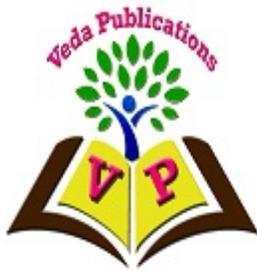# A STUDY OF FEMINISM THEORY: BEYOND TRADITION, FEMINIST PERSPECTIVE ON INDIAN WOMEN'S ENGAGEMENT WITH WESTERN INFLUENCES IN CHETAN BHAGAT'S – *ONE INDIAN GIRL*

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ABSTRACT

This research focuses on the Feminism as a movement gained political importance in the twentieth century, making the culmination of two centuries struggle for cultural roles and socio-political rights. Feminism as a movement is about women living on equal terms with men and not pushed down, by law or by culture, into a subservient role. Post-independence Indian society has witnessed massive mobilization in work field. The constitutional provision of equal rights and privileges for women with men, the five-year plans stressing the vocational and occupational bias in women's education and the modern technological innovations helped in a big way for the professional development of women. Empowering the woman within this context, goes to subvert the western notion of the third world woman, Chetan Bhagat is seen more as a youth icon than just an author Chetan also writes opened columns for leading newspapers, focusing on youth and national development. His characters are social rebels and his female protagonists remind us of the female characters of G.B. Shaw for their vitality viz. Natural female instinct. The place of action of his novels is set in the hustle and bustle of Metropolitan Indian cities with the growing urbanization and globalization, a number of opportunities have opened up all around Men and women are no more seen through the old spectacle which marksmen as superior and women who as inferior. In this global atmosphere, so far belittled women are given their due place and respect with their own intellect and abilities, they are seen to be working shoulder to shoulder with men.

Keywords: *Feminism, Cultural Roles and Socio-Political Rights, Urbanization and Globalization.*

One Indian girl, novel written by Chetan Bhagat, got published in 2016.The story revolves around Radhika Mehta, an Indian woman navigating love, career, and societal expectations, reflecting Indian societal norms, family values, and gender roles. The novel explores feminism from an Indian viewpoint, highlighting how Indian women struggle with balancing personal desires and traditional expectations. The protagonist experiences both Indian and Western lifestyles, showcasing the cultural adaptation of Indian women in modern society. Like much of modern Indian English literature, the novel is written in simple, relatable English, making it accessible to a broad Indian readership. Since it reflects Indian experiences while being written in English, One Indian Girl falls under the category of Indian English literature.

Indian English literature (IEL), also referred to as Indian Writing in English (IWE), is the body of work by writers in India who write in the English language but whose native or co-native language could be one of the numerous languages of India. The origins of Indian English Literature (IEL) can be traced back to the late 18th century, with the publication of the first book written by an Indian in English, The Travels of Dean Mahomet, and a travel narrative by Sake Dean Mahomed, published in England in 1794.

Its early history began with the works of Michael Madhusudan Dutt followed by R. K Narayan, Mulk Raj Anand, and Raja Rao who contributed to Indian fiction in the 1930s. It is also associated with the works of members of the Indian diaspora who are of Indian descent. IEL includes various genres such as novels, short stories, poetry, and essays. Some of the must-read gems of Indian English literature are The Story of My Experiments with the Truth by Mahatma Gandhi, The Guide by R.K. Narayan Midnight's Children by Salman Rushdie, and The God of Small Things by Arundhati Roy.

Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian. Bankim Chandra Chattopadhyay wrote Rajmohan's Wife and published it in 1864, making it the first Indian novel written in English.

The historical context during this period played a significant role in shaping IEL. The British colonization of India, which began in the mid-18th century, brought the English language to India. As a result, English became a medium of instruction in schools and universities, leading to its adoption by Indian writers. In its early stages, IEL was influenced by Western literature.

The influence of Sanskrit literature, particularly the epics Ramayana and Mahabharata, and other ancient texts is also evident in IEL. These texts provided a rich source of stories, characters, and themes that were incorporated into IEL.

