

ASPHYXIATION OF YOUTH IN SELECT NOVELS OF CHETAN BHAGAT: A STUDY



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By

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Chetan Bhagat, the emerging writer of today has his prime concern on the problems of youth and their struggles to survive in the existing socio-political arena. The chosen novels for the study include *Five Point Someone*, *One Night @ the Call Center*, *The 3 Mistakes of my Life*, *2 States the Story of My Marriage*, *Revolution 2020* and *Half Girlfriend*. The protagonists of Bhagat are mere fictional representation of every youth in India. The frustrated characters are in search of new path and identity. They learn from the mistakes and the obstacles they faced in their life. The optimistic closing of stories is Bhagat's unique style to captivate the attention of the readers. Through the journey of Bhagat's heroes, the readers are able to gain fuller appreciation of not only of the character's richness but also of their own. This research is an attempt to examine the asphyxiations of the youth and their possible ways to overcome the sufferings.

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K. Prabha

Abstract

The Introductory chapter deals with the Rise and Growth of Novels in Indian English Literature, the contributions of Indian Novelists and the major themes with reference to Chetan Bhagat.

The Second Chapter titled, “**Thrust for Survival in *Five Point Someone* and *One Night @ the Call Center***” focuses on the problems in survival of youth. The former deals with the monotonous academics in India’s premier institutions like IITs and the latter deals with the tedious work schedule in Call Centers, wherein the potential of youth are exploited.

The third chapter on “**Cultural Amalgamation in *2 States***” the researcher focuses on the sufferings of Krish and Ananya who hails from two different states. The North vs South encounter in the novel *2 States* is keenly elaborated from cultural point of view. The writer’s attempt to view unification of two cultures is possible only through the process of amalgamation.

The fourth chapter is about the contemporary issues such as Poverty, Corruption, News Fixing, Commercialisation of Education etc., under the chapter heading “**Sociopolitical Issues in *Revolution 2020***.”

The fifth chapter entitled “**Aspiration Syndrome of Youth in *The 3 Mistakes of My Life* and *Half Girlfriend***” deals with the struggles of the youth to fulfil their aspirations and dreams. Gopal and Raghav in the novel *3 Mistakes* dream about better nation in their own way. Madhav and Riya in *Half Girlfriend* are shown as carefree youth in the beginning. But at the end, they turned out as responsible and dutiful youth in the story.

The Sixth chapter is reviewed on the **“Style and narrative Techniques”** used by the writer. Bhagat strongly believe in using simple and plain language in his narratives. The realism in the plot is well fabricated with subtle humour and a tinge of satire. Flashback Technique is widely used by the writer to connect the readers with past and present in a more effective way. Along with it emails, letters and SMS conversations are incorporated by the writer for the development of the plot.

The Concluding chapter sums up briefly what has been discussed in the earlier chapters and also deals with the novelist’s preoccupation with the social, cultural, political and psychological impact on the characters. In the novels taken for discussion, Bhagat reveals the struggles of Indian youth in the present times. The optimistic closing of the plot is a common pattern in all the novels of Bhagat. Through this, the writer has given the importance of positive approach towards life which is very essential for the individual or the society.

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List of Abbreviations Used

- | | | |
|--|---|-------------------|
| 1. <i>Five Point Someone what not to do at IIT</i> | - | <i>FPS</i> |
| 2. <i>One Night @ the Call Center</i> | - | <i>ON@CC</i> |
| 3. <i>The 3 Mistakes of My Life</i> | - | <i>3 Mistakes</i> |
| 4. <i>Revolution 2020 Love.Corruption.Ambition</i> | - | <i>Rev 2020</i> |
| 5. <i>2 States The Story of My Marriage</i> | - | <i>2 States</i> |
| 6. <i>Half Girlfriend</i> | - | <i>HGF</i> |

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Chapter - I

Introduction

Indian English literature has occupied a significant place among the other literatures. A wide range of reading public emerged in India. The novel appeared as a popular literary form in England during eighteenth century. The fervent love for novel began in India only after the second half of the nineteenth century. The influence of western models was not clearly visible in the works of early fictional writers in India as Dr. Satish Kumar says, “The early Indian English Novel is derivative and imitative of English models. Early fiction writers copied their language from the works of English Romantics and Victorians.” (2)

Novels mirrors the life of human being because of its social concern, realism and close imitation of the society. The novel which we see today is entirely different from the novels of the Elizabethan Age or the Restoration time. Though western literary culture influenced Indian writers, the leading habit of the common people grow out tremendously without any limitations. Devika Rajaram aptly recollects the words of Dr. M.K. Naik, “One of the most notable gifts of English education to India is prose fiction, for through India was probably a fountain head of story-telling, the novel as we know today, was an importation from the west” (99). Novels have been published, and are being published in a dozen Indian languages, and also in English. But for a proper novel, or called, we have to wait till the later half of nineteenth century. The birth of Indian English novel, to some extent is the result incidents in and around India.

Indian struggle for independence, the influence of Gandhian movement, partition in India were the predominant issues in the novel of early writers. People in India needs a 'change' in literature and life. These changes as people expected was stated by Adil Jussawala as, "change was the cry we rallied around at Independence. Changes was that we overthrow the British norms, language and literature." (20)

Indian independence can be viewed as a significant historic event for its socio-political significance. But as far as literature is concerned, it paved way for many creative writings and writers in almost fourteen languages. Pre-Independence Indian literary scene had well known poets, novelists, dramatists with most significant works. But it is post-Independence India which examined greater awareness on the part of reading literature beyond limited horizon. Meenakshi Mukherji observes the importance of freedom struggle in India as, "not merely a political struggle, but a pervasive emotional experience for all Indians in the nineteen twenties and nineteen thirties" (12). Partition in India is just only the division of the geographical land marks but not between the mind of the Hindu and Muslims as K.A. Abbas rightly states' "the division of India is not between the Hindus and Muslim but between those who wanted to see their country free and those who did not." (374)

Mahatma Gandhi is not only an iconic figure in the Indian freedom struggle movement but also, a blooming flower during the 1930s. The Gandhian myth and its impact are presented in all the branches of the literature as a catalytic effect in the pre- and post-Independence period of India. The conflicts between the Hindus and the Muslims were the predominant theme in the novels during the time of partition. Muhammed Ali Jinnah demanded the congress leaders to create a separate state for the Muslims. There was a heat wave existed during the partition, the novels with never fail

to reflect them as C.D. Narasimariah argues, “there are at least three strands of experience in the novel: the political, religious and the social.” (60)

The spirit of nationalism was unquestionable in the novels of pre-independence period. Reading habits of the people continued as the novels came to be through as an achievement of modern literature. The novelists imported the spirit of Nationalism through the novels as Govind Prasad Sharma pointed out, “not for the outlandish reading public’ but for Indians and for themselves primarily, and produced not with theme and situations that way appeal ‘to the west’ but those may appeal to the Indians.” (11)

The concept of Indian Renaissance can be viewed as a product of the influence of western thought upon the Eastern mind. India, a victim of colonialism not only in her political life but also in her aesthetic life as well. For over a century, Indian Literature finds a place for many creative writers, but the most important problem concerns the suitability and adaptability of English as a medium for the Indian novelists. The novelists were bonded with creative writing in a foreign language than in their own mother tongue. As Besavaraj Naikar says, “the Indian writer must be free to use any language he likes unharassed by criticism, either tacitly implied or plainly stated. The concept of freedom will have to include the medium of expression to which the writer, out of his inner urge, commits himself” (70). Indian English writers made significant attempts to depict the concept ‘Indian English’ in their novels. A creative novelist whether follows British English or American English, establishes ‘Indianness’ in his/her novel. According to Prof. V.K. Gokak, “Indian English represents ‘the evolution of a distinct standard - a standard the body of which is correct English usage, but whose soul is Indian in colour, thought and imagery.” (93)

The novel and its place in the contemporary Indian Literature is unpredictable. It’s giant growth and influence had been measured by the immense popularity gained by

the writers in and out India. The novels are of different types such as Picaresque novels, Regional novels, Sociological novels, Epistolary novels, Gothic novels, Psychological novels, Science Fiction novels and so on. It is no wonder, to say that today's novel has assumed a leading and interesting position in the realm of literature. The place of novel is undefinable as T.W. Clark rightly pointed out as, "novels and novelists enjoyed great popularity among Indian youth of the early twentieth century." (11)

Indian novelists have achieved something in creative writing and in implementing new plot and new characterization, which takes the novel to district level. Though novel in India is more than a half century old, its growth and development show the glorious future of it. The beginning of twentieth century saw various writers like R.K. Narayan, Mulk Raj Anand, Raja Rao, K.S. Venkataramani, who have contributed more to the Indian Literature, focusing more on themes, related to Indian culture and society. K.S. Ramamurti says, "the early Indian English novelists were by no means 'imitators' but conscious experimenters who adopted an alien form and medium to socio-cultural situation and sensibility which were specifically Indian." (80)

Like Novels, the other literary forms such as poetry, drama, short stories also occupy a substantial place in Indian English Literature. Many poets such as Toru Dutt, Sarojini Naidu, Rabindranath Tagore, Sri Aurobindo and others contributed tremendously to the Indian Literature. There are many factors such as independence struggle, Gandhian myth in literature, partition of India, social consciousness which brings new inclination to the growth of Indian English Literature.

The rise of Indian English Literature grows more vehemently after Lord Macaulay's scheme of modern education through English medium in the year 1835. Since then, English became a link language and an official language in India. The writers who belonged to the pre-independence era were attached emotionally with their language

as it evokes patriotism. English was the language of British men, it naturally provoked bitterness within them. English language occupies a privileged position in India, as it is flexible enough to accommodate the experience of diverse people belonging to diverse races and cultures. English became very popular language in the midst of other languages in India. A good number of Indian writers started writing novels, poems, pamphlets, articles and prose pieces in English. The writers of the early nineteenth century never forgets their real identity in their homeland as K.R. Srinivasa Iyengar rightly pointed out that, “the Indo-English writer is first an Indian and next a user of the English language.” (67)

Many social reform programs had been initiated during nineteenth century which resulted in the positive development of language, culture and race in India. The writers proved the love for mother tongue and the first renaissance in Indian English Literature started from Bengal. Bankim Chandra Chattopadhyay wrote thirteen novels and many critical treatises in Bengali and his works were translated into English. *Rajmohan's Wife* (1864) was considered as the first novel in Indian English literature which was published as a serial, to represent the vitality of women and the brutality they faced in the middle-class society. Promod Kumar Singh rightly states, “Probably the credit of writing the first novel in English by an Indian goes to Bankim Chandra Chattopadhyay who wrote *Rajmohan's Wife*.” (16)

As a member of ‘Bengal Renaissance,’ the writer has portrayed his ardent love for his motherland in his work *Anandamath* (1852). *Devi Chaudhurani* (1884) is fuelled with full of patriotic struggle for Indian Independence. *Kapalkundala* (1866) was about a tribal girl, who fall in love with a young gentleman from town and her survival struggle in the city. “Kapalkundala is considered as one of the finest and the most popular of Chattopadhyay's novels.” (Asit Kumar Bandyopadhyay, 502)

Durgeshnandini (1805) was Chattopadhyay's historical romance novel, about a story set in the backdrop of Pathan-Mughal conflicts during the reign of Akbar. The language was highly appreciated by the contemporary scholars even now. As an introducer of novel in India, Krishna Kripalani praised Chattopadhyay's literary career as, "it was Bankim Chandra Chattopadhyay who established the novel as a major literary form in India. He has his limitations; he too was romantic. There have been better novelists in India since them but they stand on Bankim's shoulders." (45)

Bankim was a pioneer in writing historical novels as C. Paul Verghese observes this as "the English novels he had read, especially the novels of Scott whose influence is evident in his historical novels," (16). Toru Dutt, the Bengali poetess wrote both in English and French. She was considered to be the first Indian English woman writer who wrote *Bianca* (1878) or *The Young Spanish Maiden* – a romantic novel consisting of eight chapters, left unfinished. She has written many poems which are still remembered. Shoshee Chunder Dutt's, *The Wild Tribes of India* (1882), *Historical studies and Recreations* (1879), *India Past and Present* (1880) reveals the ancient historical tradition of India.

Rajalaxmi Devi's *The Hindu wife or the Enchanted Fruit* (1876) was about women's struggle within the domestic space. Lal Bihari De (1824-1892), was a journalist, known for his profound knowledge in English language. His *Govinda Samanta* (1874) and *Folk Tales of Bengal* (1883) were widely acclaimed. He was a prodigious writer, whose collected works were published in six volumes. *Shunkur* (1885) is his short novel is about the compromises by the Indians after the arrival of the British. S.K. Ghose, one of the most talented novelists of that period is known for depicting new themes in his fictions. His novel *Thousand and One Nights* (1905) is a famous work with adventurous themes and romances of Narayan Lai, a royal jugglar. *The Prince of Destiny* (1909) deals with socio-political issues in the country. The novel is a fictional autobiography of

S.K. Ghose. Ramakrishna Pillai (1876-1916), a south Indian writer, who's novel *Padmini* (1903) is a romantic story of Padmini and Srirangaraya. *The Dive for Death* (1912) is a romantic novel with perspicuous presentation of social life. A. Madhaviah's *Thillai Govindan* (1916) deals with the life of young hero Govindan, who strongly voiced out against the evils in Hindu religion and its negative impacts. Jogendu Singh is a notable writer who wrote the biography of Guru Nanak. His *Nur Jahan* (1909) is a historical novel which deals with the love story of Mughal Prince Salim with Mihar, who later changed her name as Nur Jahan. *Nasrin* (1915) the next novel attempted to expose the lines of Nawabs and Zamindars. The novel *Kamala* (1925) is named after the protagonist, who has faced innumerable struggles in life.

Jogendhar Singh criticises the caste system, child marriage and miserable conditions of women in his novel *Kamala*. *Kamini* (1931) represents courage and determination of a young beautiful lady, who was harassed by some of villagers. She escapes from there and takes shelter in a Christian Missionary which provides her education, and becomes bold enough. The novels of Jogendhar Singh brings social realism and humanism to Indian English Fiction.

Krupabai Sathianandhan wrote two novels *Kamala: A Story of Hindu Life* (1894) and *Saguna: A Story of Native Christian Life* (1895). The latter seems to be the writer's own life story which appeared in serial in the journal of the Madras Christian College and published in book form posthumously. The novels of the late nineties presented the lives of ordinary men and women and this shows the observations of the novelists of that century and their understanding regarding the same. Humayun Kabir rightly comments, "because the novel deals with ordinary men, a novelist must possess the power of acute observation which enables him to distinguish one individual from another." (4)

K.S. Venkataramani's works combined romance and realism in a more interesting manner. The novel *Murugan, The Tiller* (1927) pictured the state of Indian villages and the impacts of Gandhism among the natives. This novel won him great popularity in India. The second novel, *Kandan, The Patriot* (1932) is about the argumentative hero, Kandan and his friends. The novel sow the seeds of patriotism in the minds of the readers. While the freedom struggle is in peak, the writers have used their literary pieces to impart the same. The characterization of 'Kandan' inspires many people, as Anniah Gowda argues as, "Kandan is a person who will create out of us people. We must follow his teaching" (58). The novel is set at the backdrop of Civil Disobedience Movement of 1930s and undoubtedly, the Patriot Kandhan is a representative of Gandhian Ideology. It is highly remarkable that the novels of Venkataramai made the first furrow on the virgin soil of Indian English fictional prose and brought the Indian Literature as observed by the critics of Indian English Literature. Mr. Subramanyam's *Indira Devi* (1930) depicted the life of common people. It mirrors the complexities in inter-racial marriages, religion, and the hurdles in following the common language. The characterisation K.S. Venkataramani's *Murugan* and Mr. Subramanyam's *Indira Devi* can be observed critically from the following lines by Bhupal Singh, "K.S. Venkataramani's *Murugan The Tiller* is not a good novel but is better than Indira Devi. Its plot is rambling; the characters are either too good or too bad." (308)

Dhan Gopal Mukerji was considered as the 'Man of letters.' His works includes *A Son of Mother India Answers* (1928), *Disillusioned India* (1930) and *My Brother's Face* (1932). He also wrote many stories for children. D.F. Karaka has written many novels including *I Go West* (1938), *There Lay the City* (2006), *I've Shed My Tears* (1947) and so on. Karaka supported Indian independence and the Indian National Congress. His novels

never fail to prove this and he was widely acknowledged as Govind Prasad Sharma aptly criticizes, “one of the few very popular and widely read Indo-Anglian novelists.” (10)

The struggle for Indian independence raises to the peak in the nineteen twenties and thirties. The country was in a hotbed of revolt and struggle for more than three decades. The literature of those decades reflected the freedom and in one way or the other, it promotes patriotism. Meenakshi Mukherji states it as, “was not merely a political struggle, but a pervasive emotional experience for all Indians in the nineteenth twenties and thirties” (14). The words and deeds of Mahatma Gandhi inspires many people in and around the nation. He emerged as a great leader and a prolific writer. Gandhiji’s *Discourse on Gita* (1930), *From Yervada Mandir* (1932), *Constructive Programme* (1941) and many prose pieces shows his keen interest in literature. Gandhian concepts regarding caste system, non-violence, caste system, untouchability is reflected in the literature of those times. The use of Gandhian myth in Indian English Literature is unavoidable as K.V. Surendran rightly says, “Indian writing in English has also felt the plastic touch of the Gandhian spirit in more than one way. The Gandhian myth may not be present in all the branches of literature but its catalytic effect was felt in all the branches.” (140)

Many writers emerged in the beginning of the twentieth century. Few of them are K.E. Ghamat, who wrote *My Friend the Barrister* (1908), Bal Krishna, who wrote *Love of Kusuma* (1910) with Kusuma’s marriage with Mohan as its central theme, R.C. Chattopadhyaya who wrote *The Sorrows of a Sub-Post Master* (1932), N.C. Gupta, who wrote *The Idiot’s Wife* (1935) and C.N. Zutshi, who wrote *Motherland* (1944). There are many Indian writers whose works were attributed to the growth of Indian Literature but not widely acclaimed. The writers of the thirties contributed vividly to the growth of novel as William Walsh aptly criticises as, “it was in the 1930s that the Indians began what has now turned out to be their very substantial contribution to the novel in

English and one peculiarly suited to their talents” (66). The concept of ‘Indianness’ was successfully implemented in their fiction. The Pre-Independence era faced many hardships, as the writers took literature as their medium of expression, and they have come out with flying colours. The writers of post-Independence period have executed many new themes and concepts and their works which has taken novel to the next level. “Novel - a new and strange, of a new kind, felt to be new; prose narrative or tale presenting a picture of real life” (1109) defines *The Chambers Dictionary*.

The writers of the late nineteen thirties and forties, had a new phase to in literature as they concentrate more on the modern and realistic pictures of men and women. The portrayal of culture, philosophy, religion and also human psyche was more subtle. These novelists implemented new technical devices as after then, novel has rooted in India strongly. The novelists after Independence are with multitude of choices - choices of the technique, choices of the medium, choices of the subject and so on. Many creative novelists emerged and they focus mainly on many controversial issues.

K.R. Srinivasa Iyengar observes this as:

Whatever the subject - a patch of part history, a segment of contemporary life, a problem in ethics or politics - the novelists’ understanding and love will make his writing transcend the merely local and attain the vitality and dignity of creative literature. (322)

Mulk Raj Anand’s sharp characters are with expressive words and dialogue. *Untouchable* (1935), *Coolie* (1936), *The Sword and The Sickle* (1942) gains immensely popularity not because of the themes but also for the dialogue. The portrayal of village people and their language, especially Anand’s practice of indiscriminate use of Hindi words and of the vulgarization of English words aren’t an illusion of reality but real dialogues used by the common men. Anand’s characters succeed in employing the skill

of lively dialogue. Charles Morgan states the importance of dialogue as, “dialogue is not a report but a distillation, a formal means of penetrating to the essence of things” (114) *Coolie* is a typical example of rogue and English-speaking characters sounds gibberish. Saros Cowasjee, introduces Anand’s *Coolie* as, “Only the hero is no rogue, but himself the victim of the world’s rogueries” (66).

The first trilogy in Indian English Literature was given by Mulk Raj Anand. *The Village* (1939), *Across the Black Waters* (1941) and *The Sword and the Sickle* (1942) were devoted to peasants for his realistic pictures of the life of factory and plantation workers. Anand’s humanitarian spirit is clearly revealed in the following lines, “Who is a peasant in India? He is the most important man in India. The peasant is India, and India is the peasant.” (29) The next novel *The Private Life of An Indian Prince* (1953) is a psychological study of an Indian Prince, who loses both his kingdom and his mistress.

Raja Rao began his career in the thirties with *Kanthapura* (1938), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillor* (1976). *Kanthapura*, his famous work is about a small south Indian village, which caught up in the struggle for Independence. Moorthy, the hero of the village, is a young man with noble qualities. The villagers worship Gandhi as Lord Krishna. The conflict between the East and West is seen in his novels as the story is set abroad countries such as London and parts of France. The protagonist finally returned to India, as he is deeply rooted with his country. *The Cat and Shakespeare* deals with philosophical themes, and Raja Rao himself calls it as “Metaphysical comedy?” Raja Rao successfully renders ‘Indianisms’ through his characters. Their utterances echoed the regional speech and reflected local colour. His masterly dialogues in *Kanthapura* the people express their nervous anxiety as, “And hearts began to beat, and get we saw no Moorthy, and yet not a hair of his head was seen, and we were silent as though in the sanctum at the camphor ceremony. Yet no

Moorthy.” (93) His dialogues help us to concede the development of human mind and the way of characterization he has mastered with. Raja Rao makes critical comments about the English language as, “English is the language of our intellectual make-up but not of our emotional make-up” (ibid, 17). C. Paul Verghese appreciates this as, “Raja Rao’s dialogue is free from the pitfalls we have noted earlier: yet it does not suffer from any lack of realism. In its economy of effect, it is the carefully allusive dialogue which reflects the inwardness of its Indianness fully.” (104)

R.K. Narayan published several novels and short stories in the thirties and forties including *Swami and Friends* (1935), *The Bachelor of Arts* (1937), *The English Teacher* (1945), *The Financial Expert* (1952), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *The Vendor of Sweets* (1967), *The Painter of Signs* (1977), *A Tiger from Malgudi* (1983), *Talkative Man* (1986), *The World of Nagaraj* (1990) and *Grandmother’s Tale* (1992) and also many the fictional place ‘Malgudi’. Critics considers him as India’s Chekhov, because of his simple writing style. Graham Greene introduced R.K. Narayan to the west, he proudly announced, “My Indian Friend sent me somehow just before the war a very ‘blind’ manuscript, I decided to go through it and was extremely fascinated. This is the story of an Indian child, which is entitled, *Swami and Friends*.” (*Kanthapura* Preface)

Swami and Friends penetrates child psychology especially of the protagonists Swami, Mani, Rajam, Shankar. R.K. Narayan’s characters are so ordinary, in such a way they connect with the readers as, R.K. Badal aptly criticizes, “an ability to use ordinary events to create a connection in the mind of the reader.” (87) *The Bachelor of Arts* was inspired in part by his experiences at college. *The Dark Room* mirrors the life of submissive housewife Savitri and her husband Ramani. Savitri is strong enough to remain steadfast on her decisions, but Ramani is arrogant. The dark room in their house symbolizes her patience to bear the tortures calmly. *The English Teacher* is about an

English Teacher at Albert Mission College. The story is a series of experiences in the life of Krishna and his wife Susila. *The Financial Expert* is about a man named Margayya, who offers financial services to the people in his village. Thargayya's psychological aspirations is clearly portrayed by R. K. Narayan. *The Guide* is considered as one of the best works by R. K. Narayan, and he received Sahitya Akademi Award in the year 1960. The protagonist Raju, is a corrupted fellow who takes forgery and crime for the sake of money. *The Man Eater of Malgudi* depicts the life of an Indian Printer, Nataraj.

R.K. Narayan presents twists and humorous narration stupendously in this particular work. *The Vendor of Sweets* story is about 55-year-old sweet vendor Jagan, who spends life with the least troubles. As like the other novelists, R.K. Narayan also substantially depicts the overwhelmed pressure and the monotony life of the characters. *Waiting for the Mahatma* (1955) is about a high school graduate Sriram, who actively participated in Mahatma Gandhi's 'Quit India Movement', along with his girl friend Bharati. As usual a gentle comic style is clearly interwoven in this novel. The writer concludes the story with the engagement of Sriram and Bharati amidst the tragedy of partition in India in the year 1947.

R.K. Narayan's fictional town 'Malgudi' is an imaginary town in South India. Almost in all his stories, characters and their development is lucidly presented along with this imaginary town. The themes, characters and dialogue echoed the sound of Malgudi. The manners of the people were beautifully captured by R.K. Narayan, as Dr. Sudharsan Sahoo comments, "... Malgudi is a reality charged with all that is intimate and poignant in human life. It is associated with the rise and fall of heroes and heroines" (web). Malgudi is the fictional representation of the contemporary India. The specialty of this locale is its reluctance for gradual changes. This imaginary town is uninterrupted by the outside world. The peculiar picturization of Malgudi is also treated with gentle teasing and understanding. The smell, sight, sounds and beliefs were portrayed intelligently as it

evokes the experience of Malgudi within the minds of the readers. R.K. Narayan succeeds in this way a William Walsh aptly criticizes, “In the novels of R.K.N., the characters are Malgudians deeply rooted in the age-old local traditions and they entirely belong to Malgudi in every sense and aspect.” (34)

Narayan’s skillful use of myth makes reality more easily comprehensible. He often creates characters whom one can identify spontaneously with oneself. These real-life models and their deep psychological insight us. As Ian Milligan rightly says, “Narayan continually adds to the richness of our human experience; they bring before us new topics, new characters, new attitudes” (22). The creative work of R.K. Narayan astonished everyone. His peculiarity and originality earn him Indian Sahitya Akademi award in the year 1961, which C.D. Narasimhaiah proudly states as, “it is a unique honour done not merely to R.K. Narayan, but a mark of recognition shown to their exotic plant called Indo-Anglian literature.” (232)

Bhabani Bhattacharya has his roots in Bengal, served in the United States for some time and returned to India. His fictions were set in historic and socialistic context. *Some Memorable Yesterday* (1941), *So Many Hungers!* (1947), *Indian Cavalcade* (1948), *He Who Rides a Tiger* (1955), *The Golden Boat* (1956), *Music for Mohini* (1964), *Shadow from Ladak* (1966) are his notable work. Kh. Kunjo Singh appreciated the social realisms in the novels of Bhabani Bhattacharya as “Bhabani Bhattacharya is belonging to the social realism school of Indo-Anglian literature. His writings exhibit the influence of Tagore and Gandhi” (1-2). The theme of ‘Hungerness’ is found in the novels of Bhattacharya. *So many Hungers!* deals with the Bengal Famine of 1942, in which the writer presents the miseries explicably. *Music for Mohini* is about a city girl, who needs to stay in the village after her marriage. His *He Who Rides a Tiger* is considered as one of his best works. This story is about a blacksmith - turned priest, rejected by the upper

castes and particularly Lekha. Kalo is the protagonist, who is portrayed in such a way, that he struggles invariably to give up one's own caste. This novel is compared with R.K. Narayan's *Guide*, but it is not in the same comic mode. The strong theme ends with a happy note. *A Goddess Named Gold* (1960) is about a village girl Meera, on whom the villagers believe that she can change base metals to gold. The novel reflects the sensitive side of India after Independence. *A Dream in Hawaii* (1978) is about Swami Yogananda who goes to Hawaii. He hastily returns to India to escape from this spiritual magicism he has created. This novel is an attempt to study asceticism and self-realization.

Bhattacharya's women characters are strong enough, as they represent feminine principles. Kajoli, Meera, Debjani are young girls just emerging into adulthood. No doubt they represent the women during the era of Independence. As a historian, and its impacts definitely imprinted on Bhabani's *The Indian Cavalcade* (1942). It is a chronicle which covers a big historical period and gives an idea about the important events in India happened during the last two thousand years. The novels of Bhattacharya are always interesting and belong to our own times. The readers definitely excited to find the related themes which are closely connected with them. K.B. Vaid has rightly pointed out some of the themes in his novels as:

... portrayal of poverty, hunger and disease, portrayal of wide spread social evils and tensions; examinations of the survivals of the past; exploration of the hybrid culture of the educated Indian middle classes; under the impact of an incipient, half-hearted industrialization. (425)

Kushwant Singh's *Train to Pakistan* (1956) stood as a terrible reminder of partition in India. S.C. Harex observes the novel as Kushwant Singh's one of the best works, he agrees the same as, "it remains the best regarded novel in English on partition" (63). His other notable works are *I Shall Not Hear the Nightingale* (1959), *The Sikhs Today*

(1959), *A History of the Sikhs* (1963 and 1966), *Delhi: A Novel* (1990), *The Company of Women* (1999), *The Sunset Club* (2010) and many short stories too. As a writer, he was best known for his humour, sarcasm and comparison of Indian characters with westerners.

