Ibid,45-50.

<sup>35</sup> Vivek RMirgane., and Milind R. Kharat. "Indian Chick Lit." *Literary Endeavour*: no. 1(November 2019): 147.

<sup>36</sup> Walter Stefano Baroni. "Paradoxes of the Self: The Autobiographical Construction of the Subject in the Italian Communist Party and in Italian Neo-Feminism." *Modern Italy* 23, no. 1 (2018): 69-84.

<sup>37</sup>William I. Robinson. "Debate on the New Global Capitalism: Transnational Capitalist Class, Transnational State Apparatuses and Global Crisis." *International Critical Thought* 7, no. 2 (2017): 171-189.

Moya (2006) stated that transnationalism influences various territories of global administration including interstate legislative issues, values, US international strategy, and worldwide association. Non-state wellsprings of administration may create out of existing, just as recently rising, social developments and common society associations.<sup>38</sup>

Transnational points of view give further comprehension into various all around unexpected social, monetary, and political procedures including social developments, administration and legislative issues, psychological oppression, political savagery, and sorted out wrongdoing among others. One of the most productive regions of study has been transnational relocation.

Research right now at issues, for example, the notable connection with the accepting society's establishments, the movement strategies of states, the job of segregation in restricting access to the foundations of the getting society's polite society, access to computers inside the home and getting social orders, and the expenses and different hardships that influence gatherings of transients.<sup>39</sup>

*One Indian Girl* is an account of a girl called Radhika Mehta who is a superstar financier working in the renowned Investment Bank, Goldman Sachs. Radhika, who used to be as geeky as one can be, is currently orchestrated to get hitched to Brijesh Gulati and has recently landed for her goal wedding in Goa. However, what Radhika doesn't know is the way that wedding Brijesh won't be as simple as she had suspected. Things occur and everything goes haywire.<sup>40</sup>*One Indian Girl* is to some degree like a chick lit however it can likewise be set in the general fiction class by many.

The story is told from Radhika's point and it is extremely difficult to accept that a man could have composed so practically about a lady and her emotions. Despite the fact that the book is said to be on woman's rights, at last, it holds fast to the standards of general chick lit. In this way, for me, it didn't turn out as an emphatically feminist book. There are a couple of feminist things to a great extent, however for the most part as rants.<sup>41</sup>

Similarly, the novel *Trust Me* is also told from Parvati's perceptive and expresses the journey of her life. At first Parvati, comes to Mumbai to work as a manufacturing executive. Eventually she becomes an assistance production designer of an ad film industry. At the time of her mental break-down her boss consoles her and Parvati is quite touched by her Boss's concern about her mental break down. But gradually she came to know about her boss's ill intention that her boss "wants to make pass at her life".<sup>42</sup> The first chapter concludes with such an ironic statement, "First day in Bombay. Welcome back to Bombay".<sup>43</sup>

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<sup>38</sup>Ana Moya. "Neo-Feminism and the Female Cosmopolitan Subject in Meyers's *The Holiday* (2006)." *16th International Culture and Power Conference*. 2013.

<sup>39</sup>Peter Kivisto. "Theorizing Transnational Migration: A Critical Review of Current Efforts." *Ethnic and Racial Studies* (2001): 549-577.

<sup>40</sup>Chetan Bhagat. *One Indian Girl*. (Rupa & Co. 2016): 98.

<sup>41</sup>ibid,99.

<sup>42</sup>Rajashree. *Trust Me*. Rupa Publications India Pvt. Ltd., (2006): 10-20.

<sup>43</sup>ibid, 16.

Again, referring to the new novel, *One Indian Girl*, it is told by Bhagat that there are many women who can relate themselves with the protagonist of his new novel. "Young women are told that you can do anything in life. And they do... society does provide the opportunity... [but] while we do have the institutions for them to be successful, we don't know what to do with successful women".<sup>44</sup> Similarly, with regard to the novel *Trust Me* one can relate herself with the life of Parvati. Similarly, both of the protagonists are able to find their perfect life partner at the end of the novel. Brijesh as well as Rahul Kapoor, regarded as a perfect match for Radhika and Parvati.

Author desire to discuss by the novel, *One Indian Girl*, about the way society has not evolved yet for handling empowered woman. But the trailer of *One Indian Girl* portrayed undisputed flak upon its release. The trailer seemed to take an approach that was entirely distinct from the point of view that has been mentioned by Bhagat about empowered women. In context to the novel author said that even though society always tell woman to be self-independent, when woman became empowered society cannot handle them. "Why do people tell girls all this? You ask them to achieve things, but when they do, you can't handle it".<sup>45</sup>

On the other hand, in the novel, *Trust Me*, Rajashree, portrays how protagonist have no other way but to abort her child, as society will not accept her illegitimate child. Not only that Parvati able to expose the ill-intention of her boss, just because she doesn't know how society will react to this incident.<sup>46</sup> So that, it becomes apparent from both of the novel that even being self-empowered women have to listen to their society. But the striking thing is that at the end of the novel, not only Parvati but also Radhika finds their own way of happiness. Parvati, starts her life in an all new way with Rahul Kapoor and Radhika go for following her passion, "travelling around the world".<sup>47</sup>

With regard to the novel *One Indian Girl*, even sometime the protagonist find herself in trouble to solve the situation that is faced by her. "I am the bride. I should get my beauty sleep. I can't. The last thing I care about right now is beauty. The only thing I care about is how to get out of this mess. Because, like it often happens to me in life, here I am yet again in situation where I don't know what the fuck is going on".<sup>48</sup>

The way Chetan Bhagat has propelled and built up all characters independently by giving them a nice attractive recitation shows the general idea of Indian narrating and standard arrangement in which the reader can be able to comprehend the message of the novel, without a doubt. The author has utilized the conversational language as per the pursuer's consistent perspective of the accumulation readers. The target of his criticism is that the reader should understand the liberty, rights, and views of women. The author challenges the readers for an improvement on the challenging points. The describing of a theme is so striking that one can read till to the last end to find the conclusion.<sup>49</sup>

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<sup>44</sup>Chetan Bhagat. *One Indian Girl*. (Rupa & Co. 2016):114.