The non-fictional body of prose in Indian English literature from the nineteenth and early twentieth centuries includes letters, diaries, political manifestos, articles, speeches, and philosophical works, forming a rich and varied corpus. The speeches of Swami Vivekananda, Rabindranath Tagore, Chittaranjan Das, Bal Gangadhar Tilak, Mahatma Gandhi, and Subhas Chandra Bose played a crucial role in shaping modern India and its use of the English language. Mahatma Gandhi's Hind Swaraj or

Indian Home Rule 1910 was written in an indigenized variety of English, challenging the hegemony of Standard English.

Raja Rao, Indian philosopher and writer, authored Kanthapura and The Serpent and the Rope. Kisari Mohan Ganguli translated the Mahabharata into English, the only time the epic has ever been translated in its entirety into a European lauages. Rabindranath Tagore wrote in Bengali and English and translated several of his own work into English. Dhan Gopal Mukerji was the first Indian author to win a literary award in the United States. Nirad C. Chaudhuri, a writer of non-fiction, is best known for his The Autobiography of an Unknown Indian in 1951, in which he relates his life experiences and influences. P. Lal, a poet, translator, publisher and essayist, founded a press in the 1950s for Indian English writing, Writers Workshop. Ram Nath Kak, a Kashmiri veterinarian, wrote his autobiography Autumn Leaves, which is one of the most vivid portraits of life in 20th century.

Kamala Markandeya is an early writer in IEL who has often grouped with the trinity of R.K. Narayan, Mulk Raj Anand and Raja Rao. The contributions of Manoj Das and Manohar Malgoankar to growth of IEL largely remains unacknowledged. Suketu Mehta is another writer currently based in the United States who authored Maximum City in 2004, an autobiographical account of his experiences in the city of Mumbai. In 2008, Aravind Adiga received the Man Booker Prize for his debut novel The White Tiger.

Recent writers in India such as Arundhati Roy and David Davidar show a direction towards contextuality and rootedness in their works. Arundhati Roy, a trained architect and the 1997 Booker prize winner for her The God of Small Things, calls herself a Home-Grown writer. Her award-winning book is set in the immensely physical landscape of Kerala. Davidar sets his The House of Blue Mangoes in Southern Tamil Nadu.

Indian English Language is characterized by the use of English language, but the native or co-native language of the writers could be one of the numerous languages of India. This results in a distinctive form of English that is influenced by the syntax, idioms, and vocabulary of the writers' native languages. The use of local words and phrases adds a unique flavour to IEL, making it a fascinating study in linguistic diversity.

The style of IEL is marked by a blend of Western literary techniques and Indian storytelling traditions. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian. Over time, however, Indian writers have developed their own unique styles, often drawing on their cultural heritage and personal experiences.

The narratives in IEL range from realistic portrayals of everyday life to complex explorations of social, political, and philosophical themes. Thus we can say that, the language and style of IEL offer a unique blend of Western and Indian influences. This fusion creates a rich and diverse body of literature that is uniquely Indian yet global in its appeal.

The themes in IEL are multifaceted, ranging from historical, political, and nationalist themes to social

realism. It also explores the experiences of the Indian diaspora and immigration. Individual experiences, feminism, women's empowerment, modern themes, East-West conflict, multiculturalism, gender issues, comic aspect of human nature, ecological concerns, magic realism, and diasporic writings are some of the other prevalent themes.

IEL is deeply rooted in Indian culture. The narratives often draw on Indian myths, legends, and folklore, providing a rich tapestry of cultural references. The works contemplate and deliberate on a multifarious range of issues like nationalism, freedom struggle, social realism, individual consciousness and the like (UKEssays). Thus, IEL offers a unique representation of Indian society and culture. It not only reflects the realities of life in India but also contributes to a deeper understanding and appreciation of its rich cultural heritage.