Manohar Malgonkar concerns with the theme of psychological and historical impact of war and national affairs and human sensibility in his novels. *His Distant Drum* (1960) juxtaposes the military discipline with the inefficient political rule in Independent India. *Combat of Shadows* (1962) projects the conflict between desire and aversion, love and hatred, passion and intrigue. *The Princess* (1963) depicts the royal life of a Prince and its decline after the appendage of India by the British. *A Bend in the Ganges* (1964) is one of his promising novels. Richard Church compares Manohar Malgonkar's, *A Bend in the Ganges* with Leo Tolstoy's *War and Peace*, and he praises both the novels as, "they brides the nostalgia of India's past with the turbulence of her present." (880) *The Devil's Wind* (1972) is Malgonkar's historical novel, which tells the story of Nana Saheb, the last Peshwa, who played a leading role in the 1857-revolt first war of Indian Independence. *Shalimar* (1978) is a novelization of the film *Shalimar*. His works often deals with the activities build-up during independence and its aftermath. The themes and plots of his novels were usually a mixture of actions and adventures.

Kamala Markandaya has got a unique place in the Indian English literature. East-West encounter is a recurrent theme in her novels. The plots are well made and her narrative techniques and shifting point of view are highly appreciable. The images and symbols in her novels are characterized with continuity and interrelatedness. Markandaya's *Nectar in a Sieve* (1954) is a semi-autobiographical novel about Rukmani, the youngest daughter of a tenant farmer. She is at her 12 when she married Nathan. Throughout the novel, Rukmani faced many struggles, as there is no circumstances to improve. She endures quietly, holding on to the hope that things will soon be better. The

novel inspires many readers, Malti Agarwal appreciates the novel as, “calm after storm, spring after winter, such is the unending cycle. One must hope and one must persevere even if one is engaged only in trying to discover ‘Nectar in a Sieve.’” (439)

Kamala Markandaya’s fictions represent wide varieties of characters including innocent peasants, rich Maharajahs and holy men gifted with strange power. *A Silence of Desire* (1961) reveals the conflict between superstitious faith healing and scientific surgery. *Possession* (1963) is about Lady Caroline Bell, whose possessiveness is creatively annihilating. *A Handful of Rice* (1966) portrays the consequences of poverty and claims the big capitalists thrive on corruption and evil. Ravi is the protagonist, who struggles hard and finally becomes burden of his own family. The climax is full of despair of tragedy. The writer has made significant attempts to depict the cultural clashes between the urban and rural Indians. Her other notable works are *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honey Comb* (1977) and *Pleasure City* (1983).

Khan Abdul Gaffar Khan, K.A. Abbas, Prof. Ahmed Ali, Sajjad Jhaheer and Sija Uddin are some of the significant writers in the twentieth century. Khwaja Ahmad Abbas, the great Urdu poet, film script writer and a Muslim teacher wrote many short stories, narratives, dramas and novels. *Not All Lies* (1945) and *Rice and Other Stories* (1946) are the collection of his short stories. Abbas has written two novels, *To-morrow is Ours!* (1943) and *Inquilab* (1949). The theme of national liberation struggle is found in both the novels. “Let your heroes and heroines be the common men and women fighting these demons in the great battle for the liberation of humanity” says, K.A. Abbas (91) in his novel *To-morrow is Ours!* about common men and women. Prof. Ahmed Ali wrote many novels, plays and short stories. His famous novel *Twilight in Delhi* (1940) was published by the Hogarth Press in London. This novel describes the decline of Muslim power in the British appendaged colonies in the early twentieth century. He along with other his

friends, translated the Holy Quran to other languages. *Ocean of Night* (1964), *Rats and Diplomats* (1986) are his notable novels. James Trevor highly appreciates his modest literary tradition as, “Ali laid the foundation for a new modest literary, tradition in English with his first novel *Twilight in Delhi*’, had shown the way to new writers in English.” (111) Syed Sajjad Zaheer (1899-1973) was a good friend of Prof. Ahmed Ali. He was an Urdu writer with Marxist ideologies. He moved to Pakistan after partition. *London Ki Ek Raat*, *A Translation of Gora* (novel written by Tagore) were his notable works.

Suddindranath Ghose was known for writing fables, folk songs and poems. His novels deal with the childhood, adolescence and nameless narrators. *And Gazelles Leaping* (1949) is an account of a child’s life in kindergarten. *Cradle of the Clouds* (1951) is about his own childhood memories and experiences in his own village Santhal Parganas. *The Vermilion Boat* (1953) is about a hero and the hardships he faces while hunting for a job in Calcutta. The Vermilion Boat is a recurrent symbol which gives the unity of work. *The Flame of the Forest* (1955) is about a hero and his spiritual quest in searching for Lim in this materialistic world. P.K. Rajan praised Ghose’s art of storytelling as, “the only novelist to demonstrate an Indian way of storytelling.” (89)

The contributions of women writers are significant. There were writers like Anita Desai, Shashi Deshpande, Gita Hariharan, Shashi Deshpande, Shobha De and others. Surya Nath Pandey observes this as:

the post-independence period has brought to the fore font a number of noted women novelists. The works of Anita Desai and Shashi Deshpande can be compared with those of the Canadian novelists like Margaret Atwood, Margaret Lawrence and Anitha Van Heck. (10-11)

Ruth Prawar Jhabwala has lived in India for about 24 years from 1951. Her fictions deal with the dilemmas in the interaction between European and Indian cultures.

She is particularly anxious with political scenario and poverty in India. *The Householder* (1960) depicts the socio-psychological and domestic problems of a middle-class teacher. *Get Ready for Battle* (1962) is about a greedy business man and his selfless wife. *A Backward Place* (1965) depicts the problems of expatriates in Delhi-their rootlessness and longing because of displacement.

Nayanthara Sahgal, has started her writing career when she was very young. Her writings strongly voice out the concept of feminism. She was greatly inspired by the Third wave Feminism and the term 'Third World Women'. Other major issues like abolition of sati, female infanticide, child marriage and so on were present in her novels. Nayanthara Sahgal's *Rich Like Us* (1985) explores the evil practice Sati which was implement in 1829. *Mistaken Identity* (1957), *Time to be Happy* (1958), *Storm in Chandigarh* (1969), *The Day in Shadow* (1971) are some of her notable works. Sahgal's novels reflects the contemporary Indian Political theme and portray various social and cultural changes that takes place in India. Political theme is combined with man-woman relationship and especially, she speaks about the plight and problems of educated women. Sahgal was awarded Sahitya Akademi Award in the year 1986 for her historical and political novel *Rich Like Us*. The novel is about Rose and Sonali, the two protagonists and their struggles in the time of political upheaval and social re-organization in India between 1932 and 1970. O.P. Mathur appreciates the novel *Rich Like us* as, "solely as an expose of the objective and functioning of Emergency." (86) *The Day in Shadow* is often compared with the works of Anita Desai. This novel is about Simrit, who is very submissive in nature. The political crisis of those hard times formed the background set up to this novel. Sahgal gives an optimistic end to this novel. Her control in the language is impeccable. Her novels belong to the different world which is more prosaic.

Mahasweta Devi is a writer cum political activist. Her notable work *Mother of 1084* (1974) was written on the backdrop of the Naxalite Revolution in the seventies. *The Right of the Forest* (1977) was about the life and fight of Indian tribal freedom fighter Bisra Munda. Mahasweta Devi received Sahitya Akademi Award in the year 1979 for this novel.

Anita Desai (1937) is obsessively concerned with the dark, uncanny oppressive and inner world conflicts which were deeply impacted in her characters. *Cry, the Peacock* (1963), explores the psyche of a girl, who loses her grip after sheltered in her husband's house. She married a kind of a person, with whom she doesn't find it possible to communicate at any level. *Voices in the City* (1965) deals with the life of an ordinary house wife's suicide. This novel symbolizes Calcutta as the city of corruption and all evils. *Bye-Bye Blackbird* (1971) is effectively deals with 'East-West encounter' in which she writes about the homesick of an Indian immigrant in England. *Where shall we go this Summer?* (1975) depicts the story of an upper-middle class housewife Sita and her four children. Sita is again pregnant for the fifth time, and this time she wants to deliver the body in a calm environment. She goes to Manori, the Arabian sea island, but her Bombay born children feels miserable there, so she returned Bombay without any solution. *Fire on the Mountain* (1977) bagged Sahitya Akademi Award. *Clear Light of Day* (1980) is intensely serious with the life of an upper- class family in Delhi. The parents are always away from the children. The elder daughter Bimla, has to shoulder the burden of the family which includes a mentally retarded son Baba. The elder son Raja and younger daughter settlers in abroad and the novel ends in such a way that Bimla and Baba were left in the dusty old house.

Anita Desai's novels vividly present the complex relationships within the family, along with the beautifulness of the Indian social reality. R.K. Dhawan aptly criticises the fictional qualities of woman writers as:

Women writers have distinguished themselves for their boldness in presenting the status of women in Indian society and for depicting man-woman relationship in fictional form. It is only after the emergence of women writers that we have been able to have a deep insight into the psyche of the Indian female. (18)

Arun Joshi's novels deal with the theme of rootlessness and loneliness. Almost all his characters are urban, English speaking and disturbed for some causes. *The Foreigner* (1968) leads us to find a solution to the problems of loneliness. *The Strange Case of Billy Biswas* (1971), *The Apprentice* (1974), *The Last Labyrinth* (1981), *The City and the River* (1990) are his notable novels. He won Sahitya Akademi Award 1987 for his novel *The Last Labyrinth*.

Shashi Deshpande is one of the renowned writers in India who has written many novels, short stories and essays. She is the recipient of the Sahitya Akademi Award. Shashi Deshpande writes about the encounters between the male and the female in the society. *The Dark Holds No Terrors* (1980), *If I Die Today* (1982), *Roots and Shadows* (1983), *That Long Silence* (1989), *Small Remedies* (2000), *Moving on* (2004), *In the Country of Deceit* (2008), *Shadow Play Aleph* (2013) are her notable works.

Another notable contemporary writer of Shashi Deshpande is Manju Kapur. Her first novel *Difficult Daughters* (1998) won the 1999 Commonwealth writer's prize. Some of her novels are *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2008) and *Custody* (2011). *Difficult Daughters* tells the story of Virmati, a young woman who falls in love with a married Professor just as her family is planning her own marriage. It vividly describes India around the time of partition. The complications in the story made the novel more interesting. R.K. Dhawan observes Manju Kapur as, "the writer has all

the fact and finesse of the great classical masters like Dickens, Jane Austen and Emily Bronte in creating and producing efficacious result.” (9)

Githa Hariharan, the author and editor, whose first novel *The Thousand Faces of Night* (1992) won the commonwealth writer’s prize in 1993. In her novels, the feminist elements such as women’s existence, gender injustice, identity crisis are seriously occupied. She expects honours for women, as in the novel, she rightly says, “where women are honoured, there the goods delight; where they are not honoured, there all acts become fruitless” (28). David Davidar, the author of three novels, *The House of Blue Mangoes* (2002), *The Solitude of Emperors* (2007) and *Ithaca* (2011). His novels were based on Davidar’s own family and particularly South Indian history. His experiences as a journalist, and its outcomes made him to write the second novel *The Solitude of Emperors*.

Shobha De is best known for her depiction of socialists and sex in her works. *Spouse: The Truth about Marriage* (1990), *Second Thoughts* (1996), *Small Betrayals* (1995), *Sultry Days* (1994), *Starry Nights* (1989) are her notable novels. Her way of depicting the modern -day Indian women earns her the title “Jackie Collins of India”. A notable comparison by Alessandro Monti about De and other writers says, “Shobha De introduces a bilingual mode of voice, instead of resorting to heteroglossia, as Bharathi Mukherjee does, by forcing an extra dialogic status on to the intradiegetic narrator Tara in *Starry Nights*.” (209) Shobha De mainly deals with the issues such as pre-marital affairs, extra-marital affairs and sex in the present times in a very bold and unconventional way.

Vikram Seth received critical acclaim all around the world for his novel *A Suitable Boy* (1993), which is considered as one of the best novels in Indian English literature. It was after this novel, Seth came into the limelight. *A Suitable Girl*, its sequel was published in the year 2017. *The Golden Gate* (1986) is his first novel composed in

verse. This novel tells us about the Yuppies in San Francisco. *An Equal Music* (1999) is about Michael, a professional violinist and his love Julia, a pianist. The French violinist Philippe Honone is the real inspiration for Vikram Seth's *An Equal Music*. Multiculturalism, East-West encounters, cultural diversities are the recurrent themes in his novels.

Rohinton Mistry has written many short stories and novels including *Such a Long Journey* (1991), *Family Matters* (1992) and *A Fine Balance* (1995). Mistry mastered in portraying the elements in diasporic literature. Amitav Ghosh, the winner of 54th Jnanpith award, was born in Calcutta. Most of his works deals with the historical settings, exploration of Indian culture and tradition. Salman Rushdie, the most celebrated writer of the contemporary literary scenario, influenced the entire generation of Indo-Anglian writers. Indian English literature can be classified as pre-Rushdie and post-Rushdie because of the various changes happened in it. Many new writers emerged and at the same time Rushdie and others introduced new themes in their works. Magical realism mixed with a tinge of satire are constant in the works of Rushdie.

Salman Rushdie, the inaugurator of post-colonial diaspora, deals with the theme of alienation and magical realism. *Grimus* (1975) is a science fiction tale, but not widely acclaimed. *Midnight's Children* (1981) follows the life of a child born at the midnight, when India gained her independence. *Shame* (1983) depicts the political turmoil in Pakistan. His most controversial work, *The Satanic Verses* (1988) depicts the inspired part of life of Muhammad. The title *Satanic Verses* refers to the group of Quaranic verses. *Shalimar the Clown* (2005) portrays Kashmir, the Paradise of India and the controversies attributed with it. Om. P. Juneja comments post-colonial literature and its nature as, "man the colonizer proposes an image of the colonized as lazy, inferior and wicked and even having a dependence complex." (20)

Amitav Ghosh's writings deal with the themes such as travel and diaspora, historical, political struggle, communal violence, love and loss and so on. *The Circle of Reason* (1986), *The Shadow Lines* (1988), *In An Antique Land* (1992), *The Calcutta Chromosome* (1996), *The Glass Palace* (2000), *The Hungry Tide* (2004), *Sea of Poppies* (2008), *Flood of Fire* (2015) are some of his notable works. *The Shadow Lines* lucidly depicts the communal riots besides life, love and unity. O.P. Mathur states, "the novelist remarked that the communal riots have been a source of his inspirations thereby giving an inkling into his repulsion against artificial division and violence and his implied affirmation of unity and enrichment of life." (53)

Arundhati Roy the author of *The God of Small Things* (1992) has created a strong impact in the Indian English Literature. The novel received many critical acclaims worldwide. Her other literary works include *The Cost of Living* (1999), *The Algebra of Infinite Justice* (2002), *For Reasons of State* (2003), *Power Politics* (2002), *War Talk* (2003), *An Ordinary Person's Guide to Empire* (2004), *Public Power in the age of Empire* (2004). *The God of Small Things* has instinctive qualities of Indian Ethos, the narrative, the plot, the theme and the characters unfold the web of Indian emotions, events and incidents. The impact of caste system can be felt even among the Christians. The novel is an autobiography of the writer, who projects her own life through the character Ammu. Roy is famous for her successful handling in the language. She has the ability to coin new terms and words, she also plays with the construction of words. Her dialogues are lively and M.K. Naik appreciates her novels and language as:

it is only in novels, which the greatest powers of the mind are displayed in which the most thorough knowledge of human nature, the happiest delineation of its varieties the liveliest effusions of wit and humour are conveyed, to the world in the best-chosen language. (99)

Kiran Desai, the beloved daughter of Anita Desai, is one of the leading women writers, for which she is listed as one of 20 “most influential” global Indian women by, The Economic Times - 5th January 2015. *Hullabaloo in the Guava Orchard* (1998) is her debut novel, for which she received accolades from important writer Salman Rushdie. Sampath Chawla, of Shankot, Punjab is the protagonist. The novel tries to predict the responsibilities, of Sampath Chawla during his young age and his negligence of duties. Sampath settles in a guava orchard, where he learned everything through the gossips of the villagers. The novel ends with a mystery, that he pretends to escapes from the village with the help of his spiritual powers. This is based on a real-life story of a man Kapila Pradhan, who lived up in a tree for nearly fifteen years. The novel is a combination of realities and imagination exposing the socio-cultural impacts in India. *The Inheritance of Loss* (2006) is Kiran Desai’s second novel, which credited her with international awards and receptions. The fighting between the religious groups of Muslims and Buddhists is reflected in this novel. As the effect of colonialism, the impact of East-West encounter, the past and the present conflicts, loss of identity are the other themes in the novel. Kiran Desai uses Hindi words in her novels in order to maintain the flavour of the language. Desai’s works founds to be an amalgamation of traditional aspects in India and the interference of British colonialism in the modern world.

Amish Tripathi hails in Mumbai is famous for his recreating mythological aspects in his fictions. His books were the fastest selling book series in the Indian Publishing history. *Immortal India* is his non-fiction book which he has launched recently. Forbes India has ranked Amish among the top 100 celebrities in India. Shiva’s Trilogy is a fantasy imaging the life and adventures of Lord Shiva. *The Immortals of Meluha* (2010), *The Secret of the Nagas* (2011) and *The Oath of the Vayuputras* (2013) are the three novels in Amish’s Shiva Trilogy.

The next trilogy is *Ram Chandra Series*, which includes *Scion of Ikshvaku* (2015), *Sita: Warrior of Mithila* (2017). Ramachandra series is a prequel to the Shiva Trilogy, the former re-imagines the story of Lord Rama. Amish's writing style is astonishing, as he presents his mythological characters like the real people with their own strengths, weaknesses, aspirations and short-coming. Along with mythology, philosophy is also merged in his works. His writing style is unique, he tries to build details before getting right into an event. The contemporary writers, presents the society in a different perspective as Gawri Shankar the rightly says, "the world of modern novelists, novel in theme and style, experimenting and innovating all the way, anxious to establish a world away from and of different stature than the earlier one." (26)

Shashi Tharoor, the Member of Parliament has keen interest in literature, who has written nearly forty books. He is also a columnist in many newspapers. Writing becomes his passion and he now emerged as a popular literary figure in Indian English Literature. *The Great Indian Novel* (1989) is a satire about the politicians in India. Shashi Tharoor uses myth and history interchangeably to decode each other. *Show Business* (1992) parodies and satirises Bollywood Cinema. It is an attempt to raise questions about contemporary India and Indian. The novel is divided into six parts, that he calls "takes." The novel is a typical example of postmodern satire. *Riot* (2001) is with chronicle-narrative experimenting the mystery of Priscilla Hart's death through the contradictory accounts of more character. *Riot* is about hate, love, religious fanaticism and the impossibility of knowing the truth. Tharoor's perception regarding history is astounding, as he rightly says, "History, indeed the world, the universe, all human life and so, to every institution under which we live in constant state of evolution." (245)

Aravind Adiga, the Indo-Australian writer and journalist has won the Booker prize for his fictions. He is the fourth winner preceded by Salman Rushdie, Arundhati

Roy and Kiran Desai. As a well-read Indian author, he exemplifies himself writing without errors. *The White Tiger* (2008) is his debut novel, which depicts the dark and humorous perspective of an ordinary man Balram Halwai, in this globalized world. The novel examines the issues such as religion, caste, loyalty, corruption and poverty in India. Adiga ends the novel with a note, that Balram realises his freedom from the lives of his family and of Ashok is certainly important. The idea of trap and the idea to allow the reader to think of the dark humour in the tale, are the new inventions introduced by Arvind Adiga. The rise of the character enriches the development of global market as Ana Christina Mendes appreciated the novel as, “Cardboard cut-out, title character equipped with an inauthentic voice that ultimately undermines issues of class politics.” (277)

Between the Assassinations (2008) is Adiga's second novel refers about the period between the cruel assassinations of our Former Prime Minister Indira Gandhi in 1984 and her son-Rajiv Gandhi in 1991. Along with the political themes, the novel also reveals the beauty of the rural and coastal south where injustices and pathos are blended in the lives of the common people. *Selection Day* (2016) is a sports fiction novel, about the story of Mohan Kumar and his sons Manju Kumar and Radha Krishna. The novel vividly depicts a common man's hardships and hindrances and his endless efforts to see his sons playing under-19 cricket team of India.

Aravind Adiga's characters become the 'voiced' for those who are 'voiceless.' He also uses a series of symbols and metaphors in his writing. One cannot expect a conventional style of writing from him, but his post modernist narrative technique and language serves best. As a popular writer who beguiles the literary enchanters all over the world, Aravind Adiga is often compared with Chetan Bhagat for two reasons. The former is a financial journalist, and turns into a writer, while the latter is Banker by profession, turns writer by passion. Adiga's novels have abundant references to the

growth of the city system and Bhagat's novels also depicts the same. Being the survivors of western influence in the 'Globalized World', Adiga and Bhagat earn critical appreciations widely. They became the 'new voices' of the contemporary Indian Literature. The modern-day writers are very clear with their insights as Kamala Charan Srivastava observes this as, "Some of them have greater insight into Indian situations and characterization, Indian local colour and conversational nuances and an overall grip on the Indian attitude towards destiny." (125)

Chetan Bhagat's contributions to the Indian literature reveals that he does not confine himself with a particular genre or theme. Chetan Bhagat (born 22nd of April, 1974) is a distinguished Indian author, a prolific writer, a noted columnist, a well-known screenwriter, and a motivational speaker, recognized for his English - language dramedy novels about young urban middle-class Indians. Chetan Bhagat is a luminary in the post-modern Indian fiction which revolves round hopes and despairs, smiles and tears, fears and cheers, happiness and sorrow, ambition and tribulation, love and separation of the youth of new India.

As on date he has compiled nine fictions and two non-fictions and in fact, in every work he has highlighted his profound concern for the youth of today; that is the problems and despairs, hopes and aspirations of the youth. In spite of dealing with the unsympathetic realities of life his works administer to retain the pure sense of humour. His works have striking similarities with parables in projecting moral messages, divine guidance and technical suggestions. Along with that his works can better be defined as postmodern projection of parables due to the above reasons. The victories and defeats of the youth are common aspects of Chetan's stories with respect to the present generation and era.

As a revolutionary writer, he focusses main on the problems of Indian youth. His stealthy success in the publishing field brings him into the lime-light and now he emerges staunchly as a pioneer in the popular fiction. In an interview he said, “I try to reflect India’s current time in the most entertaining manner. And in the process, I try to deliver a social message. My books touch a chord somewhere - I feel I am just being honest.” (*The Times of India*, web)

Chetan’s style of writing is simple, lucid and vivid with graphic descriptions and linear narratives. Most of the protagonists in his novels are named after Lord Krishna such as Shyam, Krishna, Hari, Govind and Madhav. Bhagat is considered a youth icon rather than being just an author. With his vigorous and humorous way of depicting stories, he has encouraged the habit of reading in many young Indians. According to him, novels are perfect devices for both inspiration and entertainment and through which he disseminates his views and opinion about society and youth.

Bhagat’s debut novel *Five Point Someone* (2004) recounts the adventures of the three mechanical engineering students in the Indian Institute of Technology, Delhi. The semi-autobiographical novel admirably depicts the middle-class urban youth, who fail to cope with the tough grading system in the extremely draconian-educational scenario. Bhagat vituperatively represents the uninspiring educational system which stifles creativity of the students. The novel takes its title from the grade system in the IITs. The writer has mirrored the monotonous academics in India’s most trusted educational institutions. Bhagat ends his novel by suggesting the pleasure of learning and he stressed the importance of creativity in higher education.

The writer uses a satirical tone on the uninspiring teaching and uninteresting assignments which augment the students’ miserable conditions. There is a ray of hope to all the three with the introduction of Prof. Veera, the new fluid mechanics professor. The

book not only deals with engineering students' problems but also it focuses on their hardships to clear the entrances; It focuses on the fact that no matter how hard it is to get into an IIT is, it is even harder to survive if your heart's not in it.

The book endeavors to illuminate on the aspects of postmodernist thought process where the engineering youth tries to thwart the conventional pattern of imparting technical education and traditional way of evaluating the cognitive abilities of a student on the basis of Grade Points Average; that our structure of technical education has become a lifeless system, and needs revitalization and massive reformation is strikingly evident in this novel. Every student is bestowed with unique talent and GPA should not be the only parameter to measure their intelligence.

One Night @ the Call Centre (2005), depicts the aspirations and plight India's call centre generation. The story is about clearly five young characters and their struggles to survive in the Connexions call center, in Gurgaon, Haryana. Each character is noticeably unique with their own pains, ambitions, love, life, personal trauma and amidst all plights, they mess up their happiness with others. The action takes place during the span of a single night and through the confrontations of the characters, Bhagat framed the narrative seriously. The concluding section of the novel includes 'God' as a character, who contacted the employees over cell phone. God saves the employees from the life-threatening crisis.

The inner intention of the writer is to make the people steady and strategic in hard times. Symbolically, this is the call from the self within of everyone. This is the call of their — will to do or the will to live. Shyam acts upon the call of his inner being and becomes the revolutionist. He with the help of his friend Varun blackmails his boss to cancel the layoffs. Eventually, he starts his own website developing company in collaboration with his friend Varun. Thus, he proves his ability and makes himself worthy of his lady love's ambition.

The 3 Mistakes of My Life (2008), a well-constructed book with a captivating plot about the trio Govind, Ishaan and Omi. The three protagonists in the novel are rising entrepreneurs and the story revolves around ups and downs of their business and fortune. Bhagat has blended the facts of Gujarat earthquake, Godhra Massacre and the communal riots in the state. Business, Cricket and Religion are considered as major themes in the novel. The writer has shown his keen interest in portraying the aspirations of today's youth in the novel. The youth of today are caught between hopes and hurdles, which are clearly mentioned in the story. Bhagat doesn't miss to depict the intention of the ultra-modern girls of today and their daring nature to break their tangles of the parents.

This book is a parable as it teaches one how one's dreams crash into fragments by unexpected events but with the support of people around, one can get back on track, focus and rebuild on achieving one's dreams. Vidya, Ishaan's sister, a teenager with her eyes on Govind, represents typically homely Indian girls losing their virginity to the so-called boys feeling shy and guilty after having physical intimacy with them just like Neha in *Five Point Someone* and similarly Vidya in this novel. Ali, a gifted batsman and the son of a local Muslim politician, plays a prominent part in the story. It's the story of how Govind, Ishaan and Omi come up with a sports store in their area and how they achieve success in it by clubbing it with Math's tuitions and cricket coaching classes.

Bhagat has portrayed his characters as decision makers. Other writers of the past have delineated their protagonists who are subjected to the will of their parents or their boss. Unlike other writers, Bhagat advises the youth not to follow every word of their parents and the boss blindly. Revolutionary spirit of Bhagat thus appears in his comment: — Humanity wouldn't have progressed if people listened to their parents all the time. (103)

2 States: The Story of My Marriage (2009) is partly autobiographical, which reveals the true love story of Bhagat and his wife Anusha Bhagat. The novel is a

hilarious effort on the complexities involved in inter-community and inter-state marriages in India. The two protagonists Krish and Ananya are classmates at Indian Institute of Management, Ahmedabad. The love between them is the predominant theme in the story. The writer has highlighted the hurdles in inter-caste marriages in India. The novel has cautiously criticized the cultural differences between the Punjabi's and the Tamilian's in a more descent manner. Bhagat meaningfully narrates the human values and the importance of the relationships.

Bhagat states that the twin boys belong to a state called 'India'; Bhagat makes it clear that his children will be identified only as Indians not by the tag of any religion or state. He comments: — They will be Indian. The novel records the supreme spirit of nationalism. It is based on the social and amorous endeavours of two main characters – Ananya Swaminathan and Krish Malhotra. The novel is unique in its content, which attempts to unite not only two states but also two traditions and cultures. It attempts to represent the people of the nation only as Indians not based on caste, religion or state etc. This is the only thing the novelist ventures to inform the youth of his country.

Revolution 2020 (2011) is set in Varanasi, one of the cultural veins of India where three friends Gopal, Aarthi and Raghav grows. The novel illustrates the triangular love between Gopal - Aarthi - Raghav. Bhagat as a keen watcher of the society, has mentioned the existing sociopolitical issues in India with reference to the plot. Among the three friends, Raghav is shown as most responsible character, who tries to bring out the scams done by MLA Shukla and Gopal. He has started a newspaper called “Dainik,” through which he makes the people of Varanasi to be aware of the happenings in the state. The writer has given optimistic conclusion to the novel, in which the readers could see the progress of Raghav. Gopal finally realizes his mistakes and now he started to focus on the development of his GangaTech Engineering College.