<sup>45</sup>ibid, 117.

<sup>46</sup>Rajashree. *Trust Me*. (Rupa Publications India Pvt.Ltd.. 2006): 30.

<sup>47</sup>Chetan Bhagat. *One Indian Girl*. (Rupa & Co. 2016):122.

<sup>48</sup>ibid,143.

<sup>49</sup>Shinie Antony. "Chetan Bhagat on Writing in a Female Voice, and His New Book One Indian Girl." *Firstpost*, August 20, 2016, <https://www.firstpost.com/living/chetan-bhagat-on->

Then again, in the context of *Trust Me*, a chick lit novel, written by Rajashree in context to Bollywood that provides readers a vivid picture of the plight of women in the Hindi film industry. It depicts Indian culture and also revitalizes Indian women as heroes. The novel illustrates what happens to the majority of young single women working in the film industry in India. Besides this novel interrogates the themes of separation; sex before marriage; subsequent premature births; additional marital acts; gay relationships and others.<sup>50</sup> The text also informs about the situation of women in India, and how these stories convey a positive message, illustrates the hardships of the protagonist and how she is ready to trust humanity once again. This novel is an attempt to study the desi flavour of this literary genre and its relationship to the lives of independent and liberated working Indian women and girls who lead a contemporary cosmopolitan life.<sup>51</sup>

As the novel *One Indian Girl* belongs to the literary genre of feminism, many features of this genre is demonstrated through the protagonist of this novel. For instances it is observed that, the protagonist is a nerd and she hates it when her sister looks prettier than her. She yearns for compliments.<sup>52</sup> She waxes her legs for the first time just so people notice it. And once her boyfriend enjoys her hairlessness, she wants a life membership at her waxing place though she prefers to be tortured in Saudi Arabia than tolerate the pain of having her hair mercilessly plucked from the roots. Furthermore, fed up of her failed love stories, she agrees to an arranged marriage. She takes forever to choose a guy after applying all of her filters and spends over a crore on her marriage only to cancel it because she realizes that that's not what she wants. And obviously, her mother doesn't know anything, anything about her daughter except that she earns three crores a year. She's a feminist.<sup>53</sup> She can have multiple boyfriends (married or not), have sex with them, break up with them, move to other countries, agree to an arranged marriage and then cancel it, then again fall for the same guy she was engaged to get married to.

On the other hand, with regard to the novel *Trust Me*, Parvati, the protagonist, demonstrates almost the entire feature of the literary genre chick lit.<sup>54</sup> Such as she is portrayed as in her mid-twenties, and it is observed that almost all of the novels in this genre portrayed the protagonist in their mid-twenties or mid-thirties, circumnavigating the challenges of this generation about keeping the balance between their demanding careers while they are searching after the satisfaction about their personal relationship. In context to this novel, how Parvati becomes able to balance her career along with her love life is portrayed. After her hunting for true love becomes fail, it is claimed by the protagonist that "all men are bastards", and man wants nothing apart from sex, which sounds like radical feminist.<sup>55</sup>

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<sup>50</sup>Rajashree. *Trust Me*(Rupa Publications India Pvt. Ltd.,2006): 197

<sup>51</sup>ibid,202

<sup>52</sup>Chetan Bhagat. *One Indian Girl*. (Rupa & Co. 2016):129.

<sup>53</sup>Chetan Bhagat. *One Indian Girl*. (Rupa & Co. 2016):134

<sup>54</sup>Rajashree. *Trust Me* (Rupa Publications India Pvt. Ltd.2006): 176.

<sup>55</sup>ibid, 177

## CONCLUSION

In the course of this present research, this study attempted to present the critical analysis of two famous novels, *One Indian Girl* written by Chetan Bhagat along with *Trust Me* written by Rajashree. While the first novel belongs to the literary genre of feminism, second novel, belongs to the literary genre of Chick-Lit. This study attempts for locating various features of both of the genre and also try to describe how those features are demonstrated through the characters of the novels. It is apparent from the novel *One Indian Girl* is that, life-story of Radhika is not like other typical Indian women, her story is quite unique, this is why the novel is titled as *One Indian Girl* and not "An Indian Girl".<sup>56</sup> While in the novel *Trust Me*, a seeming contradiction is there in terms of the moral of the story. There is an apparent contradiction in the moral of the story. Readers are asked to trust through the title of the novel, just as the theme of the novel. Set in Bollywood, "trust" as an element, is least likely to endure. Moreover, it can be said that the novel covers the reality of the actual Mumbai film industry along with its dark side behind the frame and glamour "the city that never sleeps".<sup>57</sup>The story was written to combine both celebrity emulation and luxury consumerism.

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