Today, Indian writers in English are exploring their own cultural heritage and traditions, and their works are becoming more diverse and nuanced. Thus, we can conclude that the growth of IEL has been marked by a gradual shift from Western influences to a more indigenous form of expression. This evolution reflects the changing sociopolitical landscape of India and the increasing confidence of Indian writers in using English as a medium to express their unique cultural identity.

Chetan Prakash Bhagat was born on 22 April 1974 is an Indian author, columnist, screenwriter, and YouTuber. He was named one of Time magazine's 100 Most Influential People in the World in 2010.Several of his novels have been adapted into films, including One Night at the Call Center and Half

Girlfriend. Chetan was raised in a traditional Punjabi Hindu family. His father served as a lieutenant colonel in the Indian Army, and his mother worked as a scientist at the Indian Agricultural Research Institute and New Delhi. He attended the Army Public School, Dhaula Kuan, where he developed a passion for writing and contributed jokes to the school magazine.

In 1995, Bhagat graduated with a B.Tech degree in Mechanical Engineering from the Indian Institute of Technology, Delhi. He then attended the Indian Institute of Management, Ahmedabad (IIMA), graduating in 1997 with a Degree in Business Administration with an emphasis on marketing. In June 2018, IIMA awarded him the "Young Alumni Achiever's Award 2018" in the Art & Entertainment category.

Banking Before transitioning to a full-time writing career, Chetan Bhagat worked as an investment banker in Hong Kong for approximately 11 years. He began his career at Peregrine Investments Holdings in Canada, but after six months, the company ceased its operations. Subsequently, he joined Goldman Sachs in Hong Kong, where he worked for several years. Later, he moved to Deutsche Bank in Mumbai, where he served as a director.

During his tenure at Goldman Sachs, Bhagat wrote his first novel, "Five Point Someone," which was published in 2004. He continued his banking career until 2009, when he transitioned to full-time writing.

In 2005, he published his second novel, One Night the Call Center. In March 2008, Bhagat moved back

to India as a director at Deutsche Bank in Mumbai. The same year, his third novel, The 3 Mistakes of My Life, was published. In 2009, Bhagat quit his banking career to become a full-time author.

Author while working at Goldman Sachs in Hong Kong during the early 2000s, he began writing his debut novel, Five Point Someone. In an interview, he revealed that he drafted approximately 15 versions of the manuscript before submitting it to various publishers. The manuscript was eventually accepted by Rupa Publications in Delhi and published in 2004.

After the success of his first novel, he started working on his second book, *One Night the Call Center*, which was published in 2005 and was also a success. In the first three days of its release, almost 50,000 copies were sold. Bhagat would start his full-time career as a novelist with his third novel, *The 3 Mistakes of My Life*, published in 2008.

Bhagat's fourth novel, 2 States, was published in 2009 and drew inspiration from his marriage and wife. Bhagat's later novels Revolution 2020, Half Girlfriend, and One Indian Girl also gained commercial success. Bhagat is still active as an author, producing The Girl in Room 105 in 2018, One Arranged Murder in 2020, and 400 Days, in 2021.

Screen presence edit Bhagat was a judge, alongside Marzi Pestonji and Preity Zinta, on the dance reality show Nach Baliye season 7, which aired on the Indian television channel Star Plus. Bhagat was also seen in Netflix's series *Decoupled*, which stars R. Madhavan in the lead role. In the show, Madhavan plays the second best-selling author in India, while Bhagat portrays himself as India's best-selling author and Madhavan's rival.

Screenwriting For *Kai Po Che* (2013), based on his novel The 3 Mistakes of My Life, Bhagat was one of the four screenplay writers. The film was a commercial success and Bhagat, along with Pubali Chaudhuri, Supratik Sen and Abhishek Kapoor, won the Filmfare Award for Best Screenplay for *Kai Po Che!* At the 68th Filmfare Awards.

YouTube Bhagat is also a YouTuber. His YouTube content consists of mainly motivational tips. He launched a podcast show Deep talk with Chetan Bhagat where he invites accomplished guests for a conversation about how gained success in life.