Apart from the six novels Chetan Bhagat has two non fictional works to his credit. *What Young India Wants* which is published in 2012 analyses in clear, simple prose and with great insight some of the complex issues facing postmodern India, as well as offers solutions to make our country better. In his latest non fictional work, *Making India Awesome*, published in 2015 he analyses using simple language and concepts, and provides inspired solutions to the country's most intractable problems — poverty, unemployment, corruption, violence against women, communal violence, religious fundamentalism, illiteracy and more. Bhagat has introduced some unique trends in the Indian English literature. He has focused the interest of the youth. He has attempted to guide their invigorating enthusiasms and energies into proper direction. His works display the aspiration and ambition of the youth. They are epicureans in nature. Therefore, they take life for pleasure. Bhagat takes life for enjoyment not for repression. That is why Ryan suggests his friends a plan how to keep away from the cynicism of the teachers and enjoy the prime days of the life at the institute. He names the plan C2D i.e. — cooperate to dominate (107). Bhagat advises the people — to stop looking at pleasure and enjoyment as sin. Human life is limited and if we don't enjoy our time here, what is the point of it. Bhagat's advice to the nation regarding the preservation of the power of youth is admirable. The youth of any nation are its constructive energy; they are the powerhouse and storehouse of infinite energy. Bhagat also puts emphasis on the empowerment of women. His woman characters believe in an absolute freedom, pure liberty and self-identity. Chetan Bhagat articulates through his parables, penetrating and discerning analyses of what troubles Indian politics, society and the economy and advises what needs to be done to set it right. In his nonfiction *What Young India Wants* he has remarked:

... what I think is of the greatest importance is that all of us should have solutions and opinions on the issues that affect us all.....We want a nation that is rich, respected and has a good place in the world. We want a society with good values. (180-181)

Half Girlfriend (2014), a simple and beautiful love story of Riya and Madhav in St. Stephen's College, Delhi. Madhav is good in Basket Ball. Riya is also interested in basketball. Riya rejected Madhav's love, but agreed to be his half girlfriend. The writer has focused on the aspirations and ambitions of the postmodern youth, who created innumerable opportunities in the world. Both Riya and Madhav are driven by their goals and they strive hard to march towards it. Bhagat captures the real issues in some of the rural parts of Bihar. The protagonist Madhav has made serious efforts to fulfill the basic necessities in his village. The writer once again proved the importance of education in the novel.

Chetan Bhagat's characters are belonged to the middle-class section. The socio-economic class between the working class and the upper class. The reader can identify oneself with a character in any one of his novels. As a post-modern writer, Bhagat consciously touches the broader issues such as urban conscious, cultural amalgamation, thrust for survival and even he suggests solutions to there crisis through his characters. No doubt that the growth of Indian English fiction is tremendous with the contributions of such creative writers like Chetan Bhagat. R.A. Singh observes this achievement as, "The growth of Indian Writing in English is to be seen in the precision and power of the medium to represent this reality through perceptions made possible by a deeping urban consciousness." (94)

In this thesis, the researcher attempts to explore the conflict between the individual and the society under the predominant theme of suffocation of youth in select

novels of Chetan Bhagat with the perspectives of post-modern elements. As a creative writer, Bhagat focusses on these conflicts clearly between Individual - Society - Religion - Culture. The young protagonists in the novels of Chetan Bhagat directly or indirectly thrive a lot. Their suffocations in the society, shows their quest to survive in the contemporary post-modern society. Hence, the socio-cultural milieu in the novels of Bhagat and his effectiveness of characterization need to be keenly focused. Though many Research works have been done, there is a gap in the perspective of the real problems of the survival of the youth and their asphyxiations in the contemporary society to be analysed vividly is essential.

Asphyxiation - a more empathetic term refers to the suffocation of the individual in the society or by the society. Every human being is under some asphyxiations in their day-to-day life. To overcome all their suffocations or to bear it with, that lies in the hands of the individual. The young characters in the novels are under some kind of asphyxiations, which is focused in detail in this research. Youth and their thrust for survival, cultural amalgamation, Assimilation of youth and socio-political issues are to be emphasized in Bhagat's novels. By keeping all these concepts, the researcher would like to explore the asphyxiations of youth and their socio-political milieu in Chetan Bhagat's select novels - *Five Point Someone*, *One Night @ the Call Centre*, *The 3 Mistakes of My Life*, *2 States: The Story of My Marriage*, *Revolution 2020* and *Half Girlfriend*. This dissertation entitled, **“Asphyxiation of Youth in the Select Novels of Chetan Bhagat: A Study,”** tries to explore more on the above said themes with reference particularly to the youth.

Review of Literature

There has not been a full-length study on analysing aforesaid select novels of Chetan Bhagat under sociological perspective. The issue has been discussed in Indian context in particular and world at large. As has been discussed in introduction as well, various renowned authors have been studied to find solution for this aforementioned topic which seems to be very simple one but is not at all.

1. **Sharpe M. (2014),** To open up I would like to state those problems which are constantly haunting our society and especially youth, namely-first- High hopes and aspirations; these hopes and aspirations are particularly related to their professional and financial growth. The youth today is mad after getting rich soon, they assume that there must be overnight miracle and something out of this world should happen that makes them rich and affluent. This makes their life problematic - as has been said by Francis Bacon “Riches hinder man from leading virtuous life.” The young people are highly crazy to become rich soon and thus they indulge themselves into wrong means of earning money. The youth today does not realise that excessive wealth is of no use. Nor should money be sought for ostentation and show. But this fake show off is another obsession of youth today. Then one must distinguish between honest and dishonest means of seeking money. Honest methods, though they show results slowly, should be followed in getting rich. A genuine method of earning represents virtue and when money comes from virtuous ways, it comes slowly. Fraudulent methods are devil’s ways and should not be followed, though they make one rich quickly. Again to quote Francis Bacon - Pluto, God of underworld, place of people who have died, sends riches quickly. One can associate Pluto with Devil and hence with sinful practices, for one gets riches quickly if one gets them from Devil i.e.,

through crooked and dishonest methods. The youth must understand that wealth must be acquired honestly, spent slowly, distributed cheerfully and given up without regret.

2. **Merchant C. (2012)**, Secondly, infatuation, or in words of youth today- 'love' for their age- mates. This is very rampant problem amongst young people. They fall in love with someone in fraction of second and assume in their minds as if they are made for each other. Many of them fail to share these soft but deep-rooted feelings with their counterpart which results in frustration. In fit of frustration, they commit criminal acts; like throwing acid on face of girl they loved and who refused their proposal; or abducting girl on refusal of accepting their love and then going for gang rape and worst thing to mention they may even stoop to lowest level of making video clip of this misdeed and later on black mail girl on basis of that video-clip and hence taking her for granted. This makes life of that girl no less than living hell and ultimately victimized girl commits suicide... thus it can be said here that in actual life of man, however, love brings mischief, either as allurements or as violent passion.
3. **Madhavi N. (2011)**, In twenty first century, one cannot think of any branch of knowledge without making reference to Globalization, which has influenced language, literature, social sciences, service sectors and whatnot. Literature is product of thoughts and interactions of different social, political, economic and religious institutions. As society changes, literature also changes in way of expressing its themes, techniques, and modes of awareness. Today, not only literature in English, but also Indian English literature is influenced by global changes. Indian English literature in way is global product, if we consider it in terms of its use of English as medium of expression. Chetan Bhagat is such

budding novelist who considers it his responsibility to appeal young generation in India by writing novel based on call center, which is gift of globalization.

Although call center is considered as boon for India which is facing problem of unemployment, Chetan Bhagat through this novel is trying to give message that Indians, instead of relying on western countries, should explore own creativities and potentialities. The present paper highlights influence of call center, which is child of globalization, on personal, social, moral, intellectual and cultural relations of call center employees. Chetan Bhagat is educated at IIT Delhi and IIM Ahemadabad. In blink of eye, he is functioning as speculation financier in Hong Kong. He has written two books *Five Points Some One* (2004) for which he accomplished Society Young Achievers a recompense in 2004 and *One Night @ Call Center* (2005). He is one of best story tellers of new era. G. Swaminathan in his audit of this novel remarks: “in event that you need to truly have peep into new era, their employments, life, mentality, qualities and their fantasies kindly don't miss *One Night @ Call Center*.”

4. **Malshette Y. (2012)**, Chetan Bhagat, in *2 States: The Story of My Marriage* novel manages intense subject of in light manner. This novel most likely gives us social stuns. Chetan Bhagat has touched portion of touchy issues of social contrasts, father-child relationship and corporate abuse. He is of perspective that affection knows no limits, whether it be of position, doctrine, religion, states or nations. To some degree, this story is by all accounts of Chetan Bhagat, yet he never asserted it. It's without doubt love that triumphs despite seemingly insurmountable opposition. 2 expresses it's account of between state marriage in India. Love story of Punjabi fellow Krish, and Tamil Brahmin young lady Ananya in his own particular style. Many families experience this condition in

India. The exploration paper speaks truth love marriage and obstructions in middle of hero and his wife confronted originating from distinctive districts of India. Chetan Bhagat passes on so well what happens when two universes meet. The traditions may be particularly Indian; however, story is all inclusive. The book is light and blustery and dialect is straightforward. The creator utilizes great deal of can't words that Indians utilize consistently. The account of story stays new. In spite of fact that closure of story is unsurprising, despite everything you discover yourself pulling for lead characters to get together toward end, which I believe is best thing about book. You get included with characters, their despondency, perplexity and happiness. As South Indian who has carried on with all her life in Delhi, I discovered myself identifying with both characters and their families at some level. Be it mother who conveys rolls to her child's graduation or person who loves to sing Carnatic music however is threatened by her more qualified companions. It is described in first individual perspective in clever tone, frequently taking burrows at both Tamil and Punjabi societies. The novel finishes with Ananya bringing forth twin young men. They say that infants have place with state called 'India'.

5. **Saravanan M. (2014)**, The present paper focuses on Chetan Bhagat's portrayal of female characters in his novels. Chetan has put life into his female characters and it would not be exaggeration to compare him with William Shakespeare, who is well known for creating female characters than male ones. In case of Chetan Bhagat, we find female characters are not submissive characters as could be found in early writings of authors, rather they are quite comfortable in pre-marital relationships; may it be Neha in *Five Point Someone*, Priyanka in *One night @ call centre*, Ananya in *2 States...* Vidya in *Three Mistakes...* or Aarti in *Revolution 2020*.

Female characters like Vidya are quite keen to lose their virginity and she even thanks Govind for this. Another thing highlighted in Chetan's novels is that his female characters are pretty vocal about their favours - like Priyanka in *ON@CC* does not marry anyone under her mother's pressure, or Esha in same novel dares to leave her home, much against wishes of her parents to live her dream of modelling, Radhika in same novel leaves her husband when she gets to know about his affair with Delhi based girl. Ananya in *2 States...* convinces her parents to let her marry boy of another religion, caste and belief.

6. **Rajani S. (2014)**, The present paper aims at analyzing Chetan Bhagat's famous novel *2 States* from different angles whether it is theme, social criticism, and stylistic techniques. Hence, critical estimation has been divided into different segments. The first part is devoted to introduction of writer's writing acumen and craftsmanship of drawing attention of large readership and thus understanding how he has been canonized as favorite writer of young generation. The second part deals with assessment of major themes and motifs of novel aligned with reflection on social evils pervading in this society like conservative attitude of parents towards cross-cultural and interstate marriages, dowry, generation gap, cross-cultural-clashes. It has also been reviewed as to how Chetan Bhagat has dealt with these sensitive issues with objective approach and makes readers laugh and understand gravity of matter and he also provides prospective solutions to all problems raised by him. The third part handles linguistic and cinematographic elements employed in novel and finally concluding assessment is drawn in last part of paper.

7. **Joseph et al. (2014)**, The novelist Chetan Bhagat has used his management skills thoroughly to title his book named *Revolution 2020* who has been successful to make youth of India revolve around story about love triangle in city of Varanasi between three friends. This paper lime lights psyche of IIT aspirants at Kota, Rajasthan with help of author's experience. By it divulges socio-political commercialization with debasement existing in Education arrangement of India. Chetan Bhagat's thought and portrayal of individuals' upheaval is guileless as well as inadequate and peruser is left pondering till end, what precisely way of it will be if at all it happens. Given that this focal topic is derive of book, thought of "Upheaval 2020" merited additional time and better liberality as opposed to being consigned to couple of sections at last. The cloudy universe of governmental issues and manipulative news coverage is handled with outcast's perspective and needs earnest exploration and profundity. Thus, closure of novel is pointlessly ambiguous, unmistakably enlivened by Bollywood family dramatizations of 90's place opponent hero has change of heart, surrenders young lady in most cliché circumstance conceivable and drinks himself senseless as storyteller weaves biography into long enthusiastic wringer. The novel disillusioness essentially on grounds that ton is normal from creator who is said to have not quite recently poked great many youths from their iPod into perusing, additionally given face to normal Indian understudies covered under parental desires.
8. **Sreenivasa R. (2014)**, The Indianness in intelligence, body and quintessence is such exceptionally thematic commencement of modern Indian writers. As our Indian ancestral cradle and their culture yet not evoke by Indians. Among so many contemporary writers; Chetan Bhagat whose role towards Indian literature in English is admiring as reflected social – cultural values in his book *The Three*

Mistakes of My Life (2008). Chetan Bhagat, though extensively read, does not give at all messages to youth of nation. None of his characters are heroic; none of them are magnificent human attributes. The author is known for his best sellers and not for conception of any gleaming character, to certain extent most of characters in his novels are obsessed by intuition, like sleep, food, fear, sex and self and above all exceptional foolish, overvalued ubiquitously by money minded author. He compels tender mind and heart of his reader to chase their impulse. The novelist chooses this medium to come across gripping method in tracing guy, persuasive matters that escort to suicide trial which shape story of book. The outstanding attribute of his protagonists is that each one is disheveled in web of challenges, to realize their goals, they have to face it all religious political affairs, calamities, deplorable love, their own mistakes, triumph over annoyance of under academic recital, stabbing pains of executive psychosis, face massive corruption, struggle to find their calling in unfair society but they illustrate strong will to change system and not submit to it. Against all odds they maintain their ember alive. *The Three Mistakes of My Life* is little enhanced description of novel as art form because it has plot dealing with capitalist efforts of Govind accompanied by trio of Indian obsessions - Cricket, religion and business. The narrative has story as well told in pure Bollywood style, swift and racy as bitter sweet small town comedy set in city of Ahmadabad. By this book, once more, writer covets mass plead. He exploits interest of common Indian in Cricket by infusing it as one of most significant components of novel. The mass of talk about novels of Chetan Bhagat decreases consecutively.

9. Chand A. (2015), Modern Fictitious Literature focuses on young generations with their newly motivational perspectives. They are comprehensively escorted by creativity and bravery. But they are manipulated tremendously by incursion of corruption. Chetan Bhagat is epoch making and greatly motivational writer of great India who has created new skyline in his own literary kingdom with assessment of 20th century modern contemporaneous-ness. Here, Gopal, Raghab and Arati are best friends from very childhood. Once, all of them tried to get admitted themselves AIEEE (All India Engineering/Architecture Entrance Examination). Only Raghab can reach his goal. Gopal becomes frustrated and Arati dreams to be air hostage. Eventually, Gopal met MLA and starts earning lot of money being corrupted. Later, Raghab completed his degree from AIEEE but to be journalist only and consequently, he started his own news making office naming it *Revolution 2020*. Walking this way, Raghab becomes acquainted with several corruptions throughout whole India and tries to manifest those through his writings but repeatedly is barred. Truly, he wanted to rise up against tremendous corruptions in All Indian Private Education Systems and others. But, it is also noteworthy that both Gopal and Raghab love Arati more than anything in world. And in this way, they have great mental war to get her in any cost. Lastly, Corruption in Private Education Systems become view points in this story as Gopal remains corrupted with his corrupted achievements and Raghab and Arati start their new lives after being married. Finally, we may draw conclusion saying that huge amount of corruption is engulfing our society. It needs demarcation. If this present world is sunk into vast ocean of corruption, nothing will remain good. This world will have to face catastrophe in long run. Corruption in education, politics and love can be controlled primarily by raising awareness in oneself and

then in public. In educational institutes, code of conduct should be reviewed for corrupt giants and government should create hard laws to eradicate bad practices. Educationalists, scientists, politicians, lawyers, philosophers, engineers, economists and other honest intellectuals should think morally for betterment of education and politics considering morality of effective love and emotion for each and everybody as all these are keys to build blissful nation. Everybody will have to be constructive in every implementation. Invalid use of emotion and love, money laundering, and evil practices of principles should not be healing power of getting any success. We should not be disintegrated at all. We should remember that Money Can Do All Things But Not Everything. We may buy bed with crore of money but not sound sleep. So, bad practices lead nation to dark side that is very near to destruction. Only good practices and moral initiatives can make true success. Honestly, we should be in constructive ways and think beautifully. That is why; Chetan Bhagat has tried to finish it with his enlightened and positive messages in *Revolution 2020* to motivate Young Generations to be aware of these facts above. At last, we may fix it thinking like Wordsworth - "Come forth into light of things, let nature be your teacher."

10. Nusaiba P. (2015), Chetan Bhagat is immortal name when it comes to writing of fiction as he has been known as role model of youth in India. He has written 6 fictions and one non-fiction and almost in every novel he has highlighted his deep concern about youth today. Bhagat's latest novel *Half Girlfriend*, which was released in October 2014. It talks about, Madhav Bihari boy who can't Spoke English meets Riya, girl who speaks fluent English. This article is attempted Project anti - feministic view that revealed through man - women relationship.

11. Vijay B. (2015), Various scientists and experts assume that Chetan Bhagat's fiction is empowering to pursuer as it is easily fathomed and quickly open to general society. Pursuer is awed with Bhagat's stresses over globalization, changing urban substances, Socio-Economical, Political and creative changes in India. This paper uncovers understanding into Bhagat's presentation of energetic Generation in India. The energetic period showed in Bhagat's narrative world has sentiment contention, meanwhile astoundingly longing and needs to do everything that is possible to climb calling venturing stool as high as could be permitted. Nearby being forceful, extra yearning and techno gifted, they are in vogue too. No ifs ands or buts creating awareness of development and use of it have obviously introduced India to another environment. This change has worked out as intended due to strong wish of youngsters to take enthusiasm for imaginative change that is going on all around world. In Bhagat's fictions perspectives of youth towards love, marriage, and sex is practical and every so often uncommonly nice. Bhagat through his fictions delineate rapidly creating urban ranges and urban zones close by all overall variables, affecting life, experience, dreams, and perspectives of today's youth. Urban milieu is essential concern of Chetan Bhagat.

Besides, the research scholars who have focused on thematic concerns in their thesis are also reviewed. The research scholars who have criticised C. Bhagat's novels are also reviewed. Research papers of Dr. Karthik Kumar, Dr. Ram Avtar, Dr. Pradip Kumar, Tanu Gupta, Dipanjoy Mukherjee, and Santosh Prasad are studied.

Scope and Limitation

The undertaken study has a wider scope in the present society. Compared with other Indian novelists in English, Chetan Bhagat is more specific and objective regarding strengths and weaknesses of Indian youth. This research is quite helpful for solving the problems of Indian youth. Hence, portrayal of Indian youth in his novels seemed more authentic. Therefore, the present work has a larger scope to bring the real position of Indian youth. The present study is helpful to frame policies to eradicate major issues in the society. Bhagat has highlighted major social issues in his novels.

There are some limitations for this research. For research work, the researcher had to depend on the selected novels of Chetan Bhagat entitled *Five Point Someone*, *2 States* and *Revolution 2020*. The themes explored in these novels are the major thematic concerns in the works which have not been selected for this study. Chetan Bhagat has presented in his novels only the problems of metropolitan youth. He has not tackled the problems of the rural youth. As Chetan Bhagat is a student of IIT and IIM, his books seem to be overloaded with the problems of IIT and IIM's students. He has shown problems of the education system in India only through Indian Institute of Technology and Indian Institute of Management.

Problem of Research

This study is undertaken by considering following research problems.

- Does any thematic dimension appear in the writings of C. Bhagat?
- Do Chetan Bhagat's novels realistically present Indian society?
- Do Chetan Bhagat's novels have any solutions to the problems reflected in them?
- Do these novels unveil solutions, if yes, do they have universal appeal?

Research Methodology

The research methodology in the present study is exploratory, interpretative, evaluative and analytical. Different themes in the selected novels are taken into consideration. Throughout the research work while showing the citations and references MLA Handbook's ninth edition is to be used.

Chapter – II

Thrust for Survival in *Five Point Someone* & *One Night @ The Call Center*

Survival is a human issue that goes beyond the definition of mere existence and certain literary works deal with the expressions of the issue of human survival. Survival is defined as the awareness and sensitization of the individual to the implications of one's social milieu and ability to act upon the response to those implications. The importance of basic survival is obvious to the individual but the relationships among the physical, the social and the human survival that require elaboration in order to comprehend how the writer of fiction makes his/her contribution and how it is important to the relevance of sociological milieu. In order to coordinate the human survival and the creative literature, it is necessary to understand the evolution of the social milieu and the individual's relationships in the social structure. The methods of socialization and the establishment of identity for the individual are the elements that compromise social life.

In this chapter, the researcher focuses on how the prime characters are thrive to survive in the post-modern society. Chetan Bhagat's *Five Point Someone* is a story about three friends and four years in IIT. Three hostel mates – Alok, Hari and Ryan get off to a bad start in IIT – they screw up the first-class quiz. While they try to make amends, things only get worse. It takes them a while to realize:

If you try and screw with the IIT system, it comes back to double screw you. Before they know it, they are at the lowest echelons of IIT society. They have a five-point-something GPA out of ten, ranking near the end of their class. This GPA is a stain that will remain with them, and come in the way of anything else that matters - their friendship, their future, their

love life. While the world expects ‘IITians’ to conquer the world, these guys are struggling to survive. (web)

The book starts with a disclaimer, “BEFORE, I REALLY BEGIN THIS BOOK, LET ME FIRST TELL what this book is not. It is not a guide on how to live through college. On the contrary, it is probably an example of how screwed up your college years can get if you don’t think straight.” (*FPS*, 1)

In an interview, Chetan Bhagat states:

I have loved writing since my first four-line joke came out in the school magazine when I was in Class V, I was so excited on seeing my name in print, I would show the magazine to random people on DTC buses. ...

The final reason was trying to change the stereotype of an IITian – full of numbers, geeky and nerdy. We are fun people too, and if you read this book, you will see why and what we are up to in those years. (web)

Survival is a very personal word. It seems being alive and aware of the fact that one is alive. The most common use of the word is in its more general application to larger systems such societies, civilizations or impersonal subjects that can be scrutinized and investigated with the hopes of solving problems inherent in their structure. In *Five Point Someone*, Chetan Bhagat spotlights on the lives of the three friends of IIT Delhi – Hari Kumar – the narrator, Alok Gupta and Ryan Oberoi. The characters are chosen from the middle-class family. The introduction and rapid growth of Microsoft technology condition the attitude of the young people and the resultant effect is prevalent in the inner consciousness of the youngsters who are in constant clash with the external environment. The trio suffers mockery of the teachers as well as the classmates. The other chapters are with the separate motive in a humorous tone and candid storytelling manner. The serious message is conveyed in a very spontaneous and light mood.

The main plot of the novel turns around on the three pivotal characters- Hari Kumar, Alok Gupta and Ryan Oberoi, who get themselves admitted in Indian Institute of Technology, Delhi during the academic period 1991-1995. The whole story seems to be the adventure of these three Mechanical Engineering students who just cannot manage the grading system of IIT at every step. Here, Hari who is mild, gentle and emotional boy narrates the story in a flashback style, when he recollects the events that happened in the campus. The sequence of the occurrence of events is well arranged. Among them, Chetan Bhagat has chosen Hari as the narrator of the story. As the readers know that Chetan Bhagat is the author of the younger generation who presents young blood of today in almost all his novels. Chetan Bhagat connects some of the issues of youth like their suffering to achieve own identity and for cope with study which reveals the education system in IITs which affected the youth and socially relevant problems and mindset of current, young generation by this novel.

In *Five Point Someone*, the draconian education system spoils the creativity of the youngsters rather than it preaches them the archetypal way of rote memorizing the concepts. The students are discouraged and any hint of innovation or rebellion is totally neglected. This monotonous institution provides insouciant atmosphere. As a result of it, they become turbulent and outrageous. With the fictional revelation of the reality, Bhagat touches the haunting inner thrust for survival of the three protagonists. India's most prestigious institutions find place only for muggers where there is no room for integrated personality development. Bhagat himself admits it in his speech:

I have told you the four thunderstorms – disappointment, frustration, unfairness and isolation. You cannot avoid them, as like the monsoon they will come into your life at regular intervals. You just need to keep the raincoat handy to not let the spark die. (web)

The characters Hari, Ryan, Alok, Neha and Samir strive for success in this competitive world in spite of their personal depressions. They want to break the myth about the institutions which bulldozed everything. Ryan admits the faults in the education system as,

It is a race where profs judge you every ten steps, with a GPA stamped on you every semester. Profs who have no idea what science and learning are about. I mean, what have IITs given to this country? Name one invention in the last three decades.” (*FPS*, 101)

Ryan hates the system of education as it is fulling of mugging, testing which lacks creative ideas, he says, “where is the time to try out new ideas?” (*FPS*, 5) Here the question arises in our mind that such physical environment with which they are closely associated undergoes constant changes for which the oppressed suffocating youth is suffering to justify their conscience and to fulfil their hopes, aspirations and ambitions. However, they affirm to reform the patriarchal method of education. They dislike the teaching method, which is as old as the college itself. The students are told to mug up the subjects in order to score good grades. One manages to explore the possibilities of the failure to survive without actually risking one’s personal involvement. The main reason is that one does not want to become involved one implicated in the question of personal survival and the context of surviving is one of the anxieties about the final outcome. At the outset itself, the novelist touches psychological maiming of the unfortunate ‘Five-pointers,’ their commitments, complexities, escapism and self-esteem.

The novel contains 27 chapters, and it starts with the title of first chapter ‘Bare Beginning’ that implies not only the beginning of the story or the plot, but also the birth of the new technocrats, who dream to be in IIT, who live in IIT and who live for IIT. But at the kickoff, the writer has warned the readers in the first line as, “this book will not help you get into IIT.” (*FPS*, 1) He relates to not many students, but to the parents,

teachers and the intellectuals and scholars by depicting a real picture inside the IIT campus and he is more concerned with what to do after getting admission into an IIT.

According to Bhagat, it is not so difficult to get into IIT as people think it could be. He puts it, “if you can lock yourself in a room with books for two years and throw away the key, you can probably make.” (*FPS*, 2) Thus the first page charms and fascinates the readers of all the ages and of different caste, creed and religion. The book is though his debut work, it is very well designed and each chapter is gorgeously related with an educational system where there is no time for new innovative ideas which is really faulty or not? It is forgotten that the main intention of the study is to develop young minds entirely not only in the fields of mugging and to collect the mass of information.

Ryan here becomes the mouthpiece of every young guy who is passing through such a system for their future. Ryan puts his own new thinking styles or views about the education on the base of the young generation who has affected a lot from it. It is evident, if one notices his first dialogue when he has cursed that education system in his own words, “you know guys, and this whole IIT system is sick.” (*FPS*, 37) Ryan argued further that IIT didn’t contribute in the field of innovative ideas or to create great engineers for India. Here we find this charge of Ryan that it is the matter of thinking that such institutions who had been working since last many decades but they are not being successful to contribute something new in their specialized field. Ryan throws light on this matter by giving firm arguments:

...because, tell me, how many great engineers or scientists have come out of IIT? I mean, this is supposed to be the best college in India, the best technology institute for a country of a billion. But has IIT ever invented anything? Or made ant technical contribution to India?” (*FPS*, 34)

This is the real picture of such esteemed institutions which are famous for their rigidity to follow the system while they can't think about their exact motto of work. Not only in India but also in the whole world, the same condition in education system produces a number of graduates without caring about their future or skill development.

Bhagat has also concentrated on the traditional ways of teaching in the classrooms of the well-reputed institute like IIT. Even though there are modern technical audio-visual aids are handy, education is being imparted in the same traditional method with chalk and duster. Moreover, the Surprise quizzes and tests made the students constantly remain under the pressure. Ryan is against the quizzes and tests as he has believed that written test was not proper way of measuring one's all capabilities. According to him, only attending classes and completing assignments or answering in quizzes are not the process of education, maybe there is no place for individual's life progress. Ryan has felt like a prisoner who has to work under the supervision of lecturers and has no right to engage his life's any pleasurable moment. It is the worst condition when student feels such extreme pain. Ryan has wanted to enjoy the pleasures which are missing in institutions like IIT, where no place for practical knowledge or innovative ideas are explored because of the functionality of system of education is on the basis of GPA. Consequently, he has reacted, "yes, but frankly, this place has let me down. This isn't exactly the cutting edge of science and technology as they describe themselves, is it?" (*FPS*, 25)

Surviving implies that possibility that one won't survive and that is a terrifying situation for isolated individuals struggling, as it were, to maintain some kind of identity and some of personal value is situations that do not encourage a feeling of participation in the whole humanity. Many of the activities of daily life contribute directly to survival although the persons involved in the activities may never think them as such. Moreover,

Ryan's description of his senior is monstrous and gruesome. Ryan compares him with the old mythological, overweight, darkly dark, large teeth figure who always invites terror. This is a symbol of wickedness which is symbolizes through senior. But here the wickedness stands for social and educational evil. Ryan describes his senior as, "... looked like a demon from cheap mythological TV shows-six feet tall, over a hundred kilos, dark, hairy and huge teeth that were ten years late meeting an orthodontist. Although he inspired terror." (*FPS*, 12)

At the beginning of the novel, Professor Dubey compares the curriculum with the manufacturing process in the lecture. The education system is not the production process. It is a company where everything is managed from admission to examination. This mechanism is blinding the students' personality. These mechanical procedures are killing fresh flowers like students. Chetan Bhagat starts scanning through the faulty system which fills the minds of the technocrats with a feeling of uncertainty. The students under the tremendous pressure of the schedule need a break and one movie relaxation screw them up in the lowest score in the quiz.

There is another way of drawing out the concerns that should affect those people who are engaged in a system of apparent comfort and ease. The other faculty besides the rational intellect that man possesses in a high state of development is the imaginative intellect. It is the imagination that allows him to jump out of his skin and into the skins of others in the world, at least on a temporary basis. With this imagination the individual can engage on a system of possibilities and so prepare himself for changes in the actual world by gaining insights into conditions even as they are being lived. Lack of imagination can be a great hinderance in the struggle for survival. The inability to perceive other alternatives can be devastating.

This is a bitter satire on education system. Because of cut throat competitions, colleges are employing more and more norms to keep the students engaged in syllabus-based activity which does not give student to be original and creative. They are always engrossed with syllabus part rather than curriculum. Ultimately, they feel burden of their study. Ryan also asserts the importance of creativity and says:

This system of relative grading and overburdening the students. I mean it kills the best fun years of your life. But it kills something else. Where is the room for original thought? Where is the time for creativity? It is not fair. (*FPS*, 35)

Confident Ryan becomes the fast mover of all the activities. His intelligence and smart answers often irritate all. Prof. Dubey warns the naughty boys about the tough workload designed exclusively for the boys, he warns, "...You get bad grades, and I assure you-you get no job, no school and no future. If you do well, the world is your oyster. So don't slip, not even once, or there will be no oyster, just slush." (*FPS*, 11)

The probability to survive in this critical situation is tough for the boys. Instead of encouraging the boys for the future endeavors, some professors try to demotivate and threaten them under the name of grade and marks.

The ambitious nature of Indian parents over education and employment is clearly portrayed in the novel. They never look for the aptitude of the children, forced them into the so called 'white collar job'. Ryan's parents settled in abroad, shows their responsibility to put Ryan in boarding schools and premier institutions. The inner conscious' longing for parental care is revealed in Ryan's attitude. Except parental love and care, he has money, clothes, expensive bike. Students of today burst out when they think about modern parents' race behind money and business. Friendship is the only convincing factor for Ryan to keep away from his conflicts.

Being a path breaker in many ways, Ryan can be taken as a role model to the rest. The monotonous academic system becomes tired some which leads them on the other hand to attend the pleasurable parties. As the reality of the intention of the postmodern youth, the trio also feel liberated whenever they attend the parties outside. They spend only a few hours towards their educational activities. The system of education in prestigious institutions like IIT make them to move away themselves especially concentrating on their subjects. Hence, they feel depressed and alienated. Besides the monotonous academics, the surprise quizzes during the class hours spreads like rumours which upsets the trio. While realizing the academic results, the professors ironically called the IITians - a Commerce student, make them feel bitter, which also one of the reasons for their distress and alienation. There is no consolation for the survivors and in order to reconstruct the atmosphere of IIT, the youth put greater emphasis on stress bursters such as hang outs, dinners, watching sci-fi movies, long drive-in scooters and so on. The inner psyche of them naturally expects some resentment, "I think this is jail. It is really is. Damn jail" (*FPS*, 14) says, Ryan. In contrast, only in attending parties, they feel liberated. The young technocrats remain victim of both physical and emotional disasters.

Bhagat puts emphasis on the innovative teaching. He believes that mugging is like the killer of student's thinking power and responsible for their depressive mental situation. This education system stops the students to study in the natural way. The writer opposes such education system in which the students cannot develop their mental condition. He finds the professors' rigidity not to allow a creative change in the system. All the teachers depicted the trio as loser because they have scored grades nearly five point something. They have tried hard to prove the students as muggers and non-thinkers, dull and without knowledge on the only base of their GPA. Teachers involve the learners to play a big dangerous game in which the students have only one aim to gain more

marks. The education system has only a single role to convert the students from a graduand to a graduate. Bhagat lays emphasis on creativity, thinking power and innovative teaching methods in place of ancient marks oriented and grading system.

As a creative thinker, Ryan gets bored with artificiality of the existing teaching process of IIT. Instead of concentrating on academics, Ryan has attempted to make a 'Lube Project.' Though it is a wonderful project, the egoistic Prof. Cherian has simply rejected it. Ryan has felt disturbed by the attitude of the senior professor. Basically, as a rationalist character, Ryan wants to fight back the taunted system with Alok and Hari who are also in the same route. Hence, Ryan seeks the help of the two and motivated them during the preparatory level. He has pointed out the stress of relative grading of the IIT and how it made the youth unmindful of their goals and talents. For instance, Ryan motivated his friends to live in their own terms, "by being rats, not mice, work together and beat the system. I will not give up my friends for this system. In fact, my friendship will beat the system." (*FPS*, 101)

"Cooperate to Dominate @ C2D" (*FPS*, 107) is a plan framed by Ryan and friends against the unfair system; its suppression of students, and their individual talents; the draconian GPA system; the uncaring attitude of profs and finally IIT's has rare contributions to the country. As a result of C2D, they have decided to share the assignments, to divide the responsibilities, to share lab experiments and observations, to stay together in a room for ensuring their friendship and to share the pleasures.

Prof. Cherian, the strict father as well as the strict teacher with straight forwardness. As a topper in IIT with perfect score¹⁰, Prof. Cherian would like to place his son Samir in the same institution. Samir being an average student has put his effort to score, but he fails in the IIT entrance twice and his life ends with pathetic suicide. The ultimate pressure from parents, provokes serious troubles. Prof. Cherian never knows

about his son's death as Neha and her mother have kept the secret within them. This unpleasant emotional response has made Neha lonely. As a subjective emotion, loneliness can be felt even when surrounded by other people. Neha's urge to seek consolation from Hare is quite natural but she understands her father very well, she avoids Hari in public places, "my dad is really strict about me talking to boys and he will totally flip out if he hears I am friends with a student. He is like that. And campus rumors always get blown out of proportion. Please, I am sorry." (*FPS*, 43)

The amalgamation of romance with the academic struggle, throws light on the inner psyche of adults. The love between Hari and Prof. Cherian's daughter Neha adds wonderful entertainment and later on Neha becomes good motivator to the trio. Hari's academic stress has been busted out by having a date with Neha. He had been pretty cool to get Neha's telephone number from the professor's directory, Neha as usual rejected his call, "God, are you crazy or what, calling at home'. My parents are very strict about me getting calls from boys". Just call me on the 11th of any month" (*FPS*, 58). From then onwards the "Eleven" becomes Hari's luckiest date, though the sad incident has happened. Samir died on 11th May and all 11^{ths} Neha's parents go to the temple near the sail tracks where he died. Hari's adventures and romantic nature slowly gains him Neha's love and his intention to impress her with a birthday present the 'lip-stick box' for her. Neha realizes the true love of Hari. She shows her feelings with Samir through letters. The wonderful relationship between brother and sister is revealed from the letters of Sameer to Neha which shows their deep feelings against the conventions. Neha's letter to Sameer shows the emotional and visceral side of Neha is clear in the letter:

Samir Bhaiyya, I don't know how and when you will read this, this letter that I've got to write anyway. I know mom would not have been able to

take it. She hardly speaks there days any way. Why did you leave us
Bhaiyya? It isn't fair, you know that, right? (*FPS*, 135)

Neha has determined to escape from the monotonous lifestyle, as well as, the emotional void around her. The colourful and overwhelming adulthood is in search for peace and tranquility of love. Although they are in depression, personal regeneration takes place within Neha and Hari and as a result, they perceive the image of one person as a 'unit'. Solomon Asch, the social psychologist says, "One strives to form an impression of the entire person. The impression tends to become complete even when the evidence is meagre. It is hard not to see the person as a unit" (216). Neha experiences more depressions in her family. In her eyes, Hari is also a failure, but she strongly believes in his talents and hopes that one day she will introduce him to her father Prof. Cherian.

The protagonists in the novels of Chetan Bhagat hang between hope and disillusion. The conventional education system affects the integrity of their youth-consciousness. Ryan, as the voice of the writer, mixes humour with the emotional discomfort in the Kumoan hostel life. The oscillation of his mind swings between the past and the present tensions. Ryan's quest for tracing his destiny brings out his sacrifices. He seeks for consolation in true friendship, fun, discos and even more. For him, he doesn't want to be an 'IITian' or 'mugger-whiner guts.' The destabilized mind is in permanent search for the inner-self; from one sequence to another; and to learn and to understand how one can connect with the other in spite of realities and illusions. A severe oscillation in his mind is reflected, whenever he thinks about Hari's family. He says, "But Hari? What about you Dad - the colonel in the army? What is the rule in the house - no T.V., no music, no laughing loud? It is all for discipline, right!" (*FPS*, 216)

On the one hand the maverick tension between the past and the present has made a choice for understanding one's inner self but on the other hand it promotes certain

stability within the individual. As famous psychologists B. Wagoner suggests, “the past becomes a tool for creating change or stability as well as promoting or inhibiting conflicts” (189). Such conflicts between the inner self and the outer self becomes common in the modern world, as each of us is tugged in multiple actions. The inner self depends truly on spiritual healing or reconciliation whereas the outer self spends its time coping with real demands of the society. The balance between the inner and outer self is essential to survive and to understand the modern world. The choices and changes one who need to visualize in the society should align with one’s inner values. Chetan Bhagat through the dilemmas of Alok, Hari, Ryan and Neha, captures the imbalance which disturbs their equilibrium of the youth consciousness.

Bhagat’s modern heroes are bestowed with the comprehensive reality of the pros and cons, which the new technocrats face in the IITs. He captures the distinguished effects of ragging, ordinary campus life, fear and sarcasm which manipulates disappointment and agony. Kalpana R.J. opines, “the major problem the modern hero faces is his inability to relate to his surroundings” (113). Some young minds find it hard to relate with the environment because of the lack of sustainability. Whereas the heroes of Chetan Bhagat are in contrast with the above. They are challenge seekers and have more options to prove their creativity.

The narrator of this novel, Hari Kumar reflects the minds of younger generation in India. Basically, as a timid person, his first day in college went on nuts because of ragging by the seniors as, “... There seemed to be no choice, so we surrendered every item of our clothing, shivering at the unholy glee in Baku’s face as he walked by each of us, checking us out and grinning” (*FPS*, 3). This panic encounter of the freshers with these adverse condition leads to the transformation in their psyche. They develop to bear pain and shatter their own ideals for ‘self-survival’. Hari maintains neutral relationship

with Alok and Ryan. He is insensitive and sometimes hardly understands the family situation of Alok.

Being a strict colonel in Army, Hari's father seeks discipline and perfection in everything. Hari's major flaw is his timidity and dumb, in important occasions his tongue paralyzed. His inability to utter words in complicated situations brings shame to him often. The root cause of this flaw is his parents, who directed him not to utter anything before the elders. There is a complex in his mind, and hence his introvert nature earns him low grades in the viva examinations, his inability to speak with elders in tough times is expressed as,

... there are times in your life when you are so scared you scream, and there are times you are so beyond scared you just freeze. I mean you kind of get fossilized in an icebox and never come back to life ever again.” (*FPS*, 171)

Hari's nervous disorder posing questions within himself whether he is competent to exhibit himself in a sensible way, which makes him frustrated. His complexities earn him neuroses. Modern psychiatrists examine 'Neuroses',

As a nervous disorder which arises when there is failure in society, work and basic sexual fulfilment. In one way or another, the feeling of overburden on an individual, provokes overstrained living and emotional reaction. (web)

The world which we live today is without frontiers. There is no either social order or social behaviour or social values. As a result of lack in self-expression, people become self-centered, and Aravindrai Desai has rightly remarked:

Neuroses or nervous people are usually self-centered people. Life must be conceived in terms of communities, families, clubs, villages, town, cities

and nations. Unless of our conception of life has these wider horizons, we shall have the self-centeredness, that allows inevitably to touchiness, a sense of neglect, of being wronged or misunderstood. (17)

Hari Kumar's lack of connectivity with clubs and families, naturally results in nervousness, which shows the failure in his attempts to answer in suspense viva voces and quizzes. Becoming voiceless during disciplinary committee meaning turns to be a main drawback of Hari, he has precisely pointed out regarding his nervousness, "What if I was speechless today, I thought and sweat broke out all over me. Ryan noticed my nervousness. It is amazing how people who know you well can sense everything." (*FPS*, 202)

'Operation Pendulum,' a mischievous plan to steal major question paper from Prof. Cherian's office fails and the troika are caught in red-handed. The disciplinary committee has been constituted by senior professors and ends with the course of action for alleged Hari, Alok and Ryan. Hari burst out into tears, after realizing what he does without thinking over the consequences. The twist and turns in the life of young technocrats become messy. Despite troubles, they sincerely envision their future. They seek help from Prof. Veera, he suggests alternatives such as community service, Apology and some other liberal punishments to make them away from suspension. Prof. Veera has helped the boys, consoles their psyche, he suggests:

Listen boys, I am trying to help you there. I think you are in a big mess but if you can twist this a bit, you may save yourself some trouble. I will be there, so I can suggest an 'F' in the course, a public apology and hundred hours of community service. (*FPS*, 199)

Hari realizes himself as the under-confident kid who turns a corpse during viva voces. He regrets his past, present and worries more about his future. In this regard, Hari, like an epic hero, looks into his inner self to answer the questions. His inner urge

manifests the awareness of personal relationship in the real world. Self-realization accumulates within his inner mind, when he asks, “How did I get here? I was a topper in my school all my life. But then why I am now a low-performer, five-point something cheat sitting on the insti roof at midnight, unsure of my future” (*FPS*, 205). The emphasis of the past experiences on our psyche, sometimes, coincide with the present, but sometimes, it reciprocates and as a result conflict emerges. A feasible survival is possible along with the fidelity of past, present and future. The young characters strive hard to survive. Ursula Tidd rightly states, “we cannot ‘live in the past’ or only anticipate tomorrow if we wish to live authentically because the past, present and future are constantly interwoven into our existence.” (62)

Prof. Cherian turns angry and impatient as soon as he finds Neha’s involvement in ‘Operation Pendulum.’ He warns Hari to keep stay away from Neha and Prof. Cherian suspended the three friends for one semester. The violence and unexpressed resistance of Hari emerges on the surface. Prof. Cherian has serious charges against Hari which are stealing the question paper and having sexual affair with his daughter.

In order to construct a survival strategy, Hari admits everyone the whole thing happened with the support of Neha. Completely unaware of this plan, Neha becomes dumb founded. Bhagat’s youngsters often succumb to the temptations of short cuts and they learn their lessons in a hard way. In spite of moral deprivation, the dilemmas in their psyche to carve a successful career gains a central importance. Personal implications of survival strategies show the psychological disposition and loss of innocence. For Hari, the contrasting strategy is to sacrifice his love. Through it adds aesthetics to life, as he says, “Romance was secondary to survival, right now” (*FPS*, 200). The novelist gives a clear account of incidents which would be the evident of their clear psyche. The impact of education and influence of that particular age, reflection of our culture, country and

personal experiences. Goethe states, “everyman is the citizen of his age as well as of his country.” (Bose, 126)

Five Point Someone is the summation of Bhagat’s experiences in the IIT. The heroic figures in this novel, act as the voice of the writer himself. The hero or the protagonist seems to be persevering, preaching good moral, an iconic figure in the scene. As a pathfinder and myth breaker, Bhagat’s heroes resurrect from their mistakes. The inner quest requires success beyond whatever the surrounding world can offer them. The narrator Hari is divided between winners and losers. As a perfect friend he never understands the complex family situation of Alok. On the other hand, he writes a letter to Ryan’s parents for their satisfaction. Closely binds up with their lives, Hari finds Neha as perfect companion for him, but the closing chapters shows Neha’s concern for her father Prof. Cherian than for Hari. Marching towards the end of the academic life, the students of IIT look forward for placement. Grading system plays a vital role in placement too, as five pointers, they need to wait for their turn.

Youth of today needs hope more than knowledge. Hopes and dreams highlights our inner spirit. Similarly, on the other hand, the pain and suffering, which one experiences, gives rebirth and rethinking. Prof. Cherian offers extra credits and shows seventh semester as a research semester, the troika felt lucky for the first time. Hari joyfully admits, “He was offering to rescue my degree. And if I was ready to do some lab work. Hell, I’d live in the lab for the next four months for five extra credits. I’d eat lubricants for lunch to get my degree on time” (*FPS*, 247). The trio is excited to get clean grade sheet without any remarks.

Throughout the novel, Bhagat depicts the youngsters as sufferers, with certain boundaries, oppressed with work load. Bhagat hints materialism and social climbing connote obstacles to live a perfect life. Parents’ desire to lead a progressive life with

decorum refer to the so-called accepted norms in the society. Right to choose their own concern are denied to youngsters is the basic ideology of Indian society. However, Bhagat incorporates certain reversal of truth / patterns in the novel. As a typical Indian father, Prof. Cherian, showers his love and affection towards his son and expects him becoming an engineer. He has prepared his son to achieve certain things without the consent of him. This causes the pain and suffering of Sameer to choose a profession, which he dislikes lead into trauma.

Indian parents, who are ambitious to get a 'White Collar Job' for their children ends up in conflicts sometimes. Hari Kumar's strict parents spare time in discipline and discipline only. In the lieu of the fact, he has become timid and nervous, besides Hari has no space to share his feelings and emotions. In another incident, Ryan's parents run behind money. The nature of earning profit for their son, is kept aside their love and care. Alok, quite unhappy with his parents because of their financial status.

Chapter 25, entitled 'A Day of Letters' can be considered as the reversal of fortune for the troika. The real concept of life is experienced by Prof. Cherian by the letter of Samir. The last letter of Prof. Cherian's lovable son confesses his disappointment and excruciating pain. Unable to bear the pain of failure of the topper in the IIT with Grade X, Sameer committed suicide. It seems to be the pathetic condition of the real-life, where the ambitious parents survive, but the real cause of the survival pedestaled on the death of their children. The suicide attempt of Samir is finally revealed to Prof. Cherian unexpectedly, by Neha and Hari. As father, for the first time, he experiences uncontrollable pain. He tries hard to retain his composure, but he shivers.

Prof. Cherian believes that his own artificial existence is only for his own flesh and benefit. He fails to promote the desires of the members of his family. The sudden transformation within him helps to recognize the self to live for the comforts of other

existing souls. Prof. Cherian convinces his fate and this reversal in action results into an optimistic transformation. More than anything else, Samir's suicide- note can be seen as a lesson on making sense of death to live rightly. Thinking and re-thinking support the confident in correcting the self and others. William McNeil cites Martin Heidegger's thinking as, "it is simply a matter of listening to this tradition in return, and thereby examining the prejudices and pre-judgements in which every thinking, in its own way, must dwell." (332)

On parallel, Alok and his family predict the opposing values of country life. Bhagat portrays the urban life with its sophistry and in contrast, country life experiences provide an insight to the economic status of middle-class people. Alok, is a complex character with certain individualistic values. Alok and his bond with his parents is clearly visible when he says, "I want to get a job in Delhi, so I can look after my parents and take care of our money problems." (*FPS*, 99) Being a son of half-paralyzed painter and a primary school teacher, Alok understands his family situation, and waits for opportunities to lead a meaningful life. The pathetic and poor life condition, evoke a strong drive in Alok to get a decent job. First semester grades categorized Alok and friends as 'five-pointers'. Alok has gone panic and he realizes the importance of grades to get a job. Avoiding the company of others, he says, "I am not overreacting. And it is not just stupid grades for me. I don't have my parents' earning dollars like yours. I came to this institute with a purpose. To do well, get a good job and look after my parents." (*FPS*, 64) Alok stays connected with the studious, top scorer Venkat, as he has agreed to help Alok forgetting high grades. In order to achieve his goal, he refuses the amusements offered by Ryan and Hari.

Self-realization of the young minds, presents their inner psyche to the readers. One can easily examine the complex nature of Alok in his own words, he calls him as

‘Loser’ - a lower middle-class loser. Being vowed to himself to come out of his endeavours, he aims to become an engineer and that is the only way to come out of his poverty. Many incidents in the novel exemplify the importance of need for money. Alok and his parents strongly believe in IIT for a virtually guaranteed future, hence, they could emancipate everyone. Bhagat’s firsthand experience in IIT helps him to summarize his views about the present educational scenario. His ideas on education have caused controversies in the minds of many. One can also easily perceive the original experiences which he has acquired in IIT.

Bhagat shows Alok as ‘doubly burdened’ - by providing insights to Alok’s bitter experiences in both Kumaran hostel and his own village, which shows his restless survival. Whenever he visits home, Alok’s mother sets on with a bundle of complaint to him. There is a bit of faith and hope in her voice, as she strongly believes in Alok. Twenty-year-old Alok’s sister who is in her ‘marriageable-age’ is facing the problem of dowry steps her from getting married. Being a writer with social responsibility, Bhagat touches the ill-effects of dowry in Indian marriages. The conversation among Alok’s family members shows the demand of groom’s family, “... a Maruti Car, but had agreed to defer it until Alok passed out and started working” (*FPS*, 155). There is a relief, some kind of an inner freedom with in Alok which allows him keep away the worries about his sister for some time. The constant pressure from the society questions the peaceful survival of the individual. The necessity of inner freedom is very much needed now. Margaret Laurence in an interview says, “A sought of “an inner freedom is needed” (83). Inner freedom is the capacity of individuals to assume the responsibility they have, making conscious adapted decisions. Inner freedom can be earned by those individuals who are able to assume the responsibility for their adapted actions in an environment being able to leave aside their own needs when making decisions. Individuals who

achieved inner freedom can make accurate decisions based on their capacity to do and to discriminate their inside from the outside which allows them to assume the individual, social and transcendent responsibility.

Alok is in dilemma. His balance in mind is disturbed, and this psychological imbalance warns him to keep aside from the mischievous plan 'operation pendulum.' At the same time, as an escape from the tedious situation, to score a descent grade. Though Alok strongly protests the attitude of Ryan and Hari in stealing the question paper, he is forced to join hands with them. He warns, "I told you the whole idea was crap. How can you force these details on us as if we've said yes?" (*FPS*, 159). At last, convinced by his own friends, Alok has given his consent to the revised plan 'Operation Pendulum', and unaware of their miserable fortunes, they have executed it on one fine day and everything ends messy. Alok's inner consciousness thought that was an attempt to escape from the problematic 'selfhood' to a state of harmonious survival. The temporal joy dissolves selfhood, because it is unstable and unreal. Man as a social, economic and political creature has anthropological meaning. The 'care' or 'being' in the world is referred to nothing but our living and experiences.

But in practical, these drives and needs sometimes, fail our 'self' which ends up in a pessimistic attitude. The failure in 'Operation Pendulum' yields them severe actions. When they face the Disciplinary Committee, the professors become outrageous. Prof. Cherian called the troika as criminals, more than that they need not to spoil the IIT name because of the miscreants. Ashamed of their unruly act, to the shiver about their future commences. Alok has sobbed thinking his family and sister. Even then, the last strategy for survival was hardly creative, to be honest, stay calm and beg for mercy they need to help of Neha to solve the problem at once. Alok convinces his friends to adopt the

survival strategy to beg pardon from the professors, “Yes, we have and save our right? C’mon, it is just a last-ditch survival strategy. Last-ditch survival.” (*FPS*, 200)

While all the professors, in the Disciplinary Committee firing questions, they are speechless and get apologized. The questions, so-called enquires are about the integrity and strength of character with all such stuff. The investigation ends up with a divided opinion among the professors. The boys are shocked to hear their suspension for one semester as it shatters their choices and dreams. The standard goals and values of life seems to be out of control. Preoccupied with constant worries, Alok maintains aloofness from others. The trio, being the creator of their own values and principles, now condemned to be free from the Alok tries to drive out of this despair Ness and anxiety. Being collapsed, he jumps from the top of the institute building. Hari narrates the incident as, “... I turned around to look at him. He stood straight, then one jump up and then straight down. In half a second, he was out of sight. Gravity has done its job” (*FPS*, 210). When depression is accompanied by fear, obsessive thoughts and compulsions, feelings of unreality, guilt feelings, our psychomotor retardations prevent us from usual standards. Alok develops unworthiness of his being and thinks of suicide. Of late, killing oneself or attempting suicide has become a common incident in higher educational institutions which shows that the character himself/herself feels deprived and alienated.

Bhagat tries to capture the change in human minds, even in the most confounding situations. Alok’s suicide attempt paves the way to some positive hopes within Ryan and Hari. They realize the importance of the Academic career and the fruitfulness of friendship. Professor Veera encourages to revise and re-submit Ryan’s Lube Project Proposal. The trio is happy to hear that their suspension in the seventh semester can be shown as ‘research-absence’. Prof. Saxena has announced this final decision of their unpardonable mistakes. The trio is now ready to do some extra lab work to get five

credits to that semester. While visiting Kumaon hostel, Alok's mother can smell the depravity of her son and she unbelievably discovers the reason behind it. Being confused, she says, "...there are things which a mother can sense, even though her son may not talk about it" (*FPS*, 227). This emotional bond tries to retain certain things. The discipline of parental love fumbles even before the oppression of authorities. Above all personal conflicts, every young character in the novel makes a bold confession in the end of the novel. Hari concentrates more in academics, he says, to Neha as, "I wanted an 'A' in your dads' course. I thought I could impress him" (*FPS*, 232). Ryan happily joins Prof. Veera's RA-Research Assistant, a two-year contract, he is sanctioned Rs.2,000 as salary. Alok and Ryan have successfully completed their interview and get jobs in Delhi and Bombay respectively. By the end of the novel, there is joy and excitement among the Kumaonites. There is a sort of consolation as they have been shortlisted by a software company. The revelation of reality and reversal of fortune gives them confidence and thrill. Alok describes his new state of mind as hysteric, "I was still a kind of hump. When good things happen to you, you kind of feel there is something odd." (*FPS*, 251)

Chetan Bhagat, through his novel, has crafted the basic human survival strategies and their thrust to persevere in spite of academic workload, love, various familial situations. In the present arena, the higher educational institutions have become the embodiment of strong intellectual tradition. Bhagat as an insider and outsider, ends up the novel with a rigid convocation note. Prof. Cherian suggests two things to the students, "... There is more to life than these things - your family, your friends, your internal desires and goals. Don't judge others too quickly." (*FPS*, 261)

Bhagat highlights on the observational teaching. He believes this technique must help the students in getting rid of mugging up. It must hold them to capture the things subtly and find out one solution in the objects. After all, the student finds answer to his

inquiry. However, such method is a good for nothing in the big sci-fi institute. Bhagat grieves for the sterilized dogmatism of the education system. He finds the professors bias not to allow any creative change in the system. The writer is straightforward in his approach to life. He listens to the voice of his soul, which he strongly believes in, is ever true. The man listening to the inner voice may undergo a big loss but finally emerges out triumphant. For example, all three friends suffer humiliation at college campus. All the teachers as well as the students take them for nuts, idiots and losers only because they underperform in the exams and score five point something. But like others they are not muggers, they are free thinkers, true lovers of life, forerunners of innovative ideas, icons of liberty and pioneers of the youth-calling approach. They never lose confidence, work harder on the lube project and therefore their project is approved and they succeed to attain big name and fame.

Thus, Chetan Bhagat depicts different aspects of contemporary society through his *Five Point Someone*. The novel presents various aspects related to the youth of the present time like innovative ideas, friendship, poverty among the youth, middle class family, competition among students, competition about getting higher grades, flaws of grading system, love, life, etc. Chetan Bhagat speaks about today's youth that they are the harbinger of innovative ideas, true lovers of life; they are free thinkers and icons of liberty. At the end it can be said that Chetan Bhagat has changed the Indian Novel in English to expose the realities of life of youngsters. He depicts different aspects of contemporary Indian society through his *Five Point Someone*.

The second novel of Chetan Bhagat, *One Night @ the Call Centre* captures the pulse of reading public. The habit of reading rooted deeply often the massive success of Bhagat's debut novel *Five Point Someone*. The former focusses on young characters and

their academic endeavours, whereas the later focusses on the disposition and hardships of call center agents. Nilanjana Roy in *Business Standard* comments:

More than Five Point Someone, ON@CC is messy: the humour is clunky, the plotting shaky and more happens in 24 hours than is plausible. The critics who see a lack of lasting literary merit in Bhagat's works are perfectly correct. But there's good reason for readers to love Bhagat's work. His books retail at the right price point for "time pass", the characters are immediately identifiable and the writing is fast-paced, smooth and undemanding. He writes for a generation that sees very few reflections of its aims, heartbreaks and language in contemporary literature. (web)

Kaveree Bamzai writes his review on *One Night @ the Call Centre* in *India Today*:

Unpretentiously written, studded with dialogue worthy of a moderately enjoyable crossover film. ... Do not for a moment expect deep character sketches or profound insights into the enormous sociological changes that a generation of bright under-achievers are going through. (web)

The novel has a Prologue, in which author Chetan Bhagat encounters a beautiful woman on a train trip. She offers to tell him a story -- but will do so only on the condition that he use it for his next book. It's set at a call centre, describing the events of a single night-shift -- and she warns him (and the readers) to expect at least one unusual occurrence: "It was the night ... it was the night there was a phone call from God" (ON@CC, 241). That's a lot of pressure to put on a book -- and since the phone call only comes on page, that's also an awful lot of suspense to leave the reader in for a very long time.