Filmography Five of Bhagat's novels have been adapted into films: Hello (2008) – Based on the book *One Night at the Call Center*, *3 Idiots* (2009) and *Nanban* (2012) – Based on the book "*Five Point Someone*". *Kai Po Che!* (2013) – Based on the book - *The 3 mistakes of my life*, *2 States* (2014) – Based on the book "2 States", *Half Girlfriend* (2017) – Based on the book "*Half Girlfriend*"

Novels Standalone Five Point someone (2004). One Night the Call Center (2006). The 3 Mistakes of My Life (2008).2 States (2009). *Revolution* 2020 (2011). *Half Girlfriend* (2014). *One Indian Girl* (2016). Series - *The Girl in Room* 105 (2018), *One Arranged Murder* (2020).*400 Days* (2021). Non-fiction *What Young India Wants* (2012). *Making India Awesome* (2015) *India Positive* (2019).*11 Rules for Life: Secrets to Level up* (2024).

Chetan Bhagat was recognized by IIM Ahmedabad as "The best outgoing student" in 1997.Chetan won the Society Young Achiever's Award in 2000.He won the Publisher's Recognition Award in 2005.Featured on Time magazine's list of World's 100 Most Influential People of 2010 in the Artists category. The book was Listed '47' among the "100 Most Creative People 2011" by the Fast Company American business magazine and business media brand. Won the "CNN-IBN Indian of the Year 2014" award in the Entertainment category Ranked No. 82 on the 2017 Forbes India Celebrity 100 list. It Won the IBN Live Movie Awards in 2014 for Best Screenplay for Kai Po Che. The work Won the Zee Cine Awards in 2014 for Best Story for Kai Po Che.

He was honoured with Golden Book Awards 2022 for the Book-400 Days. Bhagat married Anusha Suryanarayan in 1998. He met her during their college days at IIM. One of his novels, "2 States" was inspired by his real-life love story. They have twin sons named Shyam Bhagat and Ishaan Bhagat.

The novel *One Indian girl* begins with Radhika Mehta, a successful investment banker, waking up in a luxurious hotel in Goa. She is getting ready for her destination wedding to Brijesh Gulati. However, she is filled with doubts and questions about her choices in life.

Radhika introduces her family – her traditional mother, practical father, and supportive sister. She explains how her mother always wanted her to get married, while Radhika focused on her career. Radhika narrates how she got a job at Goldman Sachs in Hong Kong and worked hard to prove herself in a male-dominated industry.

Radhika meets Debashish (Debu), a Bengali artist working in advertising. They fall in love, and she dreams of a life with him. However, Debu feels insecure about her high salary and career success. Radhika plans a future with Debu, but he wants a simple wife, not a successful career woman. He breaks up with her, leaving her heartbroken. To escape heartbreak, Radhika takes a transfer to London, where she focuses on her career again. In London, Radhika meets Neel Gupta, her senior at work. Despite being married, Neel is attracted to Radhika. They have a passionate affair, but Radhika soon realizes she wants more than just a secret relationship.

Radhika ends things with Neel when she understands that he will never leave his wife and kids. She decides to move to New York for a fresh start. Radhika's mother arranges her marriage with Brijesh Gulati, a simple and understanding techie. She agrees to the wedding despite having doubts.

As the wedding preparations continue, both Debu and Neel unexpectedly arrive in Goa, confessing their love for Radhika. This creates confusion for her. After a lot of thinking, Radhika realizes she doesn't need a man to complete her. She calls off the wedding, shocking everyone. Radhika decides to travel alone and take time to discover herself. She embraces her independence, breaking free from societal expectations.

One Indian Girl is about self-discovery, gender stereotypes, and breaking societal norms. Radhika's journey teaches the importance of self-love and making choices based on one's happiness rather than societal pressure.