The plot is clearly fabricated with five youngsters and one middle-aged military uncle. Bhagat captures the nerve of a multiculturalism and its impact in this novel.

Globalization has been viewed as a ‘transformation’ as it relocates the power and struggle from growing countries. The economic dominance of some developed countries challenges the Global economy. The novel is the fictional representation of survival strategies of young and aspiring minds, amidst threats in call centers. Set in Gurgaon, Delhi, the story traces a group of six call center agents, their ambitions and struggles in one night. For the first time, Bhagat switches out from campus to focus on the strange and interesting segment of youth engaged in the hot sectors. Dr. Hariharan comments on Bhagat’s dynamic representation of subjects as, “the challenge for the Indian English Novelists, then, is to take the risk of recognizing the spaces different subjects occupy for that could help address its present class affiliations.” (*ON@CC*, 105)

One Night @ the Call Centre reflects the obscurities and challenges affecting the lives of youth working in technical world. The shifting paradigms of situations prepares ourself with a new mode of behaviour, values, commitments. Lack of compatibility in personal relationship, patriarchal set up, job insecurity, anxieties of ambitious youth are some of the themes fabricated in the novel. The emerging perils in the modern times, have become a cause for individual’s loss of interest in society and it results in failures and rootlessness. Bhagat’s art of characterization complement to the nature and the structure of the novel. Of all the heroes Bhagat finds some similarities between him and Shyam, he himself admits as, “I chose to tell the story through Shyam’s eyes. This is because, after I met him, I found him the most similar to me as a person.” (*ON@CC*, 9)

‘Connexions’ call centre is losing business and the jobs of all workers are at stake. The story begins with Shyam, the narrator who introduces his team members who are on their way to the night shift. The love life of Shyam and Priyanka is in a tangle, because Priyanka’s mother planned her daughter’s marriage with Ganesh, an NRI guy. To achieve her ambitions, Esha flees away from Chandigarh. Vroom, the speed lover and

Shyam are friends and they share their own personal experiences with each other. Vroom loves Esha but he never gets a chance to confront his love to her. Radhika is from the middle-class family. Her unhappy marriage life leads in laments and failures. She chooses to work in the call center, in order to render financial help to her husband. Military Uncle, the old man in the group. At his fifties, he won't talk too much. With a meagre pension, he earns extra income by working in the call center. Most of his interactions are limited with the employees.

Bhagat relates the lives of young adults with the current BPO culture in India. On their way to the office, the team members discuss about right-sizing in their Call Center. Through his narrative style, Bhagat proceeds every minute details of the absurd customers and the artificial politeness of the technocrats. Such unfavorable conditions in the workplace induces loneliness. With full of professional challenges, their lifestyle becomes mechanical. To chase their dreams, they have entered into the call center with anxiety and insecurity that night. As usual, Bakshi's meeting threatened then about right-sizing. Shyam and Vroom, being the best friends in the team support and help others. Both of them are shocked to find Bakshi's theft of the proposal done by them. Using this project proposal, Bakshi was selected to settle at Boston. The disappointed team mates have choked in anger.

Vroom tapping his pen in the relevant quadrant of matrix, shouting at the stupidity of their boss. Esha gets great annoyance, because of the betrayal of the fashion agent. She confesses that she has slept with agent who promises her to get a chance in the major fashion show. In the same day, during night, she has received a letter with some amount of money, explaining that the chance has been given to someone else. Esha as modern, trendy, ambitious girl, breaks the conventions of our culture and accepts the choices given to her only for the sake of her dreams. Feeling guilty and deceived, she hurts

herself with a knife and because masochistic. Without knowing the pain, she denies the first aid given to her. Radhika, the unhappy married woman, revealed the extra-marital affair of her husband Anuj and she becomes addicted to pills. Military Uncle on the other hand, sending e-mails every day to his son, received a shocking reply from him, says, not to disturb them anymore. Longing for the love and care of children and grandchildren, this old man is isolated now. Priyanka, seems to have two poles of consciousness. Her past dates with Shyam, portrays her love toward him. Brought up by the strict mother, she is forced to follow the advice of the mom. After breaking up from Shyam, she accepts to marry an NRI guy Ganesh, a settle in U.S.A. And as mentioned, the same night reveals the darker side of Ganesh was Shyam and Ganesh who helped Priyanka to discover Ganesh's forged pictures and she finally disapproves Ganesh for cheating her.

All the six characters in the novel are completely upset with their own problems. Seeking for consolation, they have planned to escape to the nearest Bed Lounge and Bar. Fusion of Jazz Music, Long Island Ice Teas and Kamikazes, have given them a kind of relaxations. On their referring to the call center, the qualis crashes into a construction site hanging over a mesh of iron rods. In a panic situation, they are unable to call anyone, as there is no network. Everyone gets scared. They decide to call for help. But their phones will not work. Military uncle says, "Six irresponsible agents found dead, alcohol in body would be the head line" (ON@CC, 199). Suddenly, Shyam's phone starts ringing and it is from God. Bhagat inputs the spiritual interlude and cleverly brings out the Modern God in the following lines. "'So, to impress you I have to break the same laws of physics that I made? I'm sorry, I'm not into that these days. And I have plenty of believers. I thought I could help, but I can hang up. See you then...' God said" (ON@CC, 202). Chetan Bhagat's use of God as a friendly character in the novel, gains the main focus. This is an incident which the writer ingeniously uses up to incorporate a novel element which no

other author has used i.e. nothing but ‘a phone call from the God’, there by demarcating the novel-before and after the phone call from the God. The phone call from the God gives suggestions and adviser which motivates all the six to listen to their inner call.

God ironically asks them, if they have ever answered their inner call out of hundred calls, they receive a day and asserts its importance to them. The divine voice asks the survivors to ponder over two things-one, Firstly, to think about what they really want and secondly, what they need to change in their lives. Thus, Bhagat advises the people to attend “the inner call”, which is more important. All of them listen to their inner calls and get motivated to come out of their crisis. Bhagat asserts the prominence of inner call and assurance of God’s presence in the following lines, “so, if I listen to my inner call and promise to do my best, will you be there for me? God said” (ON@CC, 204). God suggests four things a person needs for success. They are intelligence, a bit of imagination, self-confidence and failure. With this they manage to get out of the danger and reached connections safely. Their inner voice now reveals the actual needs. With a clear-cut goal in their mind, they enter into the call center, to execute the future plans with dexterity.

Bhagat’s focus on the young characters shows his observation of the decline old values and customs in the age of New India. At the end of the novel, there is Spiritual solace and rejuvenation which offers consolation to the inner call of every individual. The strong realization of our sacrifices is always carried away by the materialistic pursuits. This is the age of anxiety, loneliness and conformity, where mass survival becomes questionable. Any individual can be thrown out, if he or she lacks courage. In order to move towards the new levels of freedom, one has to survive with emotional and ethical maturity. Our religious beliefs and values gain courage and humility within us. The end of the novel suggests that man can outstand his present time and think himself ahead in the past or in the future. The proclamation of Jesus Christ says, “The Kingdom of Heaven is within you.” (web)

One Night @ the Call Center voices out the dark side of multicultural existence. Adopting the Western culture and customs ended up in losing one's own identity. As the plot happened to be completed within overnight, there are chapters which bring forth the love life of Shyam and Priyanka as recital of the past. The characters have shown the importance of 'Being' together. The real meaning of 'care' and 'friendship' is revealed through the crucial circumstances faced by them. The healing words of others brings solace. The signs of mental illness, sense of emptiness, worthlessness and feelings of inadequacy are results of the job they prefer. As a result of these discontent, frustration in survival arise. The hope of future is being the stimulus to those who survived in spite of bitter experiences and disillusionment. 'Self' is a combination of mind and soul. The whole world looks this authentic self as a survivor in it. Man being a social animal, loses his 'self' at some point and completely dissolved in the world, where he lives in. From this point of view, J.L. Mehta has pointed out, "man's survival as the central theme, as he is taken up with the world and absorbed in it." (61)

As the result of Globalization, the whole world becomes a tiny village. Every one loses one's national identity, cultural values, spiritual notions and psychic power one way or other. Call centers have emerged out as a result of globalization within the limited space, it provides boundless opportunities. Working for day and night to make money, the energy of our younger generation is being sacrificed in the BPO's. The conversation between the characters shows Bhagat's concern to get the Government's realization into that issue. The nature of the call center jobs is nothing, but highly paid. Without roots, people hold them in an air-conditioned office, as Vroom says, "An air-conditioned sweetshop is still a sweatshop. Infact, it is worse, because nobody sees the sweat. Nobody sees your brain getting rammed" (*ON@CC*, 186). There is an absence of the meaningful existence of these young technocrats in the call centre. And as a result,

they hold lack of emotional affinity with the place or the people around them. The need of financial assistance to lead a well-regulated life is ensured by the call center job.

Bakshi the manager of the call center is aggressive, secretive and egoistic by nature, appears as a nomenclature of authority. The agents do not trust him anymore, as he remains a victim of self-imposed ego. Survival in corporate sector balances between unexpected ups and downs. He fired people about 'Cross Cutting' or Right Sizing as an alternative idea to stop shutting down of 'Connection' call center. Apart from personal problems, these youngsters are in threatened situation about cutting of jobs.

'Labour exploitation' is another issue in the working place. As soon as Shyam and Vroom have found Bakshi's cheating of their manual, they are annoyed and Vroom furiously comments, "he is stupid as we all know. But more than that he is evil." (ON@CC, 148). These struggles and frustrations lead to the quest for survival. To promote their sales in the competitive world, the employees are compelled to work to develop their organizations to fetch new clients. Bakshi's greed and self-centered attitude which provoke the stress within the members of the call center. Such stressful situation in Indian call centers vividly picturizes in the novel which shows the failure of stress management. In an interview, one of the call-center employees, Sudha Bajpai aptly points out:

We are constantly on night shifts because then it is day in the U.S. and Britain. So, we return home only in the mornings and sleep through the day. Then it is time to go back to the office. Most call centers expect their workers to make up to 250 calls a day on an average, which can be very demanding. Many are unable to cope, and psychological problems are becoming increasingly common among workers of Indian call centers. (web)

Globalization has a wide role to play worldwide. It has left back its footprints at every sphere of life. Not only in India, but the interchange of world views and ideas has resulted in a major transformation of the lifestyle and living standard of people globally. Indian culture is no bar to this transformation process. Our deep-rooted traditions and customs have loosened up their hold with the emergence of globalization. India has a rich cultural background and pride of its culture is famous throughout the world. Globalization has not only inculcated the westernization in India, but conversely the Indian culture has also spread its impact globally. In lieu of the fact that the outcome of the tiresome job, partying and visiting pubs become an essential evil in the arena of Globalization. Vroom the fast rider narrates his trendy lifestyle as, “it will suck if I lose my fifteen grand a month. If I don’t get my pizza thrice a week, I will die” (ON@CC, 95). Inspired by the American way of lifestyle, drinking and enjoying pre-marital sex has also become a part in the well-regulated life cycle of them. Human beings of today have been uprooted and their existence is determined by the changing situations around them. Love and faith in other are incomprehensible. Nothing can afford true happiness except love. Like a gift, it prepares our way to restore assured being.

The writer has chosen romance as theme to show the other side of the characters. Shyam and Priyanka shares happiness in the beginning but later on she fails to convey her mother. Being disturbed between family and love, Priyanka feels it apt to settle with the guy chosen by her mother. The absence of love in Shyam’s life creates vacuum. Unmindful of such loneliness and desperation, he continues to work on his ambitions. Frustrations in both personal and professional life disturbs the inner psyche. The mental condition of Shyam reveals, a loser’s psyche which ended up in absurd. Unable to define an open conclusion for his survival, Shyam confesses his failure as, “my life was nowhere

near perfect, of course. I had not slept the entire day, which is not a big deal for most people, but considering I work all night, it had not left me feeling too good.” (ON@CC, 127)

Torn between personal and professional endeavours, Shyam becomes the victim of ‘Divided Consciousness’. Carl Jung has stated on the theory of division in consciousness “The so-called unity of consciousness is an illusion... we like to think that we are one but we are not” and Ernest Hilgard believed that hypnosis causes a split in awareness and a vivid form of everyday mind splits.” (web)

Another obstacle for Shyam to survive in the call center is ‘Accent Training,’ which helps the technocrats to articulate the American accent in a perfect way. Though these trainings mold them to get into a better position, but ultimately, it ruins the sublimity of lives. Shyam, repugnantly points out: “I hate accent training man. You can’t teach Delhi people to speak like Americans in a week.” (ON@CC, 38)

From the very beginning, Shyam finds his dreams and dilemmas become devoid. Belonging to the family of strong intellectual tradition, Shyam’s job in call center is an escapism, to keep himself at a distance from the familial relationships. One of his cousins says, “You work in a call center, right? Your work is through the phone. Why do you need to dress up? Who is going to see you! Use the kitchen sink” (ON@CC, 14). Every member in the team is abandoned by the elders in the family for some reasons. Esha, neglects parents’ advices about her passion to become a model. Later on, the bitter experiences, convinced herself as, “I do not want to become a dumb model. I am sure I can find a better use for my looks, if they are worth anything. I want my parents to love me...” (ON@CC, 205).

Radhika’s self-perceptions about the world and the steps that she makes along her personal journey, ends up with a transformation. The impact of unhappy married life emphasizes her ‘individualism’ in spite of the conventional social rules. Following

Esha's wishes, Radhika states her wishes as, "I want be myself again, just like I was before marriage, when I was with my parents. I want to divorce Anuj..." (ON@CC, 204).

'Social Comparison Theory' explains the drive within the individuals to gain accurate self-evaluation. Everyone has the ability compare themselves with the others to define the self. According to C.L. Gruder, "it is 'as a way of self-enhancement.'" (7)

In the new scenario, a woman cannot be taken as a disposable commodity in the trade of marriage. Lack of understanding with parents can create havoc. As an ill-equipped woman, Priyanka finds it hard to handle her own affairs. Priyanka expresses her failure to convince her mother is difficult and, she admits, "She wants me to get married next month. They brought me up for twenty-five years, and now they can't wait more than twenty-five days to get rid of me. What is with these people - am, such a burden." (ON@CC, 134). Priyanka's survival within the family becomes burden.

In an established society, families are concerned as sacred institutions, where moral values are highly revered and it ensures peaceful survival. Any individual existing in a family serves best to the society. Families help us becoming a complete person with integrated development. Both father and mother are responsible in bringing a child into the world and both are equally necessary to fulfill the development of the child. Meaningfully, there is a slight suspense in the portrait of Vroom. Like other young protagonists, he has undergone depression because of his parents' divorce. He doesn't show his sadness outside since he hates sympathy. Nevertheless, Vroom stepped out of all the worries, with the help of the overwhelming bond with others. Vroom's family is more exclusive and distant from the elite society.

Elite society is mostly driven by conservative and conventional ideas. The parents of these sophisticated youth never perceive their role in the difficult society. Vroom's dad, has parted from his wife and to prefer to banging his secretary to being

with them. Vroom's mother, a typical Indian woman, who never compromises her own ethics, recreates a new life for her lovable son. Without father's love and affection, Vroom has to persist the familial burden upon his shoulder. Unlike others, Vroom understands the feelings of his team mates and extend his moral support. Besides partying, he shows his concern for the development of India. As an 'angry young man', he shares his anger towards the labour exploitation in the call center. "The term 'angry', is delivered with an immaturity compared to impatient youth." (Luc Gilleman, 104) On contrary, Vroom cannot be considered as immature, but he carefully analyses the useful ways to protect youth empowerment as, "We get paid well, fifteen thousand a month. Fuck, that is almost twelve dollars a day. Wow, I make as much a day as a US burger boy makes in two hours. Not bad for my college degree. Not bad at all" (ON@CC, 92).

Vroom shows his concern for the present generation. He convinces everyone about the sacrifices they are doing, "It's not funny girls. Our government doesn't realize this, but Americans are using us. We are sacrificing an entire generation to service their call center" (ON@CC, 186). The younger generation are aware of the need of money. Hard-work according to them, is the mental strain they experience. Vroom adds, "an air-conditioned sweatshop is still a sweatshop. In fact, it is worse, because nobody sees the sweat. Nobody sees your brain getting rammed" (ON@CC, 186). Vroom justifies his survival in the call center, only for the sake of monetary benefits.

As an angry young man, Vroom questions the monetary power of America as, "I'll tell you why. Not because they are smarter. Not because they are better people. But because their country is rich and ours is poor" (ON@CC, 110). On contrary, Vroom delivers his concern for the mother land. His aversion towards politicians and political leaders is confronted as, "Because the losers who have run our country for the last fifty years couldn't do better than make India one of the poorest countries on

earth” (*ON@CC*, 119). Anarchistic attitude of Vroom shows his rejection towards the authoritarian politicians. Youth of today are in need to replace the system with self-managed or co-operative institutions which provides peaceful existence. From an individualistic perspective, this school of thought can end in “complete collectivism.” (McLean, 7)

The call center agents are in need to upgrade their technical grades in the fast-growing world. They have to work in the night and hardly sleep during day which results in poor health index. In addition to that Smoking, Drinking, Partying, Pre-marital sex, addiction to pills become their habitual practice lead them in stress. Severe psychological and physical complications lead to even suicide. Psychiatrists says stress and depression can cause “Dissociation Identity Disorder (DID) or Multiple Personality Disorder (MPD)” (web). The panic of losing jobs, restlessness, complex familial relationship, failure in career, loss of one’s self identity and a large number of diverse experiences, attribute to the split consciousness. In a leading magazine, *Der Spiegel* suggests, “all the trauma-based and stress-related disorders be placed in one category that would include DID and MPD” (264).

The adverse life condition of call center agents never provides a formal space to have a peaceful survival. Vroom seems to lose his physical and mental power to meet out the challenges of corporate world and he desperately confesses, “In fact, I need a break. Otherwise, I’ll go mad. I can’t take this right now” (*ON@CC*, 170). The female agents need a kind of regeneration from the tight schedule and leave the call center at night. Shyam calls themselves as nocturnal:

India has a billion people, but at night, ninety-nine percent of them are fast asleep. This land then belongs to a chosen few: truck drivers, late shift workers, doctors, hotel staff and call center agents. We, the nocturnal, rule the roads and the country.” (*ON@CC*, 175)

For them, there is no emotional affinity in their job. Even this pleasure ride disenchanted them. In order to escape from the artificial reality, pleasure seeking becomes unavoidable. Chetan Bhagat's confession about the post-modern women seems to be a reflection of challenges in one's personal and professional life. The change in the contemporary scenario naturally projects the idea to oppose or rebel. Bhagat's female characters were well-equipped women to handle their own affairs. They can convince or rebel to choose their choice, which has become freedom.

Survival in the Call Center for women is another tough task. Radhika, a docile housewife, has sacrificed her dreams to be a teacher for the sake of marital relationships. Due to the stress in the work space, Radhika needs relaxation and as a result, she becomes drug addict and consumes Anti-depressants, Prozac and Fluoxetine without the prescription. Radhika confesses it painfully, "It's legal addiction. I can't live without it and, yes, it is really bad. But it is still better than having to face my life" (*ON@CC*, 179). Though drugs offer temporary relief from the pain but in the long run it results in various side effects. The persistent accent training and mechanical professional challenges the grace and sublimity of personal life has been ruined. These agents maintain a close friendship among themselves to disclose the sufferings with one another. Self-disclosure helps them to succeed the loneliness. It is essential to establish friendship as Benjamin says, "self-disclosure is associated with friendship formation and relationship building, a relative each of disclosure may be a factor in loneliness," (Benjamin, 516) such a space helps Esha to open up her mind.

The real pain is the mental pain, says Esha, when she has been deceived by the forty-year-old designer. She fails as a model, and even aberrates from the moral deprivation. For professional success, Esha gets entangled in sexual relationship

with the fashion agent. She says, “Feeling guilt after the demanded sex is like an unfamiliar territory” (ON@CC, 153). Crime, violence and self-guilt become a part in the life of the young technocrats. Feeling guilt about her failure in dream, Esha is afraid of terrible judgement of people about her unruly behaviour. Illuminating the darker side of her, Esha’s unconsciousness reveals the ‘false-self’ of her as, “I hate myself, Shyam. I just hate myself. And I hate my face, and the stupid mirror that show me this face. I hate myself for believing people who told me I could be a model. Can I get my face altered?” (ON@CC, 143)

The existence of another ‘self’ within the same body is sometimes described as “a second self, a trusted friend” (Collins English Dictionary, 258). Esha’s inner psyche shows her contempt in the compromises she did to get an offer. Her past experiences with the advertising agent remind about the betrayal and it results in self-aversion and aversion towards the society. “The portrayal of another ‘self’ is nothing but the developed “state of consciousness” in the same body” (David Pedersen, 20). Esha’s ‘alter-ego’ pen-portraits her mental depression. The sexual harassment and other such compromises in corporate jobs deciphers the dark side of BPO culture. To get rid of the bitter past in the Call Center, she joins in an NGO to help the needy. Esha assures her survival through her wise choices.

The final part of the story provides spiritual rejuvenation to the readers. At the end of the shift, amidst professional and personal conflicts, the six members in the team, went out to ‘Bed Lounge and Bar’ to relax for a while. On their return, the qualis get struck with an accident. Everyone screamed, as there are no chances to call anyone in that early morning. Fear arises and all of a sudden, Shyam’s mobile phone started ringing. It says, “God calling”. The critical circumstances in which the agents receive the phone

call from God is the crisis point in their lives. To everyone's astonishment, God speaks like a friend in modern English. This sudden intervention of God's call is to redeem the pain of the six agents and to establish hope and faith within the youngsters. The spiritual solace of God explains four things a person needs for success: a medium amount of intelligence, a bit of imagination, self-confidence and failure are the four things to learn. God's motivational speech encourages them to hear the 'inner-call' in them, he says, "For once you taste failure, you have no fear. You can take risks more easily. They you don't want to struggle in your comfort zone anymore – you are ready to fly. And success is about flying, not struggling." (ON@CC, 208)

As everyone has regained their hope, God helps them to come out of the pit. With a quick reverse, Vroom drives back. There is a grin of relief, Vroom questions 'Did anyone survive?' (ON@CC, 211). The words of God inspire them to do the best. Listening to one's own inner call, provides spiritual rejuvenation. The real boss – God, is no other than the inner voice and courage of conviction. The epilogue conveys Bhagat's views about using God in the story. He convinces, "Just like life, Rational or not, it just gets better with God in it" (ON@CC, 256). Paul Edward's *Encyclopedia of Philosophy* shows the existence of "God" is a subject of debate in the philosophy of religion and popular culture" (24). Bhagat tries to open up the possibility of existence of God in every human being and in every senses. "The presence of God is unlimited God is omnipresent Everywhere are His hands and feet, eyes, heads and faces. His ears too are in all places. For He pervades everything in the Universe." (web)

One Night @ the Call Center states the call of conscience that prevents us from being lost in the chaotic world. To have a peaceful survival, one needs to sacrifice or compromise certain aspects. The characters in *Five Point Someone* and *One Night @ the*

Call Center are in search of their fulfillment. The thrust for survival focusses on the self-consciousness, self-renunciation and sometimes rebels against the individual or an organization. The continuous exposure of experimentation moulds them as a 'complete human being'. Bhagat's characters can survive with harmony and sense of belongingness. They discover a renewed sense of self, admits their weakness and even establishes a new self-esteem with high regards.

Chapter – III

Cultural Amalgamation in 2 States

Culture expresses the identities of a race, class and gender of group of people or an individual. To study literature from the cultural point of view, one should explore the practices and lifestyle of the characters in the text along with the cultural values specified by the author. Cultural studies emerged as a new idea to ensure the study of contemporary culture. Many cultural theorists proposed cultural theories and suggested terms such as Cultural Hybridity, Enculturation, Cultural Shock, Multiculturalism and many. India being a multi-cultural country, has many fonts - cultural, religious, racial, ethnic and linguistic from time immemorial. People are culturally embedded, that they are shaped by their culture. Each culture has its own perspective irrespective of the impact of the new culture or interruption by other cultures. A good multicultural society should cherish and tolerate the interactions among its different cultures.

Culture evokes collective consciousness as one participates in group events such as religious ceremonies, secular holidays, and sports and public meetings. The term ‘Material Culture’ includes a wide variety of things, films, music, art technology and so on which commonly referred to as cultural products. Material culture intimately connected with the non-material culture. In other words, what one value or believe influence or get influenced by the things that one make. Culture maintains social order to strengthen the stability of the society, based on the collective rules and norms that people follow for a peaceful and harmonious existence. Being it individual or society, culture has many relationships with the society which includes logic, functional power, historical origin and many. Emile Durkheim, French sociologist analyses the cult of the individual as, “is in fact the product of society itself. It is society that instituted it and made of man the God whose servant it is.” (59)

Culture has a powerful influence upon all the people with a constant change. One can change the traditions, customs, myth and lifestyle according to the time, but culture is something unchanged because it has its deep root in every one's soul. 'Culture' has different definitions in various disciplines like sociology, philosophy, anthropology and medicine. The term 'culture' seems to be familiar one, but it is difficult to define it. Richard Velkley attempted a philosophical definition to culture, "culture originally meant the cultivation of the soul or mind" (15). E.B. Tylor, anthropologist defined culture in his words as, "it is that complex whole which includes knowledge, belief, art, moral, law, custom and any other capabilities and habits acquired by man as a member of society." (1)

Culture is defined in Microbiology, as the propagation of micro-organisms in a growth medium. Culture techniques can be used to determine sensitivity to antibiotics. Cells may also be grown in culture. On the other hand, culture is closely associated in the field of psychology. Mind and culture are inseparable and mutually constitutive, means that people are shaped by culture and culture shapes them. As Richard Shweder, one of the major proponents in the field says:

cultural psychology is the study of the way cultural traditions and social practices regulate, express and transform the human psyche, resulting less in psychic unity for humankind than in ethnic divergences in mind, self and emotion. (9)

William A. Haviland, cultural Anthropologist explains the values of culture as, "culture consists of abstract values, beliefs and perceptions of the world that lie behind people's behaviour and behaviour reflects. The members of a society share there, and when acted upon they produce behaviour considered acceptable within the society." (Cultural Anthropology, 277) Culture has its significant place in sociology and the most

accepted definition of culture was given by Raymond Williams as, “If culture is encompassed as a ‘whole way of life’, then it includes all the aspects of people such as behaviour, tradition, practice, moral, laws, rituals and so on” (93). Almost in all touches of human life, culture appears.

Culture can be considered as the true embodiment of human life. It moves with the people through their performative nature. Along with Raymond Williams, Stuart Hall, the leading sociologists proposed his views on Cultural Identity in his influential essay as, “is a sort of collective ‘one true self’ which many people with a shared history and ancestry hold in common” (37). Culture can be considered as both tangible and intangible. People learn from other cultures they imitate and further consequences arises out of this divisiveness. In India’s collective community, no culture is accepted as main stream culture or sub-stream culture. Homi Bhabha, in the post-colonial discourse emphasize the discrimination between mother culture and alien culture as, “the reference of discriminations between the mother and its bastards, the self and its doubles, where the trace of what is disavowed is not repressed but repeated as something different – a mutation.” (13)

Bhabha also includes cultural hybridity which is essential to allow social transformation. Another significant trend in the post-modern society is globalization which results in cultural hybridity. With the expanding social reforms, there is a gradual degradation in culture. The overwhelming acceptance in adapting the western circumstances, initially risen the difficulty level to assimilate the existing culture. This possible results in Melting Pot. Though western culture has been a heavy influence in the Indian society, it causes Indians to disconnect from their roots. People adjust the western culture, holding on to the Indian values for their physical, spiritual and economic growth. The new generation must emerge as a fine amalgam of both the cultures in equal ratio. This amalgamation is essential in country like India, where families have become an

integral part of the social structure. Indian culture provides a significant place to family and parenthood which is basically expressed in literature.

Chetan Bhagat, being an influential writer, crafted his novel with human emotions and many socio-cultural issues. Indian marriages are considered as a platform to witness the unification of two families. Arranged marriages are most common in India, because it ensures certain general norms such as same caste, same religion, same culture and same status too. Interpersonal relationships, strong associations, parental control are reinforced in such arranged marriages. Modern Indian has been witnessing many inter-caste or inter-religion marriages too. Due to Westernization, Modernization, Migration, Education, Employment, Technology we can see many changing patterns in the Indian marriages. Though Inter-caste marriages are legalised in India over half a decade ago, but still, it is a tough battle to the loved ones.

In such a crucial situation, Chetan Bhagat throws light on the rebellious mood of the new generation Indian youth, who holds emotional quotient to convince their parents. His 2 states: *The Story of My Marriage* is a semi-autobiographic oeuvre, in which multiculturalism has been a great concern. From the socio-cultural sense, people from different parts of India or from outside India with different culture, different religions mingled together amidst discrimination, which further leads to multi-cultural identity. As C. James Trotman defines, “ ‘multiculturalism’ is ‘an idea about diversity’ - an attempt to understand the history of mankind and the world from the perspectives of many cultures and histories.” (ix)

The novel clearly emphasizes the arduous scenario of the multicultural identity in country like India. It received critical acclaim world wide leaving space to some reviews and receptions. Reena Sablok, justifies that Chetan Bhagat as a best seller and she pronounces:

People reading his books need to look beyond the language and words used, they need at the psychology of the characters, the behavioural tendencies of the characters, the response to situations by the characters and at the bigger message that the book is trying to convey. (153)

Another review about Bhagat's characterization by Kavitha Gopalakrishnan states, "Chetan Bhagat has been very realistic, faithful in his approach. The content and characterization are original, realistic, genuine and relatable. This is what makes Bhagat successful" (74). Bhagat gives the idea of reconciliation between the two families in the intercommunity marriage which saves the pleasure, hope and dreams of the lovers. In spite of the obscurities of social life conditions, Bhagat assures a healthy survival space for the youth in the novel. Bhagat values the integrity of nation because he believes that the solidarity of nation, the collective national values are more significant than that of the individual values. Understanding each other is essential for running a family in an amicable, amiable and amenable manners. He describes these kinds of socio-cultural values and its essentiality through his novels. Beena Agarwal aptly points out, "Bhagat articulates that the adherence to values is essential both at personal level and community level. He celebrates values related to family, society, personal relations and nationality." (16)

2 States have been rightly observed for its human and satire. In this fictional version of his love story, Bhagat has tried in best level to raise his voice against the traditional and orthodox point of views on marriage. Bhagat takes an opportunity to move in every page denoting the struggle of the two protagonists. It reflects the social crisis lucidly. Trailokya Nath Parida witnesses:

The novel touches the theme of intensity of love through educated and intelligent youths, it touches the issues of intense relationship predicaments, it touches the problems related to dowry and again it

touches the egos and eagerness. The novel reflects the crisis of relationship and crisis of social identity. (112)

Bhagat's endearing plot, division of acts, art of characterization creates the enraptured feeling among readers. Undoubtedly, when one chooses Bhagat's novels, can enjoy the pleasure in reading. There is always a magical element in the climax to attract the young minds. While appreciating the novel *2 States*, Amy Gracelyn Paul states,

The most endearing work' by this youth icon writer. The hurdles seem insurmountable in the beginning-jarring differences between their parents, their cultures and the language barrier being the reasons. Their carefully-crafted plans suffer occasional hindrances at one point in time, the entire affair goes topsy-turvy but things magically get sorted out with the typical happily – ever – after – Bhagat – Climax. (18)

Family is the primary unit in any social system. According to the cultural convictions, families have become an integral part of Indian social organization. People provide a greater significance to parents and family members. The contemporary Indian literature provides less 'priority' to family. The life of youth becomes adventurous with the absence of family and parental love. The interaction and support from the family constitutes a healthy society and culture.

Family is the most important unit of social organizations. He continues to assert the patterns of behaviour in a family in relation to the normative patterns of the society. Hence a mutual interaction and supportive relationship occurs between family and society. (Ghorpade, 103)

Bhagat describes the intervention of families in the marriage in this novel. The differences between the North India and South India are particularly significant in the plot. But the writer is deviated in a unique way by his approach, that he is completely

embedded with the feeling of ‘Indianness’. Bhagat clearly portrayed the typical middle-class mentality and excessive expenses in Indian marriages in the novel.

Another important aspect of the novel is that it upholds the belief which the individual desired to adopt. In a multicultural scenario, cultural diversity is evident and therefore, a quest for liberalization and autonomy arises. For modern and liberal thinkers, communities or cultures weren’t their primary need. If an individual is failed to cater his needs within his cultural set up, he may choose his own association based on his interest. The novel provides a space to realize the liberal attitude of the protagonist Krish. Being a Punjabi, he seeks freedom and equality to mingle with the Tamil Brahmins in the South. The story keeps the readers to understand the ‘human dignity’ as the major thrust of multiculturalism. For a peaceful co-existence, Krish and Ananya’s wedding has been planned in Chennai, as per the orthodox traditions in Tamil Brahmin culture. Interestingly there is a combination of North Indians and South Indians, who do not want to deviate or degrade themselves. Perhaps they have been labelled as ‘Indian’ under one umbrella. The liberalism of an individual is valued at the end. Chandran Kulkathas has rightly observed as, “... Its only concern is with upholding the framework of law within which individuals and groups can function peacefully.” (691)

As for as the title of the novel is concerned - “*2 States The Story about My Marriage*” is not about any political or economical conflicts between the two states. It is all about the love between a Punjabi boy and a Tamil girl and their insurmountable odds to convince their parents. The novel is a semi-autobiography, which recollects Bhagat’s marriage in 1998 with Anusha Suryanarayan whom he met at Indian Institute of Management Ahmedabad. Like Bhagat and Anusha, the protagonists Krish and Ananya, faces several problems before their marriage, as they represent culturally opposite couple – Punjabi and Tamil respectively. It is hard for them to convince their parents to adjust the

cultural, linguistics and ethnic differences. 'Love' as one of the important themes is presented in a more charming way. The novel lacks of terror, violence, horror, materialistic values. In spite of that it attracts millions of people, because of the concept of 'Indianness'. The language is simple and lucid with a well constructed plot. Bhagat divided the novel with a prologue, followed by five acts and an Epilogue explaining the incidents happened a couple of years later.

The story begins with the accidental encounter between Krish and Ananya in the hostel mess. As the story is based upon the incidents happened in Bhagat's life, he himself admits the rigidity in love cum arranged marriages in India as:

Love marriages around the world are simple:

Boy Loves Girl. Girl loves boy. They get married in India, there are few more steps:

Boy loves girl. Girl loves boy.

Girl's family has to love boy. Boy's family has to love girl.

Girl's family has to love boy's family. Boy's family has to love girl's family.

Girl and Boy still love each other. They get married. (ON@CC, cp.)

Chetan Bhagat humourously discussed the hurdles in the intercommunity marriages in India that are rampant now. Based upon his own experiences at IIM, Ahmedabad, Bhagat has cautiously shared his personal experiences, love affairs and multilingual difficulties amidst cultural diversities. The shifting paradigms of social conditions prevails little space for human emotions. Bhagat takes liberty to make fun on North Indians and South Indians as he saw them as his own blood. He observes his wife's views as, "My wife read the book and loved the female lead, who is modern,

liberal and educated. India is opening up and parents are learning to accept love marriages despite prejudices about caste or religion.” (web)

The two protagonists Krish and Ananya’s love portions, their respect to cultural values, their subtle struggle to get married are clearly crafted in the modern age of materialism. After completing his course in IIM, Krish has got placement in Citi Bank, Chennai, the native place of Ananya. Krish deliberately chooses Chennai, in order to impress Ananya’s parents. In one of his interviews, Bhagat shares:

A lot of people, including Anusha, felt that marrying between communities was not an issue anymore and that people would not be interested. But I was convinced that it was a very big issue and it’s still a very big issue. The truth is that kids can elope and marry, but they don’t want to do that. They want their parents to agree and smile on their wedding day. There is a line in the book, where the boy says, ‘I don’t want you to just tolerate me, I want you to accept me.’ I have met hundreds of couples who are going through that. (*Times of India*)

After succeeding his venture, Krish has taken Ananya to Delhi, to convince his parents. Ananya manages to share the traditions of Tamil Nadu in Punjab, nevertheless she succeeds in gaining the attention of Punjabi youngsters. But she faces great disappointment in convincing the parents of Krish and fails to cope with the luxurious and boisterous Punjabi atmosphere. Later on, the parents realize the love between them and they are on their path to reconcile. Finally, the wedding is fixed in Chennai, as per the tradition of Brahminical Tamil culture. With the blessings of the elders, Bhagat reflects the cultural synthesis through the cross-cultural marriage, in which all the Punjabis and Tamilians united under one umbrella as ‘Indians.’

Though the novel focuses on variety of themes, the prime one is on ‘cross-culture and its amalgamation’. The story begins with a prologue, depicting Krish was consulting Dr. Neeta Iyer, a psychotherapist explaining insoluble problems in his life. The prologue depicts Krish as a victim of deadly depression because of break up with his girl friend Ananya. Dr. Neeta has advised him to explain the reason behind his depression.

In the first Act, Krish meets the female protagonist Ananya Swaminathan, who is quarreling with the staff of the hostel mess for serving poor quality food. While others remained silent, when the staff proclaims that for many years, the food has been served with such quality in the mess, Ananya has a tough time to stop this. In the mean while, Krish shares dessert to calm down. Gradually they became friends, and started going out for having delicious food, avoiding hostel food. Soon, Ananya captures everyone’s attention. Being the prettiest and attractive girl in the campus Ananya remains in the hearts most of the IITians. But eventually both Krish and vivacious Ananya came in close contact and spent many evenings together for study and fell in deep love although they are from two opposite cultural communities. In spite of their romantic attachment and seer longing to lead a conjugal life things do not happen to their expectation. In the course of events they have gone through hardships and difficulties in motivating their parents. Both of them had to convince their orthodox family. Krish, a determined boy to get his love finally got it. The story is being narrated in a first person point of view in humorous tones that intends at easing pain and creates laughter among the readers with an appropriate use of satire.

Days passed and they were in their final semester, talking about the future plans. When Ananya enquires about the future plans, Krish humorously states, the world “ ‘Future’ and ‘Females’ is a dangerous combination” (2 States, 30). At the end of the course, both get good placement. They plan to get married despite their varied cultural

background. They don't want to elope, instead of that, they need to convince their parents to get married. Both their cultures are entirely different and there is no room, to get inter-community marriage without the consent of the parents. On the convocation Day, Krish and Ananya, decides to make a chance to invite their parents. Krish's mother already had a bad pre-conception about the other culture, gave a dirty look on Ananya and family members. Belonged to an orthodox Brahmin community, Ananya's parents have their own pride about their culture. They don't want to treat themselves as receptive. The second day, Krish and Ananya made another plan to interrogate with the parents at Gandhi Ashram. Krish suggests Gandhi Ashram as the right place, "yes, Gandhi Ashram would be a good start for the families. He stood for peace and national integration, may be that could inspire us all" (*2 States*, 47). The scene is worsened, because everyone is asserting their own rights, first act ends up with the failure to reconcile the elders. Krish joins in Citi Bank, Chennai and Ananya joins HLL. But their wedding plan is still unresolved.

The second act in Delhi shows various attempts of Krish to pacify his mother. Krish continues his love through phone calls and letters. His secret moves save him from the relatives and mother Kavitha, who is too possessive to him. With an irresponsible husband, she had a bitter experience throughout her life. Her soul is being the only consoling soul and hope to her. She had already broken all the relationships of her maternal side for her husband. Krish's father is a very strict army man. After retirement, he faced several failures in business. In a hectic life, he is filled with fear and anxiety about his son. He never speaks to wife and son. Krish's father stays out of house most of the times, to avoid the bad term of Kavitha, and her relatives. Whenever Krish starts to talk about Ananya, Kavitha avoids him, warning to choose a girl from the Punjabi community itself. She knows that getting married out of their community would invoke unnecessary crisis among the relatives. Moreover, she doesn't want her educated, good

looking son to be sold under the name of love-marriage. Krish being a modern educated man does not want to mess up with social issues like dowry and casteism. Kavitha and Supra Masi already finds a rich and wealthy bride in Punjab. The bride's family would offer them a great sum as 'dowry' for Krish. Krish now and then fails to convince Kavitha, as she is pre-occupied with the materialistic values of her son. In that confusion, Krish fills the application form for Chennai, so that he could at fear convince Ananya's parents. The second act sums up with Krish's colourful dreams to visit Chennai for the first time.

The third act in Chennai summarises the experience of a Punjabi boy in an alien land. As a strange face in a new culture, Krish was helped by a Sardarji, who settles the quarrel between Krish and auto rickshaw driver in the exchange of the money. The writer mocks the dark complexion of the Tamil people as, "of ninety percent, eighty percent had dabbed talcum that gave them a grey skin tone. I understood why Fair & Lovely was invented" (2 States, 76). It indeed gives him a different feel about the language, dressing sense, Tamil heroes with stunning beauty as heroines.

Chetan Bhagat also highlights the linguistic and cultural alienation that North Indians feel when they go to southern region of India. He also points out the feeling of cultural contradictions which Krish feels when he is exposed to South India:

I saw the city. It had the usual Indian elements like autos, packed public buses, hassled traffic cops and tiny shops that sold groceries, fruits, utensils, clothes or novelty. However, it did feel different. The Tamil font resembles those optical illusion puzzles that give you a headache if you stare at them long enough. Tamil women, all of them, wear flowers in their hair. Tamil men don't believe in pants and wear lungis even in shopping districts. The city is filled with film posters. The heroes' pictures make you feel even your uncle can be movie stars (2 States, 77)

Racial discrimination towards North Indian is clearly revealed when Krish reached Chennai and is grasped in the quarrel and argument that is raised by a taxi driver who called other taxi drivers and talk to each other in Tamil so as to snatch money and valuables from Krish, a Sardar came for his rescue:

‘No five hundred. Fifty,’ I said.

‘Ai, another driver screamed. The four of them surrounded me like biddies from a low budget Kollywood film.

‘What? Just give me my luggage and let me go,’ I said.

‘Illa luggage. Payment . . . make . . . you,’ the Shakespeare among them spoke to me.

‘This Chennai . . . here police is my police ... this no North India . . . illa police, ennoda poola oombuda,’ the English-speaking driver. One man came out of the next building. I saw him and couldn’t believe it. He had a turban – a Sardar-ji in Chennai was akin to spotting a polar bear in Delhi. He had come out to place a cover on his car. Tingles of relief ran down my spine. Krishna had come to save Draupadi ... (*2 States*, 79)

In this successive sequence of cultural criticism, there is another episode in which a minor character mocks on North Indian, “Why do they send North-Indians here?” (*2 States*, 91). While a North Indian officer comments on South-Indians, “What do you mean waitlisted for business class? I am not coming back like I did this morning sitting cramped with these ‘Madrasis.’” (*2 States*, 79)

Another South Indian character in the novel shows his hatred towards North Indian by saying:

‘Off course, sorry, this whisky...Anyway, Krish I had offers. Ten years back I had offers from multinational banks. But I stayed loyal to my bank.

And I was patient to get my turn to be GM. Now, I have five years to retire and they send this rascal North-Indian. (2 *States*, 142)

Through these instances, Chetan Bhagat sincerely advocates national integrity, mirrors the issue of racism and succumbs that this is a peril to national unity. Despite all these Chetan Bhagat stand at every place to criticize and mock the narrow mindedness of typical Indian whether it is of South-Indians or North Indians.

Krish accommodation for rent is offered with certain restrictions, such as, there are more no's - no non-veg, no drinking and no girls. On one fine evening, Krish went to Ananya's home. It took a long term to Krish to adjust with the South Indian people, food and culture. Initially Krish was offered a chance to teach Physics to Manju, Ananya's brother, as he is preparing for IIT entrance. He has a tough time dealing with Ananya's parents and relatives. Ananya's father is working in a bank and mother is a home-maker, who is learning Carnatic music. They choose a bridegroom, Harish, from their Brahmin community. Harish, an NRI guy, who works in Bali Island, near Indonesia manages to assure affinity with Ananya. Ananya somehow manages to dissuade him by disclosing the secret of her loss of virginity. In the due course of time, Krish wins the trusts of Manju and Ananya's mother. With the help of Chennai City Bank Branch, Krish and Bala has organised a musical concert. Radha, Ananya's mother is given a chance to sing with the outstanding singers like S.P. Balasubramanian and Hariharan. The singing talent of Radha is explored and well executed by Krish. On the other hand, Krish maintains a cordial relationship with Ananya's father to prepare the power point presentation for his annual meeting. He prepares an excellent presentation, which secures the reputation of Mr. Hindu addict, Ananya's father. After winning the hearts of Ananya's parents, he arranges family dinner in a big hotel and proposes to all of them. He wins half of the battle by convincing them. The third act concludes with Ananya's efforts to revisit Delhi to meet Krish's family.

The fourth act begins with the initial attempts of Ananya to hold the trust of Kavitha and her relatives. She initially fails, and plans to go to Chennai after a week. Krish's cousin Minti's wedding provides an opportunity to Ananya. She is the first Tamil girl, to attend a Punjabi wedding, as Krish's friend. For the first time, she wonders about the luxurious and boisterous, wedding preparations. There is fun, party, dance and taste budding dishes. Ananya is looked as an alien in that atmosphere. She is feared about her complexion and dressings. Kavitha wants to showcase the culture of Punjabi's through Minti's wedding. Ananya easily wins the hearts of young cousins. She also wins the trust and consent of Kavitha. A sudden unexpected incident took place in Minti's wedding. When the bridegroom asked for more dowry, the whole wedding is nearly planned to cancel. Ananya comes to know the prevalent dowry system in the Punjabi community. Minti's father Raji mama promised to offer the Hyundai Accent car to Minti's husband Duke, as dowry. Due to some financial crisis, they offer Santro car, which costs three lakh rupees. Duke, is really upset in this regard, and he demands the bride's side to settle cash at once. Ananya, who settled the matter with her convincing speech, manages Duke and his family, explaining about the impact of dowry. She saves the reputation of Minti's family. Krish and his relatives were very much impressed by her intelligence, finally agrees her.

Cultural differences between the two families seems to be a great hurdle to mingle. The union between the two families seems to be harder, because it is something beyond the expectation. The lovers have to win the trust of both the family members on the whole. They need to fix a neutral venue without relatives. Thinking about the Ahmedabad disaster during the first meet, Krish made a cautious plan. The venue should be natural, refreshing as well should cater the needs of the elder ones. Krish had a special package to Goa, Ananya immediately responded as, "nothing like sea; sun and sand to

make the two families' bond" (2 *States*, 218). The writer's choice Goa is relevant, as it is the state where tourists across the world visit. People spend their vacation unminding the differences in Culture, Language, Gender, Religion etc. Goa, the world-famous tourist spot in India with beautiful beaches, offers a great space for the families to unite.

The fifth act begins with the tension, in which the families meet once again for a real love-cause. As soon as both the families meet, Krish's mother asserts her superiority, because she is in the boy's side. As usual the cultural conflicts play a villainous role. Kavitha cannot leave her cultural dominance, while Ananya's parents were not social enough to break the barriers. Costly gifts were exchanged, as it a custom in Punjabi culture, to give expensive gifts to the bridegroom's family. Being from the boy's side, Kavitha expects more privileges from Ananya's parents. Few things bring out the differences between the Punjabi's and the Tamilians. Starting from the food, gifts, hotel rooms and so on, every small item creates a big problem to them. The arguments and counter arguments spoil the situation, finally results in the medical emergency of Mr. Swaminathan. Krish and Ananya expect apologies from each other, but the over-possessive attitude of Kavitha brings misunderstanding between them.

When Krish tries to convince Ananya, she is not in a mood to listen it. The love life merely breaks up, and both of them turns their attention towards the busy life. Krish gets promotion to Delhi branch, Ananya settled in Chennai, avoiding any calls from Delhi. He becomes more depressed, avoid talking with others and never cares for his health. Without the fault of their own, Krish suffers to the core, and he ends up with the warning signs of nervous breakdown. Dr. Ram and Dr. Neetha Iyer convinces Krish with therapy sessions. Mr. Malhotra consoles his son, forgives him, tries to pacify him with healing words. During the absence of Krish, he visited Ananya's family in Chennai to convince them. Krish resolves into normal, responds to his father and mother. He helps

them a lot. He turns his attention towards the job. One fine day, he receives a phone call from Ananya, explaining about his father's visit to Chennai. Ananya screams in happiness, apologised him for the past mishappenings. Krish, for the first time, realises the true love of his father. Out of self-control, he bursts into tears, hugged his father and he fondly states, "The world celebrates children and their mothers, but we need fathers too." (246)

The final act concludes with the wedding, which is organised in Chennai with the crowd of relatives of Krish's mother. To everyone's surprise, Krish's father joined them in the late hours. Punjabi people wondered at the wedding rituals in a Brahmin wedding. For them, the early morning wedding is torturous, but they keep them awake all night with dance and fun. The marriage follows the Tamil way, it becomes a ceremony which upholds national integrity. The final act ends with a happy note explaining the importance of being united as 'Indians'.

An epilogue is provided by Bhagat, more interesting. After the wedding a couple of years later, Ananya is admitted in a private hospital for delivery. Krish is there in the labour ward, to gives moral support. During the C-section, Ananya enquires about the latest publisher Ananya delivers twin boys, as the doctor fondly asks, "You are from two different states, right? So, what will be their state?" (*2 States*, 269). The happiness of the couple is doubled with the twin boys. The writer conveyed a very powerful message to the readers, proudly answers, that both of them will be from a state called 'India' and there will be no cultural differences in the minds of the infants.

The trials and tribulations of the young couple to convince their parents in the novel definitely gives us cultural shock. People are exposed to a multicultural milieu, where as cultural conflict, cultural hybridity, self-imposed culture, inter-cultural competences occur. Culture is constantly changing and moving. It mingles with the other to produce a new culture which results in cultural amalgamation. Cultural amalgamation

may result in a new, hybrid culture or degradation of the existing cultures. In this novel, cultural conflict arises as a main issue. Each culture has its own norms and space. It recommends its own paradigms. This culture division in India occurs when a new experience arises. The novel reflects the human emotions in a well portrayed manner. According to Krish, Ananya is someone, who is with intellectual tradition. She attracts the attention of other boys, such as Ankur and Aditya, who have proposed her earlier. When Krish saw Ananya's family in the photo, he mockingly states about the dusky complexion and dress code as, "I saw her brother, around fourteen years of age. The oiled hair, greeky face and spectacles made him look like an IITian embryo." (2 States, 14)

Krish mother is pre-conceived with the dominance of Punjabi culture. According to her, they are dark complexioned 'Madrasis'. The complexities grew severe, when Krish mother meets Ananya and her family in the convocation Day. The two opposite poles, one is 'Punjabi' and the other is a Tamilian, meet with the two families, which doesn't sync with habits, customs and traditions. Krish begs his mother to call them as 'Tamilians' or 'South Indians', but she avoids them calling 'Madrasis'. Krish's mother is not ready to accept a Tamil girl as her daughter-in-law, because she hates even South Indian actress, she says, These South Indians don't know how to control their daughters. From Hema Malini to Sridevi, all of them trying to catch Punjabi men (2 States, 48). When Krish supports Ananya, for her intelligence, Krish's mother warns him that those Madrasis had trapped him. Kavitha has more concern for fair complexion, she says, North Indians are fairer. The Tamilians have a complex (2 States, 56). On contrary, she convinces Krish to have a look on fair, Punjabi girls within their community. She has an idea to get Krish married to a fair Punjabi girl. She took an album to show a wealthy Punjabi girl. She adds, 'I can show you Punjabi girls fair as milk. She is wearing a pink lehnga. Isn't she pretty?' (2 States, 56).

The writer tries to explore the money mindedness attitude of few Punjabis in the novel. According to Kavitha, Krish is her main asset. His good looks and intellectual degrees would gain a great sum as 'dowry' in the marriage market. The Punjabi's have a skill-of showing off wealth as a part of an innocent conversation. Kavitha took Krish to Pammi aunty's house in Pitampura with the intension to plan the marriage of Krish within her culture. She assumes that Pammi aunty's daughter Dolly seems to be a perfect match to Krish. During the visit, Pammi boasts off her wealth to Kavitha. The conversation between Kavitha and her is the best example which exemplifies the money mindedness of North Indians:

Six cars? Krish, you heard, they have six cars.

'I don't know. My husband knows. Just last week he bought a Honda'.

'How much for?' my mother asked. It is almost courteous among Punjabis to encourage someone who is flaunting his wealth to brag some more.

"Seven lakhs, plus stereo changed for thirty thousand", Pammi Aunty said

'Now!' my mother said. 'He has also got a job with Citi Bank, four lakh a year. (2 States, 61)

Krish's inner mind focuses on the conversation about the wealth. He can analyse the difference of Punjabi and non-Punjabi. He adds, "To a non-Punjabi, my mothers' comment would be considered a non-sequitur. To a Punjabi, it is perfect continuation, we are talking about lakh, after all" (2 States, 61). In Punjabi culture, money occupies a prime position. From the conversation between Shipra Masi and Kavitha, it is evident, that Kavitha has sacrificed her life by choosing an army man. She spent her whole life in misery and poverty. Shipra Masi, the elder sister of Krish's mother had married a rich business man in Punjab. According to Shipra Masi, people should not value stupid things

like virtue, education and nature of profession. Shipra Masi, too had an aversion towards the Madrasis. The elders find brides in the matrimonial page of the newspaper. When Krish tries to stop them saying the educational qualification of Ananya, the elders rejected his words and started to find an educated girl in their community. Though Krish says, “She has a job, she is pretty, decent, hard-working and has a lot of integrity. What is your problem?” (2 States, 69) nothing works in front of the Punjabi pride.

On the other hand, one cannot deny the fact that money is inevitable to run a smooth life. The importance of money is valued in the novel. The youth of today earn good sum as salary to fulfill their aspirations, Krish compares his salary package with his father, expressing the fact that he earns double than him. Though he served in the Army for many years, he never earned half as much as his son.

People in India completely depend on the culture they belong to. Growing up in any culture, all humans go through the process of Enculturation. The process of Enculturation transmits culture to the next generation. The prescribed beliefs, behaviours, customs move on to one generation to the other. Conrad Philip Kottak in his essay “Window on Humanity” writes:

Enculturation is the process where the culture that is currently established teaches an individual accepted norms and values of the culture or society where the individual lives. Most importantly the individual knows and establishes a context of boundaries and accepted behaviours that dictates what is acceptable and not acceptable within the framework of the society. (27)

As Kottak defines, “the process of Enculturation fixes the accepted framework of the society” (*Ibid.*, 27). In the novel, Punjabi’s demand the accepted norms. They don’t want to find bride or bridegroom out of their state. The so-called ‘status’ gets its main

place in the context of marriage. Shipra Masi and Kavitha threatens Krish to avoid the company of the Madrasis, as he would not be a role-model for the future generations. The elders even fear about the youngsters, who would bring other community girls into their culture. Shipra Masi, the elder member in the family convinces Krish about the superiority of their people as:

‘that is all fine’. But how can we marry Madrasis? Tomorrow your cousins will want to marry a Gujarati’.

Or Assamese? My mother added.

My God! (*2 States*, 69)

Chetan Bhagat shows the mentality of middle-class parents regarding the need of wealth and money which bring reputation to them. Torn between the hope of parents and love, Krish finds a job in Chennai, to escape from the pressures. His first appearance in a new strange culture gives him a different feel. The language, outfit of the people and busy streets in Chennai seems to be different for him. As an alien in the city, Krish finds a Sardar-ji speaking Chennai Tamil. It is evident that language could act as a helping factor for the settlers in a new Culture. Balakrishnan, the only friend in the office, helps Krish to survive in the Tamil land, he also suggests tips to improve interpersonal communication with others. To maintain a cordial relationship with the natives, Krish finds a possible idea to utilize his intelligence as Bala says, “Develop a relationship. Tamilians love educated people. You being from IIT and IIM, must develop a relationship with them.” (*2 States*, 83)

To assimilate with the new culture isn’t easy task to accomplish. Krish in Chennai is gripped between the sensibility of the Punjabi culture and Tamil culture. When Krish meets Ananya’s parents, he carries a gift pack of biscuits, he adds, “my Punjabi sensibilities had taught me to never go to someone’s house without at least as

many calories as you would consume there” (2 *States*, 88). Krish observes a Tamil Brahmin house for the first time. The long rectangular room is compared with a Punjabi drawing room. Oscillating between the Punjabi culture and Tamil tradition Krish often recollects his personal memories and compares it with the deadly silent situation in Mr. Swaminathan’s house. Being a stranger, Krish suffocates in a new atmosphere as, “the house had an eerie silence. A Punjabi house is never this silent even when people sleep at night.” (2 *States*, 89)

Chetan Bhagat throws light on the difference in food culture. Food is as much about ethnic and cultural heritage. It goes hand by hand according to the environment. It connects the beliefs, customs and love, that holds a family. The different food cultures around the world are influenced by various factors such as production, temperature, landscape and so on. But regardless of ingredients, flavours, there exists an underlying tradition that connects human. Food culture focus on sharing the commitment and love and in turn it compensates the inner driven needs of an individual. One can find out the cultural identity of a group of people, by exploring the food their food habits. Preparing food and sharing it with family members, shares amicable relationship with each other. Emotions and Bonding can be easily conveyed, when food becomes an integral part of a community. Family celebration, business meal, even wedding party and a major festive event helps to develop relationship, and if combined with traditional food reinforces cultural identity.