FEMINISM THEORY

Feminist theory is an intellectual and political movement that explores gender inequality, critiques patriarchy, and seeks to understand and challenge the oppression of women and marginalized genders. It draws from multiple disciplines, including philosophy, sociology, economics, and literary criticism. Here are some of the most significant feminist theories:

Achieving gender equality within existing social and political structures is the most significant achievement

. Mary Wollstonecraft, Betty Friedan, John Stuart Mill advocates for equal rights in education, employment, and legal protections. They derived that Patriarchy as the root cause of women's oppression. Andrea Dworkin, Catharine MacKinnon, Shulamith Firestone. It Seeks to dismantle patriarchal systems, particularly in areas like reproductive rights, sexual violence, and power dynamics the intersection of capitalism and patriarchy. Clara Zetkin, Alexandra Kollontai, Silvia Federici argues that women's oppression is linked to economic structures and class exploitation, advocating for socialism as a solution.

The interconnections of gender, race, class, sexuality, and other forms of oppression Kimberlé Crenshaw, bell hooks, Audre Lorde challenges mainstream feminism for being predominantly white and middle-class, emphasizing the diverse experiences of marginalized women.

Based on the the link between environmental destruction and the oppression of women. Vandana Shiva, Françoise d'Eaubonne critiques the exploitation of both nature and women, advocating for sustainable and ethical alternatives.

Deconstructing traditional gender categories, Judith Butler, Luce Irigaray, Hélène Cixous. Challenges fixed notions of gender and identity, arguing that gender is performative and socially constructed. The specific experiences of Black women and women of color Alice Walker, Angela Davis, Patricia Hill Collins addresses racism and classism within feminist movements, highlighting the unique struggles of Black and Indigenous women.

The celebration of women's differences from men. Carol Gilligan emphasizes qualities such as nurturing, empathy, and cooperation as strengths rather than weaknesses. Chetan Bhagat's novel One Indian Girl explores feminist themes through the protagonist, Radhika Mehta, who challenges societal norms and gender expectations. Here's how feminist theory is depicted in the novel:

Radhika is a highly successful investment banker, challenging the traditional notion that women should prioritize family over career. She refuses to conform to the stereotype of a submissive Indian girl. The novel highlights the importance of financial independence for women. Radhika's success allows her to make her own choices rather than being dependent on a man.

Throughout the novel, Radhika struggles with societal pressure regarding marriage, relationships, and traditional roles. She ultimately asserts her right to make her own choices, a key feminist principle.

The novel critiques the double standards in Indian society, where women are judged for their career

ambitions and personal relationships, while men face fewer restrictions. Radhika's journey is one of self-empowerment, as she learns to embrace her individuality rather than conforming to social expectation.

INDIAN WOMEN WITH ADAPTATON OF WESTERN CULTURE

Radhika Mehta, the protagonist of Chetan Bhagat's novel One Indian Girl, undergoes a significant transformation as she moves from a traditional Indian upbringing to a fast-paced Western lifestyle. Her adaptation to Western culture is seen in various aspects of her life, including her career, relationships, personal independence, and feminist beliefs. However, this adaptation is not without struggles, as she constantly battles between her Western mindset and Indian cultural expectations.

Education and Career Growth in the West One of the first and most significant ways Radhika adapts to Western culture is through her education and career choices. Radhika Studying in the United States: Radhika moves from India to the U.S. to pursue higher education at a top university. Studying in the U.S. exposes her to a more liberal, open-minded environment where gender equality, independence, and career ambition are encouraged. Unlike in India, where women are often expected to prioritize family over work, Radhika learns that in the West, women are encouraged to focus on their careers and financial independence.

After completing her education, Radhika joins Goldman Sachs, one of the most prestigious investment banks in New York. Investment banking is a highly competitive field dominated by men, and she learns to adapt by developing a strong, assertive personality. She embraces Western corporate culture—working long hours, networking aggressively, and making decisions without hesitation. Her ability to negotiate and demand higher pay reflects her confidence in the Western workplace. She realizes that success in the U.S. is based on merit and hard work rather than societal background, unlike in India, where connections and family reputation often matter.