Traditional cuisine is passing down from one generation to the other generation, to ensure the ethnicity of a culture. ‘Regional cuisine’ is based upon National, State or local regions. Regional cuisines may vary based upon food availability and trade, varying climates, cooking traditions and practices, and cultural differences. 2 *States*

made a clear attempt to explore the food culture in Punjab and Tamil Nadu. Krish carefully examines the differences between the two cultures by the food. He adds:

few things bring out the differences between Punjabi and Tamilians than buffet meals. Tamilians see it like any other meal. They will load up on white rice first, followed by daal and curds and anything that has little black dots of mustard, coconut or curry leaves. (*2 States*, 222)

On contrary, Krish observes Punjabi food as triggers. He says, “for Punjabis, food triggers an emotional response, like say music. And the array of dishes available in a buffet is akin to the Pilharmonic Orchestra.” (*2 States*, 222) Kavitha, had a bad impression on Gujarati desserts, she complains about the excess sweetness in Gujarati cuisine. While Krish’s tries to explain about his love with Ananya, Kavitha focusses on food. She brings ‘mithai boxes’ from Delhi. In order to grab the attention of his mother, Krish shares desserts along with butter words to calm her. He says, “I ordered paneer pao-bhaji with extra butter and a lassi on the side. Nothing soothes an upset Punjabi like dairy products.” (*2 States*, 44)

Ananya and Krish are in an urge to make a conversation between the two families at Sabarmathi Ashram. Ananya’s parents pretended as if, they were not interested to hear it. On the other hand, Kavitha is busy eating ‘Nice biscuits’ without offering to any one. Krish explains his worries as, “she took one biscuit and put it in my mouth, to assert maternal rights on me. Of course, I couldn’t refuse” (*2 States*, 50). Though the initial efforts end up in a bitter experience, Kavitha never worries about it. For a Punjabi, food explains the way of life. When Krish and Kavitha visits Pammiji’s house, she served them dry fruits and Dubai dates, which were expensive. Her costly house and expensive life style are clearly expressed through her hospitality. Her opulence is exposed well in her ordering tone. Krish imagines the calories in the snacks, “Twenty thousand calories were ponked on the table.” (*2 States*, 63)

The initial discourse between Ananya and Krish at Ahmedabad hotel is about classifying Tamil and Punjabi culture with food. Ananya wants Krish to call her more precise as Tamilian, not South Indian or Tamil Brahmin. Ananya's class consciousness clearly reveals her awareness in the social class. She has the knowledge of social standing and caste systems, often based on wealth, family background and history. "I didn't say I am a practising Tam Brahm. But you should know that I am born into the purest of pure upper caste communities ever created. What about you, commoner?" (*2 States*, 7). As people are in collective social system, certain cultural values, cultural degradation and cultural shock may occur. As a modern Indian girl, Ananya is living in Ahmedabad, with brilliant students across the country. The students represent varied culture and creed. This multicultural phenomenon has its tendency to bring a change in the life style. Ananya orders wine and chicken, forgetting that she is in Ahmedabad-Gandhiji's birth place.

In *2 States*, food is used as a medium to express emotions. Kavitha and her husband are in bad terms. The retired Army personnel is very upset because of his failures in business. He visits home only for Lunch or Dinner. Depends upon his emotion, he has his food. He never likes eat food with his son or wife, this shows the lack of bonding among them. The conversation between Kavitha and her husband shows this:

Lunch? My mother asked

My father did not answer. He came to the dining table and examined the food. 'You call this food?' he said

I glared at him, 'It took mom three hours to make it', I said

My mother took out a plate for him.

'I don't want to eat this', my father said. (*2 States*, 59)

Bhagat showcases the South Indian cuisine with its real flavour. Krish visits Ananya's home for the first time. His initial attempt to have a dinner on a banana leaf is

humorously portrayed as, “Ananya’s father passed me a banana leaf. I wondered if I had to eat it or wipe my hands with it” (2 *States*, 93). It is a new experience for Krish to see Ananya loading her plate with rice, sambhar, funny looking vegetables and two kinds of brown powders. Krish’s frequent visits to Ananya’s house help him to get familiar with Tamil food and culture. He feels ultimately happy to have food prepared by his father-in-law. Mr. Swaminathan serves rice with ultimate love and care to thank Krish for the presentation. Krish answered him as, “ ‘You must be bored of South Indian food?’ he said - No, I am used to it now. Feels like home food, I said.” (2 *States*, 141)

At first Krish tries to convince his girlfriend Ananya’s parents and at last convinces them by helping Ananya’s father to do his first PowerPoint Presentation, her brother, Manju, by giving him IIT tuition and later convinces her mom by asking her to sing in a concert organised by Krish’s off City at Citi Bank. She is convinced as her biggest dream of singing at a big concert comes true. Then they try to convince Krish’s mom. But the problem is Krish’s mother’s relatives who don’t quite like this. They say that Krish should not marry a Tamilian but end up agreeing with them when Ananya tries to help one of Krish’s cousin to get married and succeeds to do so.

After partly winning the hearts of Ananya’s family, Krish have taken them to the rich restaurant located in the Taj Connemara hotel in Anna Salai. By seeing the exclusive candle lit arrangement that is specially made them, they are stunned by the expensive hotel and delicious items. The cuisine is known for its spices and flavours, Chettinad food and non-vegetarian preparations. Krish feels like as if he is practicing tongue-twister while reading the menu card. To convey their wedding plan with spicy, tangy and delicious food has dual purpose. He fills their tummy and heart. At last, the dessert of the day is actually the gold ring presented to Ananya’s family members. The dessert menu provided in the hotel is yet another interesting list, it shakes the taste buds. With the

dessert, Krish realizes the right moment has come to open up his mind. Chetan Bhagat constructs his experiences with reality and social structure. The proposal at the restaurant, helps Krish and Ananya. Krish gets a little bit success in impressing the elders. He promises Mr. Swaminathan, on swearing Ananya's self-respect. Despite the community differences, Ananya's parents give the quick consensus for the efforts the young lovers took.

The final wedding plan also gives important place to food. The wedding is the mixed-crowd of Punjabi and Tamil people, but it followed the South cuisine. The Punjabi's are upset because of the 'Paneer-less' dishes. They travel from Punjab to Chennai by train, with a juicy gossip session about taking non-veg meals in Rajdhani Express offers. Shipra Masi advises everyone, "Take non-veg, the Madrasis won't give you any" (*2 States*, 249). A hot conversation about breakfast is nearly mournful.

'I can make Upma fast', the chef said. What is Upma? my uncle said.

Salty halwa, No, not Upma. 'Can you make dosas?' I said.

'For dosa one by one making no staff now. Then lunch also delayed' the chef said mournfully.

We settled on idlis. There would be no Sambhar. However, the chef had a drum full of coconut chutney, enough to pave roads with. (*2 States*, 253)

In this respect, both Krish and Ananya make a desperate struggle to resist the burden of parental authority. The excess care of parental love often leads them in trouble. In both the cultures, 'parental care' seems to be proving over the authoritative nature of the parents. The readers get an emotional space to involve themselves with the inside experiences of the characters. Krish and Ananya belong to entirely different culture, out of home, it finds them hard to convince their parents to accept a new 'alien' culture. Krish is unhappy with the prevailing situation in his home. The feeling of loneliness, compulsions passions is shown in his conversation with Ananya. Being educated and

over achieving children, they found a little space for the decision of the parents. Ananya wain, Krish about getting the approval of the elders before the marriage. Krish seems to be difficult, he says:

C'mon, mine are a bit conservative. But we are their overachieving children, the ultimate middle class fantasy kids. Why would they have an issue?

Because they are parents. From biscuits to brides, if there is anything, their children really want, parents have a problem. (*2 States*, 39)

However, Krish tries to convince his mother, Kavitha becomes worried and restless because at her level, there are lot of problems in inter-community marriages. She thinks that it often leads to failure as it lacks social security. She tries to divert the attention, by revealing the cultural differences. In addition to that, she manages to choose a bride from her own community. She finds it difficult to cope up with her son's desire. She faces great disappointment, she saying, "A girlfriend is fine, do whatever you want in Chennai. But why are you forcing her on us?" (*2 States*, 158)

The amicable relationship between Krish and Kavitha is suffocated because of the love affair. Being a conservative mother, she is orthodox as well. She feels herself as inferior in front of her wealthy relatives. She is a short-tempered women, disturbing by the mental tortures of her husband. But she understands that the only consoling soul is Krish. Kavitha rejects Ananya because her roots are from a middle-class South Indian family. She is unstable, emotional and excitable because of the physical and mental abuses of her husband. Krish fails to understand the psychopathic relationship between his father and mother. According to Kavitha, Krish is someone, through whom, she can accomplish her desires. She underestimates herself by being with useless creatures, she says, "First a useless husband, now a useless son. I had thought, after my son's

marriage, I will get respect. Now he wants me to fall at their feet. What is so great about this girl.” (2 *States*, 235)

Bhagat’s focus on the personal prejudices of the characters is clearly revealed. Through the discrimination or differences in the cultures, the passion of the lovers becomes a great question. Krish fails to control his emotions and in fact he is helpless in front of his mother’s ego. Kavitha remains gripped in her ideas and no longer ready to compromise when Krish insists her, “can you apologize to Ananya’s parents?” (2 *States*, 234). As an individual, Krish finds it difficult for to cross the states, cultures and community for love with such conflict, he could not move smoothly with Ananya. At the end of the quarrel and the tension between them arises, in which Ananya asserts her rights as, “please don’t create scene at my workplace. Please don’t play with my life. I’m not doing anything. Be strong, move on, she said. It’s not easy for me. So please let me be.” (2 *States*, 237)

Krish becomes a victim of nervous breakdown. His desperate depression gradually brings degradation in his work. He becomes isolated, never shares any sort of conversation with others. He seems to manage the alienated situation with is personal memories. His conscious mind confesses his own position as, “My thoughts were over all the place, but none in this department. I felt immense longing and loathing for Ananya at the same time. I felt resentment towards my mother.” (2 *States*, 241)

The sense of depression in an alienated atmosphere strip up his emotions, when Krish’s dad enquires about Ananya. Krish consoles himself by ending the discourse saying, everyone has busy lives. The sleepless nights and isolation bring up emotional conflict within him. He has pushed himself to survive with sleeping pills prescribed by Dr. Iyer. The feeling of heartedness disturbs him severely. The need of money, job, culture or even fellow human beings on the Earth could not convince him. His inner mind reflects his present condition.

I lay motionless. I felt like I'd never be able to get out of bed again. I thought of every person in my life. One by one, I convinced myself how each of them hated me. If I were gone tomorrow, they'd all be happier. And considering how crappy. I felt, there was no reason for me to stick around anyway. I had no one I could talk about my situation, except at five hundred bucks an hour. I hated money, I hated Citi Bank, I hated my job and I hated all human beings on Earth. (*2 States*, 242)

Krish imagines himself as the most sensible person and as the biggest idiot. He consoles his mind by deviating his attention towards something else. He keeps the lights on, reads newspaper and pays extra attention to each minute activity to kill his boredom. Krish needs to recover from his nervous breakdown to gain inner confidence. Being a modern educated youth, he realizes his significant stability and identity. He proves to be successful in spite of all the odds. Richard Reyckman aptly points out that such an unfavourable alienation sometimes causes people to seek confidence. He further states, "Alienation from their real selves causes people to seek a sense of stability and identity, a sense that they are significant and worthwhile." (162)

Bhagat's concern for valuing human relationship is evident in *2 States*. The unveiled father-son relationship in the story is an interesting one which adequately fulfills the emotional bond which is ideal. Krish's father, who is an army officer is very strict. From his childhood, Krish never speaks to him, as he is busy with his business. The bad terms between them shocked the readers when Krish desperately says, "I found his addressing me as his son strange. We had never had a one-on-one conversation for the last three years" (*2 States*, 114). Indian parents, has this mentality of cherishing their children's intellectual competence. Parents are very possessive about the achievements of the younger ones. The absence of Krish's father on the convocation day shows the ego

clashes between father and son. Kavitha has explained the reason that he needs personal invitation. Krish states, “which father needs an invitation from him son to attend his convocation?” (2 *States*, 41). Being a strict father, he strictly adheres the rules and regulations not only the outside but even in his house. As a dictator of the house, he develops a harsh attitude towards his wife. The writer depicts his violence as, “Slap ... Slap ... my father interrupted my mother. I hanged the door open as I heard a few more slaps. I saw my mother’s hand covering her face. A piece of glass had cut her forearm.” (2 *States*, 166)

After such a punitive incident, bitter exchanges are made between the father and the son, Krish is charged of being an irresponsible son bought up by mother. Krish fails to defend himself and from then onwards he makes a vow never to speak to him again. The hatred bond between father and son moves on to the next level when Krish suffers with nervous breakdown. As a father, he realises his moral support to the family. He came forward to resolve the problem between the two families. In spite of cultural clashes, he flew from Delhi to Chennai to meet Ananya’s parents. He consoles everyone and gives his consent for the wedding. When Krish knows about this, he felt a lump in his throat. He cut a sorry figure in front of his father for the past misgivings. His eyes meet Krish and says:

Because I am your father. A bad father, but still, I am your father. And even though you feel I have let you down in the past, I felt I should do my bit this time. A life partner is important. Ananya is a nice girl. You shouldn’t lose her. (2 *States*, 243)

A small family has its reunion after a long struggle, there is ultimate silence in the house, Krish’s expected everyone to be normal, “Why can’t we be a normal family for once? I thought. I guess there are no normal families in the world. Everyone is a psycho, and the average of all psychos is what we call normal” (2 *States*, 247). Bhagat

presents Ananya as a bold South Indian girl. But her relationship with mother-in-law is not a cake walk. The impact of Punjabi sensibility doesn't permit Kavitha to accept a South Indian girl as her daughter-in-law. She maintains a cautious distance warning Krish, to stay away from the 'Madrasis'. Anything modern doesn't suit the parents. Kavitha avoids Ananya in the convocation day.

Krish and Ananya made needful efforts to arrange a meeting between the two families. Kavitha took the superiority because she belongs to the boy's side. A meeting is arranged at Goa, a neutral venue, which helps to understand the family. Kavitha finds faults in trivial issues, scolding Krish, "Shut up, these people you want to make your in-laws. Are they in-laws? They are making their son-in-law pick up luggage" (2 *States*, 221). Krish's mother asserts her maternal rights now and then. She expects costly gifts from the girl's side. Her response to the Girls' side is harsh, but Ananya gives bold reply to her as, "Aunty, you have insulted them. They have not trapped anyone. They were dead against Krish to begin with. And now they have accepted him, they'd like some dignity" (2 *States*, 228). After the reconciliation of the elders, Kavitha understands the love of Ananya, she accepts her as daughter-in-law. On the wedding day, she gave gold bangles to Ananya. Kavitha's love and care for Ananya is revealed in the following lines, "I sent my son to do one MBA, I am getting two MBBS in return. Ananya is the best gift." (2 *States*, 250)

Ananya's parents Mr. Swaminathan and Radha are also equally strict and conventional. Radha, a normal Tamil home maker is not ready to accept Krish, because of his alien culture. She warns Ananya of being too intimate with Krish at Ratna stores. She says:

Kissing!

Ananya's mother said as if Ananya had mentioned us snorting drugs.

Mom, stop hyperventilating. He is my boyfriend.

You understand? (2 *States*, 151)

The modern youth find it is easy to develop intimate relationship with the one whom they love. But for traditional parents, such activities are taboo. They never accept it as they violate the conventions. Radha worries about Ananya's behaviour as, "You are my daughter, do you understand? You are spoiling our name in the community. I brought you up, educated you, made sacrifices for you, do you understand?" (2 States, 151)

The plot seems to be more complicated after the revelation of love between Ananya and Krish. In such a complicated situation, Krish needs to convince Ananya's parents. To expose the hidden talent of Radha, Krish has arranged a musical concert in which gives Radha the opportunity to sing with renowned singers in Tamil Nadu. For the first time, Radha appeared on the stage, sings with eminent singers. Claps ran through the crowd for her performance. Radha's success is been witnessed by the whole family, as she fights back. The crowd applauds her for the wonderful efforts. Krish sees the entire family filled with happiness. Krish made another attempt to help Swaminathan with a power point presentation. Swaminathan has already experienced a racial discrimination in his bank. He missed a chance to become the GM of the bank because he belongs to South India. His friend Mr. Verma is now the General Manager. In this North South encounter, knowledge loses its show. Swaminathan shares his painful memories with Krish, "Ten years back I had offers from multinational banks. But I stayed loyal to my bank. And I was patient to get my turn to be GM. Now, I have five years to retire and they send this rascal North Indian." (2 States, 144)

His sense of pain pushes Krish to work a lot for him. Being a loyal hardworker, he does not turn desert wages. Even in his drunkenness, Mr. Swaminathan shows his restraint as, "It was because South Indians are top class number two officers, but horrible in number one positions" (2 States, 143). To everyone's surprise Swaminathan presented it very well. He is invited to Delhi to make a similar presentation in front of the zonal

officers. Bhagat once again made an attempt to accept the faith of family and personal relations. Krish's attempts, proves his success in convincing Ananya's parents. Every character in the novel is portrayed in such a way as they individually stress the importance of culture. In order to get unified, one should assimilate or accept a new change in the culture. Every culture is important, as it provides optimistic view to the future.

In this novel, 'marriage' becomes the ceremonial event, which leads the unification of the two cultures. The psychological impact of the individual can affect a culture. In the globalized world, there is nothing called 'constant culture'. Changing trends and emerging fields leads to the development of the culture and society. The loss of individual or individuality cannot be considered as important, as it leads to a new concept called 'Melting Pot'.

Religious celebration or ceremonial events are essential for understanding a culture. It leads a new culture to evolve. The wedding between Krish and Ananya is planned after a long struggle. It happens in Chennai as per the Tamil Brahmin culture. Leaving all the cultural clashes behind, Krish took his relatives to Chennai for his wedding. It took twenty-eight hours from Punjab to Chennai in Rajdhani Express, but still for the much-awaited day, Krish and Ananya has to wait. Krish reserved thirty-seven II-tier AC berths for his relatives. The whole family is excited about the wedding, which is something unique. The elder ones are planning about sarees, the whole compartment turned to a sari shop, as the writer mockingly states, "women never get too old for admiring saris" (2 States, 248). The younger ones are busy in sharing the mascaras. Shipra Masi explains a little about Tamil Nadu to others especially about the ex-CM Jayalalitha.

While the relatives share the entertainment, Krish recollects his personal memories. His struggles, obstacles seem lighter now. The passing cities, buildings, states

and boundaries erases the discrimination between the two states. It is evident in the following lines:

I came outside to stand at the compartment door. The train whizzed past Agra, Gwalior, and Jhansi over the next few hours. I still had a day to go as the train traversed through this huge country, cutting through the states I had battled for the last year. These states make up our nation. These states also divide our nation. And in some cases, these states play havoc in our love lives. (*2 States*, 248)

Krish and Ananya's dream about marrying with the consent of the parents comes true. With the presence of the close relatives, Krish understands the purposes of screwing up stupid biases. It seems to be troublesome to marry outside the state. Indeed, it needs a great cultural tolerance, that is really lacking in country like India. Krish and Ananya succeeds these discriminations. They show the greater purpose to serve the nation as united Indians, not as Tamil or Punjabi. They don't want to elope, as it hurt the parents, instead of that they stood apart cultural biases. It is true as Krish says:

Not that, think about this – they won't be Tamil or Punjabi. They will be Indian. They will be above all this nonsense. If all young people marry outside their community, it is good for the country. That is the greater purpose. (*2 States*, 103)

The *2 States* has the theme of pan-Indian ideology of nationalism. It is seen in the discourse of everyday life of devoid of class, culture, language and religion. Based on the acceptance and group value system, the writer focusses on representing him characters at United Indians. Nothing seems to get its priority in front of National Integrity. Getting a Ph.D. from Foreign University or doing Management Studies at IIM or IIT is simple, but when it comes inter-racial marriage, it indeed needs a lot of sacrifices. Krish reluctantly

states as, “All the ladies in the room had a mini orgasm. Marble flooring is to a Punjabi what a foreign degree is to a Tamilian” (2 *States*, 124). Though, Krish and Ananya enjoy the rituals of wedding, as a Panjabi for Krish “the early morning ‘*Muhurtham*’ looks torturous, like catching an early morning flight.” Besides, Krish unbelievably astonishes, his success in marrying Ananya as, “Was it really happening? Was I finally getting married, with consent from everyone I shared my DNA with?” (2 *States*, 254)

Language plays a major role among the people of two different cultures who have attended the wedding and also caused for lack of communication. Krish acts as a moderator who knows little bit of Tamil which the situation has been amicable. Though there is a difference in caste, language, culture and tradition, the bridegroom’s side accepts to conduct the marriage on the basis of rituals of Tamil Brahmin. It obviously shows how cultural amalgamation has been made in 2 *States*. The novel shows how the cultural differences of two states create obstacles in the wed-lock of two lovers. They fight against the customs of a traditional and conservative society. The novel also indicates the grim reality of Indian marriage system. The back side of the novel covers the realistic image of contemporary Indian society concerning the love marriages.

Parents of both admire their own culture and blame another’s. Both look down upon each other for different reasons. They enjoy each other’s food, but hate each other for the unknown reasons. They have diversities in their languages (e.g. Tamil and Punjabi), customs, rituals. ‘Marriage’ is defined by *The New Britannica Encyclopaedia* as:

a legally and socially sanctioned union, usually between a man and a woman, that is regulated by laws, rules, customs, beliefs, and attitudes that prescribe the rights and the duties of the partners and accords status to their offspring (if any) (871)

Further, *The New Britannica Encyclopaedia* underlines the importance of marriage rituals and ceremonies as:

[they] surrounding marriage in most cultures are associated primarily with fecundity and validate the importance of marriage for the continuation of a clan, people or society. They assert a familial or communal sanction of the mutual choice and the understanding of the difficulties and sacrifices involved in making what is considered, in most cases, to be a lifelong commitment to and responsibility for the welfare of spouse and children. (872)

Marriage is considered as a sacred union under the influence of custom, traditions, rituals. For the past five or six years, it is seen that youngsters get jobs in different big projects and multinational companies where they meet and interact with different religions, caste and various people from different states. Sometimes they maintain their relationship as friends or colleagues but sometimes, with same interest, habits and various similarities between two, they get closer and decide to get married.

The obscurities and complexities in the relationship of Krish and Ananya ends on the occasion of their wedding. The two opposite poles of Indian Geography have gathered to celebrate the unification of two cultures, traditions, lingua franca and societies. All the Punjabis enjoy the inter-caste marriage which is a new experience for them to record the rituals of Tamil Wedding like “Nikshayadartham,” “Oonjal,” “KashiYatra,” “Kanyadaan” and “Maalai Maatral.” The really enjoy the “Maalai Matral” which is exactly as Punjabi “Jaimala.” The speech of Ananya’s father conveys the real message of the novel. He states:

...Yes, the Tamilian in me is a little disappointed. But the Indian in me is quite happy. And more than anything, the human being in me is happy. After all, we've decided to use this opportunity to create more loved ones for ourselves." (*2 States*, 266)

The real message of the novel is to give more importance to human relationship based on human emotions and sentiments. The main objective of the novel is to show that in the era of globalization, caste, religion or region are less important than the human relationship. The conversation between Krish and Ananya while dancing in their marriages determines the novelist's concept, "We kissed as Tamils and Punjabis danced around us... 'Only for the sake to uniting the nation...'" (*2 States*, 267)

Mr. Swaminathan's speech tells us about the adjustment they have made for their daughter. Bhagat's reflections on the cultural synthesis through marriage are highly significant. The novel plays an important role in reorienting the collective system. Human beings have more scope to ensure the peaceful co-existence in country like India at which cultural diversities also exist. Krish and Ananya wishes to see the happy faces of the elders. They resolve the prejudices of cultural diversities. The readers can feel the cultural differences in the novel, the parents possess the orthodox dogmas of traditional ways but the true love for their children never dies. It is the biggest achievement of the youngsters, who reunites the two states under one umbrella 'Indian'. They create a chance to choose more people, they choose a different family out of their community.

Bhagat tries to stress one important message through the novel. Life gets its real meaning with the happiness of the fellow human beings. The younger generation should ensure the happiness of the parents. Bhagat concludes the novel *2 States* with an optimistic attitude. He highlights the problems of the youth, visualizes optimistic

solutions and always ends the novel with hopeful message. A balance mode of relationship is really essential to maintain the solidarity of nations. Caste discrimination and cultural biases will be reduced by inter-caste marriages. India is a vast country with varied cultures. These cultures are an exploration of the practices, customs and life style. Culture becomes a part and parcel of our country. To follow a new evident culture needs to assume the values of that culture. But it is difficult to understand a culture, for when it comes to the modern age. As Mark Smith questions, “how it is possible to understand the cultures within which people live?” (22)

Apparently, this question needs to be taken more seriously in country like India. Multiculturalism provides a space to interpret or misinterpret other culture. Culture is not an individual's choice, rather it is acquired by birth, it is followed, practised and passing to the next generation. The process of ‘Assimilation’ and ‘Association’ will lead to value other culture as our own culture. This cultural diversity adds more beauty to India, as we Indians strictly assume ‘Unity in Diversity.’

Inter-caste marriages prepare stable identity for the individual, who is deeply attached with cultural unification. Krish and Ananya provides a chance to unite the two cultures. People from Punjab enjoys Tamil songs, dances and share happiness. The narrator finally clarifies the importance of Cultural amalgamation as:

People had not come to attend my wedding they had come to live
human museum of the other community. This is of course true in
India. India can be considered as ‘Human Museum?’ where diverse
cultures exist. (*2 States*, 264)

The novel has brought the surface, many issues of the contemporary society. Culture amalgamation occurs in spite of middle-class sensibilities. Chetan Bhagat throws

light on other issues like dowry system, failure in interpersonal relationship, self-imposed ego, cultural hybridity and many. The modernized thinking and educational system will help the future generations to overcome the issues. The characters in the novel settle themselves as 'Indians', not as 'Punjabi' or 'Tamilian'. National Integrity is proved in this novel. Cultural amalgam exists in different phases of the society culture is therefore an amalgam of different and diverse cultural facets which makes it a unique whole of living.

Chapter – IV

Socio-Political Issues in *Revolution 2020*

Literature helps and guides the society to change its attitudes and approaches and it also allows to accept the new trends and regulations. Chetan Bhagat, the contemporary writer, writes about the life style of the 21st century youth, their adventures, romances, education and political ideologies etc. His novels portray the passions and possessions of young adults. The novel *Revolution 2020* highlights the impact of the current corrupt nature of the society. The post-modern Indian society is depicted through the lives of Gopal, Raghav and Aarthi. The writer explores social political issues such as poverty, commercialization of education, corruption in Politics and so on through with his unique style of presentation. Chetan Bhagat uses the contemporary socio-political situations as the background of his fictional world. Through these real issues, the readers may get closer to the fictional world. The writer has consciously chosen the characters who have the courage to fight against corruptions with ambitious nature. As a writer, he motivates the youth to cleanse the evils which prevail in the society. His comments on the social, political system are bold and vibrant. Bhagat succeeds in creating a realistic picture which gives the readers, an ample opportunity to experience the situations happened in their real life.

Revolution 2020 brings an effort to invite social change and political revolution to make the people aware of the need to revamp the social system to upgrade themselves into a better corrupt-free society. Bhagat is more concerned with the world around him by using the perspective of literature. He grapples directly with the socio-political incidents of modern India.

According to Hudson:

A nations' life has its mood of exultation and depression; its epochs a strong faith and strenuous idealism, now of doubt, struggle and disillusion, now of unbelief and flippant disregard for the sanctities of existence; and while the manner of expression will vary greatly with the individuality of each writer, the dominant spirit of the hour, whatever that may be, will directly or indirectly reveal itself in his work. (64)

No writer can escape from the influence of his age. The outcome of any literary work is totally the component of minor and major socio-political aspects. Though it may be served for aesthetic purpose, it cannot be ignored. Bhagat creates his own space to use such aspects to reach the reading public.

Literature and politics seem to be entirely different words on the peripheral level. Most of the writers keep away from politics in real life and hold a neutral view in their writings. Literature and politics are the two aspects of human experience. The former represents the highest form of aesthetic sensibility of a society where as the later is considered to be the field of the cunning of the low. The writers of the 21st century focus on the serious issues in the world they live in. Literature provides a space for them to raise voice against such issues. As a written piece to convey messages to the society, it also helps to the development of human sensibility. Thus, the author is influenced by the socio-political circumstances of his times. Bhagat gets his source from the event of the society. He conveys the leaders, the truth in the Nation, current events and his concern for the future, as it is mentioned in the letters of Margret Harkers, "Any serious work of literature, created within the framework of exiting social relations, is not only a living document of the contemporary happenings, but also of historical progress underlying them." (91)

As Chetan Bhagat understands the customs, traditions, life style and values of his Nation, he clearly presented in his works which lures the readers to concentrate on his work. The relationship between literature and society cannot be overlooked or ignored because it creates a social phenomenon for various reasons. Any piece of work shows the concerned of the writer's society. As a social being, he forms a bridge between him and the readers of the society and its final phase is to affirm the values and progress of the nation. The depiction of the social facts, the real incidents of the times, enable the writer to leave indelible impressions on the psyche of the readers and also on the entire society as well.