In traditional Indian society, women are often expected to depend on their fathers or husbands for financial security. However, Radhika fully adapts to the Western idea of self-sufficiency. She earns a high salary and does not need financial support from her family or a partner. She makes her own investment decisions and does not have to ask permission for major expenses.

Radhika embraces a modern, fast-paced lifestyle, renting high-end apartments in New York and Hong Kong, enjoying luxury brands, and traveling alone. She adapts to the Western norm of work-life balance by going to parties, attending social events, and engaging in Western-style dating. Unlike in India, where women's social lives are often monitored by family, she has complete control over how she spends her time.

In India, arranged marriages are common, and women are expected to marry early. Radhika resists this norm by choosing her partners based on love and compatibility rather than family pressure. With Debu (New York): Radhika enters a live-in relationship with Debu, which is highly frowned upon in conservative

Indian society but normal in the U.S. She experiences love based on mutual feelings rather than societal expectations.

However, she faces a cultural dilemma when Debu expects her to quit her job to become a traditional homemaker, showing that even in a Western setting, traditional mindsets can exist. With Neel (Hong Kong): She has an affair with Neel, her married boss, which further challenges her morality and self-perception. This reflects the Western idea that relationships are based on emotional and physical compatibility rather than societal approval. However, she realizes that Neel sees her as a temporary thrill rather than an equal partner, reinforcing her struggle between personal desires and ethical boundaries.

Despite her mother's constant pressure to marry, Radhika does not rush into a marriage to please society. She agrees to an arranged marriage with Brijesh, an Indian man working in the U.S., but she ultimately realizes that she is only doing it to satisfy societal expectations. In a bold decision, she calls off her wedding, choosing to live life on her own terms rather than conform to Indian traditions. This act symbolizes her complete adaptation to Western ideals of individual choice and personal happiness over societal pressure.

In India, women are often expected to be submissive, obedient, and family- oriented, but Radhika refuses to fit into these traditional roles. She demands equal treatment at work and in relationships, refusing to let men dictate her choices. She openly questions why men can have successful careers and personal lives, but women are expected to choose between the two.

Many men in the novel, including Debu and Neel, feel intimidated by her success. Rather than giving up her career to make them comfortable, she asserts her right to be ambitious and financially independent. She proves that a woman's worth is not defined by marriage or sacrifice but by her own achievements and happiness. Dressing and Presenting Herself Confidently Unlike traditional Indian women who are often expected to dress modestly, Radhika embraces modern Western fashion. She wears dresses, high heels, and business suits, reflecting her confidence and independence.

In the climax of the novel, she makes a bold decision to take a solo trip to South America, symbolizing her complete embrace of freedom and self-discovery. This reflects a Western mindset where personal happiness is valued over external validation. Radhika Mehta's journey in One Indian Girl is a powerful representation of cultural adaptation and self-acceptance. While she fully embraces Western values of independence, ambition, and personal choice, she still struggles with her Indian roots and family expectations. In the end, she finds a balance—realizing that she does not have to choose between being an Indian girl and a Westernized woman. She can define her own identity, blending the best of both cultures to create a life that is true to herself. Her story is a reflection of many modern Indian women's experiences navigating between tradition and modernity, family expectations and personal dreams, and societal norms and individual freedom.

SURPASSING TYPICAL INDIAN MINDSET

India is a country rich in culture and traditions, but certain societal norms often create limitations, especially for women. However, many young Indian women are breaking these barriers and redefining success on their own terms. The journey of Aanya, a fictional yet relatable girl surpasses the typical Indian mindset.

Aanya was born in a middle-class family in Jaipur. Her parents were loving but carried traditional beliefs education was essential, but only as a step towards marriage and stability. From childhood, she noticed differences in how boys and girls were treated. While her brother could stay out late and explore different career options, she was told to "be careful," "choose a stable profession," and "focus on family responsibilities."

Despite societal norms, Aanya had a dream to become an artist. She loved colors, creativity, and expressing emotions through painting. But in her world, art was not seen as a career. Her relatives would often say: Girls from good families don't pursue such hobbies professionally.

Pressure to pursue a "safe" career like engineering or medicine. Imposed Restrictions on traveling alone or staying out late, constant questioning about marriage and "settling down —Lack of encouragement for non-traditional career paths.

Despite the constant push toward conventional careers, Aanya secretly applied for scholarships at top design schools. She knew her parents wouldn't approve, so she worked hard to secure funding. When she finally got accepted into a prestigious art college in Mumbai, her family resisted: —Father: You can't run a household with art.

You need a secure future. Mother: How will a girl manage alone in Mumbai? ‖(Bhagat). But Aanya was firm. She explained her vision, showed her scholarship as proof of her commitment, and reassured her parents that she could be financially independent. After months of convincing, they finally agreed though reluctantly.

In Mumbai, Aanya faced a new world freedom but also struggles. Unlike many of her friends who relied on their parents for money, she started freelancing as a graphic designer. She worked late nights, built a portfolio, and made enough money to support herself.

Chosen a creative career over traditional "secure" jobs, became financially independent without family support proved that women can live alone and thrive in big cities. She also refused to conform to gender roles. When relatives pressured her about marriage, she firmly replied: —I'll marry when I want, not because society tells me to.‖(Bhagat) Her confidence shocked many but also inspired younger girls in her family.

Success didn't come easy. Even as she became a recognized designer, criticism followed: Girls shouldn't be so ambitious. Society doesn't respect women who live alone. Career is fine, but marriage is also necessary. But Aanya didn't let these voices affect her. She focused on growth, built her own design studio, and even started mentoring other young girls who wanted to break societal norms.

The biggest transformation was not just in Aanya's life but in her family's mindset. Seeing her success, her parents' views changed. Her younger cousin, who once feared choosing music as a career, found the courage to pursue it. Her mother, who initially resisted Aanya's choices, started supporting women's education in their neighborhood. Aanya proved that breaking free from traditional norms is not just about personal success it's about inspiring change. Aanya's journey reflects a growing change in India—where women are stepping beyond societal expectations and living life on their own terms. The "typical Indian mindset" is hifting, but it takes individuals like Aanya to accelerate that change.

Follow your passion, even if society discourages it. Financial independence gives you the freedom to make your own choices. Women don't have to fit into traditional roles to be respected. Challenging norms can lead to positive change in families and society.

Aanya's story is fictional, but it mirrors real-life women in India who are rewriting the rules like Falguni Nayar (Nykaa founder), Gita Gopinath (IMF Chief Economist), and many othes.

CONCLUSION

The novel One Indian Girl by Chetan Bhagat provides a thought-provoking exploration of feminism, cultural adaptation, and breaking societal stereotypes. Through the protagonist, Radhika Mehta, the story highlights the struggles of modern Indian women who seek independence, success, and personal freedom while dealing with traditional expectations.

Feminism in the novel is portrayed as the right of a woman to make her own choices whether it be in her career, relationships, or lifestyle. The story reflects how Indian women today are embracing Western cultural influences while maintaining their Indian roots. This adaptation is not about rejecting traditions but rather about evolving them to fit contemporary realities.

Moreover, the book challenges the typical Indian mindset, which often expects women to conform to predefined roles. Radhika's journey symbolizes the shift in thought processes, where women no longer settle for societal approval at the cost of their happiness. The narrative encourages self-love, self-worth, and the courage to stand up for one's beliefs. Ultimately, One Indian Girl is not just a novel about a woman's journey it is a conversation starter about gender equality, cultural evolution, and the importance of individuality. It emphasizes that true empowerment comes when women are free to make their own choices without judgment, bridging the gap between tradition and modernity.

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