Bhagat reflects the reality in his works, captures the essential features of the epoch's great events with its strength and weakness. As a recorder of the social events, Bhagat tries to create a sphere in the society to voice his vision. His novel *Revolution 2020* is set in one of the pious cities of India Varanasi-Banaras or Benares. The city is famous for Temples, Ghats, Silk sarees and so on. It has also another underlying reason for its popularity, as it is "called city of learning:"

In the *Rigveda*, an ancient Indian sacred collection of Vedic Sanskrit hymns, the city is referred to as Kāśī (काशी: Kashi) from the Sanskrit verbal root *kaś-* "to shine", making Varanasi known as "City of Light" (knowledge), the "*luminous city as an eminent seat of learning*". The name was also used by pilgrims dating from Buddha's days. Hindu religious texts use many epithets to refer to Varanasi, such as Kāśikā (काशिका Sanskrit: "the shining one"), Avimukta (अविमुक्त: Sanskrit: "never forsaken" by Shiva), Ānandakānana

(आनंदकानन: Sanskrit: “the forest of bliss”), and Rudravāsa

(रुद्रवास: Sanskrit: “the place where Rudra/Śiva resides”) (web)

Bhagat observes the real significance of the society, its political background, holy and spiritual values. He creates a link between literature and reality thereby observing the notion of realism from the sphere of socio-political phenomenon. As a realistic thinker, Bhagat promotes socio-political process relevant to the contemporary Indian society. The choice of the writer is limited within the real situations. Bhatnagar confirms:

literature cannot escape from the class power structures that shape our everyday life. Here a writer has no choice. Whether or not he is aware of it, his works reflects one or more aspects of the intense economic, political, cultural and ideological struggles in a society. (5)

Chetan Bhagat expresses the complex and valuable social ideas with powerful artistic works. He promotes socio-political background in this work based on the current scenario of India. The ideology of the writer is about the contemporary situation which is an integral part of the relationship among the social, political, and economic background of the country.

Bhagat himself conveys this story as another gripping tale from the heartland of India. He also calls the attention of the readers to get ready for the revolution. The huge selling novelist uses his quotes for the purpose of promotional point of view. The title of the novel is quite interesting as it indirectly calls for a revolution to visualize a corrupt free country before 2020. The concept of making India, as a “Super Power” by 2020 as a dream of our former President, Dr. A.P.J. Abdul Kalam

in his book *India Vision 2020*. Many Indian social activists have envisioned a corrupt-free India, as a revolutionary zest among the common people of the country. Bhagat clubbed these concepts of the contemporary India in his fictional work to give a perfect push among the readers.

The novel begins with the prologue in which the writer Chetan himself addressing the students in Ganga Tech College at Varanasi. He ends his motivational speech with content that he makes the spark alive among the students. He meets the young Director of the college, Mr. Gopal Mishra, in his well-constructed Bungalow. Through his conversation with the young director, Chetan explores the love story and the revolutionary changes happened in Gopal's life. Gopal narrates the incidents to the writer as flashback.

Chetan Bhagat beautifully presents the story with its colourful flavour and setting. The three young protagonists Gopal, Aarti and Raghav are friends since childhood. The story begins with Gopal's clash with Aarthi in class V at Sunbeam School, in Varanasi. The very first meeting of Gopal with Aarthi gives a bitter experience to him. Later on, when they have completed Higher Secondary, they get closer. The friendship between the trio is still strong ever before.

Gopal belongs to a lower poor class society. His father, a widower is a school teacher, who gets compulsorily retirement due to his illness. His respiratory difficulties make him to stay at home with low income. Gopal is an average student but his friend Raghav is studious. Gopal's father wishes his son to become an Engineer. For his father's wish, he appears for the entrance test but he could not get through it. On the other side Raghav finds it easy to clear AIEEE and JEE. Raghav joins in Institute of Technology which is affiliated to Banaras Hindu University, the

most prestigious college in Varanasi. Gopal's ambitious nature, naturally motivates him to appear for the entrance examination another time amidst his poverty and hardships. Money seems to be the powerful weapons to handle all the hardships as for as Gopal is concerned. He joins a coaching institute at Kota, where he finds many students still waiting for the second chance. Raghav who hails from a well-off family, joins ITBHU, as a revolutionary young boy. As a clever youth, Raghav has the potentiality becoming an achiever. The political scenario of the country questions the freedom of an individual. Raghav, the angry young man, wants to see a positive change. Hence, he launches a 'magazine' in ITBHU, which provides an opportunity to his mates inquiring on the lacking facilities in the campus of college. Besides, Raghav has a desire to do a course on journalism to fulfill his interest to work in mass media.

Aarti is the daughter of a District Magistrate and her grandfather was also an Ex-MLA, who gains more popularity among the people in Varanasi. As an intension of going around the world, Aarti wants to be an air-hostess and she never feels that she is an average student. Though she is from strong background of the political family, she never likes to enter into the politics. She wants to be a typical normal Indian girl, to lead a peaceful life and to settle with husband and kids. Aarti's friendship with Gopal and Raghav is quite confusing. She cares both of them equally. Gopal loves Aarti, but he never confesses his love to her. Aarti has a soft corner for Raghav in her mind. She is not sure about her opinion about Raghav. Because of Raghav's revolutionary deeds, Aarti becomes anxious, as she fears that his attitude would bring him problems in future. Raghav is not much seriously interested in Aarti. Whenever Aarti finds time with Raghav, he avoids her on focusing on his attention towards the preparation of reports for his newspaper. The love triangle is the chief thematic concern in the novel.

As an average student, Gopal realises that it is not a cake-walk to clear the entrance examination. He has spent almost a year in Kota Coaching Centre, but he has also failed in the second attempt. He could not convince his father. Gopal's father is greatly worried about his future. Gopal aims to get admission in private colleges. His father, friends and other academicians tell him about donations to join the private colleges. One of his friends, Sunil takes him to Mr. Shukla-ji, an MLA of the local constituency. He is corrupt and, on his head, he has many charges of corruption and scams. The clean Ganga Scheme is the chief amongst that. The government has allocated funds to clean River Ganga. The MLA Shukla-ji and his minions looted huge sum of money and invested it in the new college named, "Ganga Tech College", at Lucknow Highway. Gopal comes into his contact and involves in money laundering. Gopal becomes the director of the Ganga Tech College. Along with MLA Shukla-ji, he has snatched farm lands from the farmers to construct huge buildings. He bribes a hush sum to AICTE team for getting approval of his college. Shukla-ji invests more money in the college. While Raghav completes his course and joins in 'Dainik' newspaper, Aarti joins as 'Guest Relations Officer' at Ramada Hotels. Gopal becomes the young Director, busy in admitting first batch of students in his Technical College. The over ambitious nature of Gopal for earning more money and all the comforts made him alcoholic. He joins hands with MLA Shukla-ji and supports his all-illegal activities.

Raghav's rebellious nature kindles him to find all the fraudulent activities which are going on in the city. He abandons his career as an engineer, he exposes several ill doings through his editorials. The brave reporter, challenges MLA Shukla-ji to expose his seams. Gopal and MLA Shukla-ji are in helpless situation to stop

Raghav from it. While Gopal is busy in college admission, Raghav circulates his first issue entitled 'New Engineering College opens in City – with corrupt money.'

Gopal and MLA find themselves in great trouble. Becoming helpless Gopal warns Raghav not to interfere in his works. Gopal is also not happy with the love between Aarti and Raghav. Gopal and Aarti share innumerable boat rides on the river Ganga, every time, Gopal finds it difficult to convey his love for her. Aarti is not sure about Raghav's love; she is in order to escape from her tired some job spends time with Gopal. The physical intimacy between Gopal and Aarti is another attempt of Gopal to express his love for her. But Aarti rejects the proposal because she never break-up with Raghav. In the meantime, Raghav has started to explore the scams of MLA Shukla-ji. Though he is fired from the 'Dainik', he starts a newspaper named '*Revolution 2020*.'

Chetan Bhagat through his characters expresses the ups and downs of human life. Gopal begins his life as a pauper but in his middle age he becomes the director of a Technical College. Raghav is from a well-to-do family, but for his passion, he took his career in media. Without the support of his family members and with the oppression of the politicians, he could not work peacefully. However, he manages his newspaper to get printed in a small cubicle. Though he circulates only limited copies, it reaches far away. People in Varanasi turns their attention towards the young and energetic reporter Raghav. Raghav has no time to spent with Aarti, she becomes quite disappointed. Aarti's mind is in confusion between Gopal and Raghav. Gopal, on the other side invites Aarti to boat rides, spend time with her in luxurious hotels. Gopal invites Aarti to his new bungalow. Aarti is happy about the success of Gopal, unaware of his friendship with the corrupt MLA Shukla-ji. The luxurious lifestyle of Gopal,

naturally attracted Aarti towards her. Aarti grows close relationship with him. She merely breaks-up with Raghav. Raghav's second issue headlined "Revolution 2020: Because Enough is Enough" explores the complete scandals of MLA Shukla-ji and his men. And as the result of that, the CM ordered MLA to resign and he was sent to the jail. The other politicians and party men had a violent attack on Raghav's office. MLA Shukla is arrested, and before going to prison, he surrendered a huge amount of money and his black Mercedes car to Gopal, vowed to kill Raghav. Besides friendship, Gopal develops a hatred towards Raghav because of his revolutionary deeds. In the absence of MLA, Gopal runs the college with full authority. The love for money and power gives him immense pleasure. Gopal enjoys luxurious lifestyle with the corrupt money. Also, he takes charge of various accounts and business of Shukla. Like Shukla, Gopal has become corrupt, he offers bribe to various officials to get approval for new colleges. He bribes Govt. Officials and Corporation Officers not to involve in his business. He does not hesitate to accomplish any settlement for his benefits.

MLA wants Gopal to contest in the Assembly Elections on behalf of him. When Shukla came to know Gopal's love with Aarti, the grand daughter of the former CM Brij Pradhan, he forces him to contest in the elections. Shukla believes that once Gopal becomes the MLA, nothing would stop them. He advises Gopal to get support from the Pradhan's family and asks him to their son-in-law. Shukla's corrupt mind corrupted Gopal too. Gopal finds himself fit for that as he is an intimate friend of Aarti. He is sure that his luxurious lifestyle and wealth will definitely gain the attention of the Pradhans. In the mean time, Aarti finds that Raghav is in great danger because of MLA and his minions. When Gopal proposed her, she rejects because she could not betray Raghav. To convince Raghav, Gopal visits Raghav's office, which is

almost destroyed by MLA and his minions. In spite of that, Raghav is confident enough to proceed over his duties.

People in and around Varanasi visits Raghav's office for his help. He becomes the only hope of so many oppressed or exploited people. The revolutionary spirit of Raghav gains peoples' attention towards him. On witnessing the present situation of Raghav and his progress, Gopal's mind is changed. He firmly believes that Raghav is the best person to marry Aarti. Raghav's intension to see a corrupt free India is not far away. His success and straight forwardness bring him success. Though he is unemployed, never earns crores like Gopal, he seems to be a perfect human being. Gopal determines Raghav to be the MLA of the constituency, for that he should marry Aarti. Gopal organized a secret plan on his birthday to invite prostitutes to his bungalow showing Aarti that he is a dishonest man. On seeing Gopal with the 'call girls,' Aarti becomes upset and prepares her mind to marry Raghav. As per the plan of Gopal, determines to settle with Raghav. The marriage is arranged at Ramada Hotels, where Gopal stays. On seeing the wedding, Gopal experiences a pathetic emotional turmoil and becomes drunkard.

The story ends with an epilogue. In the epilogue, Gopal explains everything to Bhagat. He says that Shukla is still in jail. Aarti continues to be the 'Guest Relation Officer' in Ramada Hotels. Raghav, the son-in-law of CM's family, decides to contest in the Constituency Assembly Elections. Bhagat's style of story telling is unique, as there is a situation in the novel, where Gopal asks if he is a good person-hero or the villain of his story. Bhagat explains Gopal that the readers will decide him. He also simply answers that he never cares anyone as heroes or villains. By 6.00 a.m., in Chetan Bhagat ended his conversation with Gopal. He checks out from the hotel, and

happen to meet the Guest Relation Officer of the hotel. She introduces herself as 'Aarti Kashyap.' On the way the writer finds the big hoarding at the traffic signal in which he sees Raghav's photo. He is going to contest in the elections. Chetan immediately calls Gopal and firmly say that he is a 'good person' with his words, the story comes to an end.

Bhagat's portrayal of the contemporary India in his novel is very accurate, with a detailed picture. The contemporary society focusses on money rather than moral or ethical values. The people in the contemporary society seems to be powerful with money. 'Money' makes them mighty or otherwise they become weaker sections. People's love for wealth and money fits their survival in the materialistic world. The current situation is well portrayed in the created fictional work. The situations, incidents used by the writer gains the full attention of the readers. Poverty, Corruption Inequality in wealth, misuse of power, faulty education system are some of the major sociopolitical issues dealt in the novel.

The whole story takes place in the old city 'Varanasi', which is considered as holy city. The city is connected with Hindu religion and it gives "mukthi", if anyone died at Kashi. This beautiful, holy and spiritual city gathers the attention of the international tourists. Death is celebrated in this city. It is considered as 'fortunate' enough to die in Kashi, as it brings salvation. People from various parts of the world visits Kashi to take a bath in Ganga, to purify themselves. It is believed that the bath in River Ganga washes away all one's sins. The city Varanasi has its historical and mythological significance.

Every year people across the world visit Varanasi for holy and spiritual reorientation. The Foreign tourists are often amazed about its beauty. But as an insider,

Gopal's views are completely contrary. He states, "many call it fifty and a dump. I don't think my city is dirty. It is the people who make it dirty" (*Rev 2020*, 13).

Varanasi attracts lakhs of tourist and pilgrims every year. This over crowded city is polluted more and more and the government is taking initiatives to clean the rivers.

Gopal invites readers to visit Varanasi once in their lifetime.

Portrayal of urban milieu in the novel seems to be interesting as it explores the darker sides of the most noticed city. Most of the metropolitan cities has rich human population. Gopal lives in one such place where he spends his happy hours in boat rides. He helps the tourists as a tourist guide, through that he earns a small amount. Gopal and Aarti love the boat ride in Assi Ghat at four-thirty in the morning. This loneliness provides them to get rid of their sufferings. Gopal helps the boatman Phoolchand to guide the Japanese tourists and earns commission in it. The busy Varanasi city, helps him to earn money. More than the devotional spirit and its holiness, Gopal's love for Aarti is something boundless. He cares her a lot and compares his true love as, "imagine every Sadhu and Priest in Varanasi. More than all their devotion put together, that's how much I loved her" (*Rev 2020*, 7). The Priests and Sadhus in Varanasi show their devotion as love for God. On the other hand, Gopal's sincere love is such a devotion, which cannot be ignored or negotiated.

The writer has taken a choice to showcase the middle-class mentality of the Indian society. The hardships and failure of Gopal can be taken as a real representation of the poor class people. Gopal's father is a retrenched school teacher due to his failed health. He wants his son to become an Engineer. As an average student, Gopal does not clear the entrance exams. Gopal's father has hope on his son. He sends him to a coaching class at Kota in Rajasthan. He spends more money to

enroll his son in coaching class. Gopals' education becomes the primary issue. When it comes to health complications, Gopal's father could maintain it with the available medicines. At Kota in Rajasthan, Gopal had a strenuous preparation. He spends almost one complete year; however, he has the potential to solve the complicated problems too. After completing the classes, Gopal returns to his native city. His stay in a lonely city makes him a desperado. His longingness to revisit Varanasi disturbs him psychologically. The two reasons for his hankering - one is his love with Aarti and the next reason is his love for the city as well as his father. When he returns to Varanasi, his mind overfilled with joy. In the mean time, the result shows the failure of Gopal even in the second attempt. He has completely crushed the hopes of his beloved father.

Money is the constant issue in his family. Without money, he could not settle the land disputes among the members of his family. Whereas, Gopal's father loves farming, he is unwilling to sell the farm land. He feels proud by owning his ancestor's land. But his elder brothers illegally documented the property and never gives a single rupee to Gopal's family. The case is failed and lawyer Dubey often tries a compromise the two families. Gopal's uncle Ghanshyam taya-ji offers a small amount to them. But the real value of inherited land is enormous. His father is also tired off the delay in the judiciary system. Along with this mental pressure and severe respiratory illness, Gopal's father wishes to survive, because he wants his son to become an Engineer. As soon as he hears about Gopal's results, he completely frustrated. He never allows his son as a 'failure' but this time Gopal put him in irretrievable debts. He went to meet his friend to get admission in Private Engineering Colleges. On his return to home, he finds his father dead.

The mental pressure and social setup, puts and end to the life of Gopal's father, Baba. The sudden demise of Baba, stunned Gopal. He completely drains out. Without money, he finds it hard to organize a cremation and poojas. The electric crematorium at Manikarnika Ghat is cheaper than the Harishchandra Ghat. Along with his paternal relatives, Gopal performs the cremation for which he offered ten-thousand-rupee package. While describing the cremation of Baba, the writer provides enough details through the words by Gopal. He says:

Specialist one-stop shops provide you everything from firewood to priests and urns to ensure that the dead person departs with dignity. Touts on Manikarnika Ghat lure foreigners to come watch to funeral pyres and take pictures for a fee, thereby creating an additional source of revenue. Varanasi is probably the only city on Earth where Death is a tourist attraction. (*Rev 2020*, 109)

When the wheels are in motion, Gopal's cousin Bittoo is kidnapped by someone for money and land. Bittoo's mother worries, she says, "They can do anything. Bittoo is a little, young thing, it won't be difficult to hide his body. Anyway, it is Varanasi, dead bodies are easy to dispose of" (*Rev 2020*, 133). Bhagat throws light on the darker side of the holy city. On the other hand, one can see innumerable private colleges in and around Varanasi.

After the death of his father, Gopal chews his past memories which he spent with his father. In spite of his physical ailments, Gopal's father Baba spent one whole week in searching a better coaching class for his son. The strict teacher gave forty-thousand fixed deposit for his son's coaching class. He saved nearly sixty thousand and it took three years for him to save such a huge amount. Baba is ready to send

Gopal, but his son is little bit confused about the second attempt. He prefers a normal UG degree than wasting one whole year at Kota. Besides these, he greatly annoys thinking about the illness of Baba. To fulfil his father's wish, he prepares to leave Varanasi. Kota, one of the remotest cities in Rajasthan is famous for coaching classes.

Baba is very confident about Gopal and Kota. He is sure that Gopal will clear the entrance tests at the second attempt. He consoles him saying, "What's the point of a useless degree? And how will you do a repeat attempt without better coaching? You just missed a good rank because of a few marks. May be Kota will help you get those extra marks (*Rev 2020*, 41). Sometimes the parental hope and expectations will lead the students in trouble. Gopal reached Kota after twenty-three hours of journey in the hot and stuffy Dwarka Express. The very first experience of Gopal in Kota is a mixture of bothering and amazements. He admits it as:

The auto drove the dusty streets of Kota. It looked like any other small town in India, with too much traffic and pollution and too many telecom, underwear and coaching-class hoardings. I wondered what was so special about this place. How could it make thousands of students clear the most competitive exam in the world? (*Rev 2020*, 49)

Gopal had many bitter experiences at Kota including bargaining with the watchman and room renters. Sixty years old couple, R.L. Soni and Mrs. Soni, the owners of the house offer him a small room attached with toilet. Life becomes torturous one at Kota for Gopal. Early morning tests, coaching classes till late night, students in uniform, all brings out the memories of his good old days. The busy schedule of coaching class culture seems to be monotonous and boring. Along with that, Gopal feels alienated in the busy town. In the name of education, Coaching

classes make tough time to the students. Without proper plan, they merely encourage the students to do rote learning. The real pleasure of learning is missing in the monotonous academics.

Bhagat's observation on private colleges is yet another important issue in the novel. If Kota could be considered as the capital of coaching class culture, Varanasi could be considered as the capital of Private Colleges. Gopal attends a career fair held in Dr. Sampurna sports stadium with his friend Sunil. Hundreds of stalls were made like trade expo. He finds the brochures of private colleges to woo the students of Varanasi. The entire city is filled with Engineering aspirants. Parents, students and other faculties moved from one stall to other, to find a college with good infrastructure, lab facilities and considerable tuition fee. Private colleges such as Sai Ganesh Vinayak College or SGUC, Shri Chintumal Group of Institutions, WHZ, Allahabad, Verma College in Allahabad and many. Gopal cannot offer fifty thousand as tuition fee, thirty thousand as hostel fee. Gopal calculates the expenses of a year; it goes nearly a lakh. With great disappointment, Gopal went back to home.

The money-making mind set of private college owners is clearly revealed in the novel when Sunil introduces Verma family from Allahabad. Their annual turn over is more than crores. Though they are liquor barons, they showcase themselves as 'noble persons' because they own a college. Sunil states as, "Money. There's huge money in private colleges. Plus, it enhances their name in society. Now they are noble people in education, not liquor barons." (*Rev 2020*, 116)

MLA Shukla seized the agricultural lands, he rezones them to commercial and residential areas, and hands over the lands for constructing the college. Bhagat takes the whip and exposes the present-day scenario of educational institutions of India.

The role of private colleges in the educational field is immense and unmeasurable. When it comes to profit, all the tuition fees and expenses are kept as black money. It is a huge business in many of the private institutions. They never show the profit or the expenses to the government. Unfortunately, most of the MLAs, Ministers who dwell themselves in the business.

Shukla and Bedi plans to invest a huge money in Ganga Tech College. For this they need the assistance of Gopal. Bedi took a deep breath before he proceeded to explain. “Well, you take a profit. The trustees can take out cash from the trust, showing it as an expense. Or take some fee in cash, and not account for it. Or ask a contractor to pay you back a portion of what you pay them. There are many more ways” (*Rev 2020*, 125)

To provide education is sacred and it is our responsibility to ensure it. In many private colleges and schools, the classrooms are overcrowded. The poor parents who can't afford fee, put their children in government schools and colleges. The attractive infrastructure, amenities and well-trained faculty attracts more students towards the private institutions. For the owners of these institutions, Education becomes a field, where they can invest money and gain more profit.

Many educational expos and career fairs have been organised every year to gain the attention of the parents and students. It is a big deal to choose a good college. Gopal finds it a challenge to choose a better college, for that, he must sort out the difference between the others. He wonders the owners of RSTC are sellers of sarees, trying to connect sari business and education together.

On the other hand, the private institutions indirectly help some other business men too. ‘Bansal’ a renowned coaching class is familiar, even the auto drivers,

securities, hotel owners are very sure about its admission process, fee structure, rank holders and placement. They can explain everything about the 'Bansal' centre to the new aspirants and they earn a small profit. During one of his conversations with an auto driver, Gopal understands that many drivers, lodge owners, mess workers and many others are indirectly benefitted because of the Coaching Classes.

Chetan Bhagat criticizes the contemporary education system also. Corruption is prevalent in the education system. From any sanction, approval, affiliation, admission, transfer, placement and even for certificates, bribes should be given. Due to the privatization of schools and colleges, many commercial agents get involved. Along with social prestige and profit, the corporate bodies have some hidden benefits in the education sector Shukla offers nearly thirty acres of land to Gopal. He assures fifteen acres for the college and the remaining for the upcoming benefits. He says, "Thirty. Keep the remaining for later. It is close to the city ... Once the college opens and the airport is built, we may even get residential or commercial zoning" (*Rev 2020*, 124). Shukla spent nearly six crores for the development of the college, he never worries about the revenue, he says: "Relax, we will recover the money" (*Rev 2020*, 166). Gopal is more confident with the company of the MLA. He works sincerely with his impressive business statistics. He is busy in hiring faculty, admitting students, Gopal engages most of his time in the college. He fills nearly hundred and eighty students in the first batch. Parents pay the fee, especially farmer's bring money in gunny bags, with bundle of notes from their savings. Gopal and his teammates invested a huge amount in the education field. Every year they get maximum advantage from the college. Gopal earns a lot of money at any rate. He could compromise anything for money. As the director of the college, he is happy with his progress, which he

mentions in the prologue to the writer Chetan Bhagat as, “Sixteen hundred students now, Chetan-ji, across all batches. Each paying one lakh a year. We already have a sixteen-crore turnover. And you inaugurated the MBA coaching today. That’s another new business” (*Rev 2020*, 3). The commercialization of education destroys the ultimate aim of it. Education uplifts the soul of the individual to be a good citizen. The competitive sector in the education field is not healthy for society. Every year, many graduates of Arts, Science, Technical and Management Studies passed out with descent grade. Out of them only a few percent settles with job. The remaining do not get employment opportunities. The problem of unemployment is still in peak in growing countries like India.

Bhagat’s concern for the development of the nation through his narratives goes hand in hand with the real situation with the contemporary instances happening in the country. The faulty education system and commercialization of the same kills the inner confidence of oneself. One cannot survive in such a competitive world with offering hush money. Gopal is in such situation, he induces the AICTE team members to get approval for his college. The AICTE inspectors were paid nearly five lakhs to get the approval with a week. Gopal and Shukla arranged dinner in Taj Ganga hotel. The senior faculty, government officials, AICTE inspectors participated in the dinner with families Gopal scanned the room, he says, “we have paid bribes to at least thirty people in this room” (*Rev 2020*, 166). For Shukla money is the prime concern. Gopal at the beginning, is depicted as a very innocent young man, but accompanied by a completely corrupt man, he becomes corrupt to Gopal does not hesitate to offer corruption and bribes to anyone. Under the corrupt man, MLA Shukla, Gopal is ultimately happy to practice corruption, he adds, “If we had a straight forward and

clean system, these professors would open their own colleges. Blue-chip companies and software firms could open colleges. The system is twisted, they don't want to touch it. That is where we come in?" (*Rev 2020*, 166) The state of Education in India is in a pathetic situation. The writer gives a warning to the readers to be cautious enough to clean the corrupt system.

Chetan Bhagat has provided his realization about the reality in his motherland. His account on socio-political issues declares him as a 'super-observer'. To ensure a peaceful and prosperous life to the common man of India, a kind of social reincarnation should be done. The contemporary economic structure shows all the possible ways to eradicate poverty. It is one of the major issues in most of the developing countries. Poverty is the root of all evils. For removing the worst situation, every individual must come forward to serve the needy. Poverty is the state of not having personal needs. Providing basic needs such as food, clothes and shelter will enhance the capacity to participate effectively in the society. Poverty is often included in a country's social, economic and political elements. According to Sabates:

Absolute poverty is defined as the lacking of basic needs. On the other hand, Relative poverty occurs, when a person cannot meet a minimum level of living standards, compared to others in the same time and place. Therefore, the threshold at which relative poverty is defined varies from one country to another, or from one society to another. (56)

Bhagat's characters are from middle class family, they strive a lot to accomplish fame. He picturizes Gopal in the above said sociological milieu. Gopal's family can be taken as perfect illustration to explain the struggles of the lower-middle class people. The middle class has been historically linked to the question of

development, especially in the post-colonial context, where one of the defining features of this category has been its role as the articulator and representative of the interests of the masses. After his mother's death, Gopal's father manages the family. Due to his physical ailments, Gopal's father Baba is retrenched from his school, with little amount as settlement. Besides his poorness, his father has spent a huge amount on recovering Gopal's mother and eventually she has passed away. Their only hope is thirty acres of disputable agricultural land on the Lucknow Highway. Gopal and Baba are forged by their own family members. Gopal's father Baba loves his brother more than the land. In reciprocal, he gets insults and contempt from them. Gopal poverty-stricken state of living, leaves him in expectations and frustrations. Whenever Gopal and Baba had long discussion about surgery, studies and land dispute, there comes a quarrel, but Baba resolves everything with hope saying, "You become an Engineer. Get a good job. Then we will do a surgery." (*Rev 2020*, 27)

Bhagat explores the interpersonal relationship between the father and son, with its actual, sensibility and the attitudes of people of the middle-class. A good relationship is evident, even in an ambiguous situation. The disturbed interpersonal relationship often leads the poor family into mental agony. As an honest father, he won't encourage 'donation' to private colleges. He never allows Gopal to settle as a simple graduate, as it does not provide job opportunities. Baba being more concerned about Gopal's future.

The writer has inscribed the prevalent situation to express the parental pressure on individuals. The young protagonists are under parental pressure and their expectations. In spite, of poverty Baba wants to give the 'best' to his son. It is the nature of all the parents to compare their kids with the achievers. Gopal's friend is in

the lime-light, as he secured all India rank in AIEEE exams. Baba never minds about his ill-health and financial crisis. He is ready to sell his ring and wife's jewelry to educate his son.

Gopal asks his father to keep the jewelry for medical emergencies. This middle-class mentality always thinks about the ups and downs. The uncertainty of money, health made Gopal to stay away from his father. Even in Kota, he chooses a coaching center which gives maximum discount. Sharing a room with a retired couple saves some money. He spent his time restless in preparing for the exams. The parental push let him to run after his dream. All the coaching classes in Rajasthan allows discount for the aspirants on the basis of the marks scored in the entrance exam. The discount is applicable to only those who prefer 'on-spot' registration. One of the gentlemen explained it as:

If you have more than 85 percent aggregate in class XII, or if you have an AIEEE rank up to 40,000, you get a thirty percent discount.

I have 79 percent. AIEEE rank 52,043. 'Oh, In, that case you apply for full-rate programme'.

I didn't realise my AIEEE rank could directly translate into money. (*Rev 2020*, 60)

The second attempt helps him to improve his rank, but he fails. The whole year in dusty city finally let them in irretrievable debt. Gopal's father avoids conversation with him. He felt his son as useless. Life provides another option to Gopal. He is in search of best private college in an around the city. He seems to be unsatisfied with those colleges. More than anything he is shocked to know about the forty percent students were unemployed. Some of the Engineering graduates find job in cell centers, his friend Vineet explains the contemporary situation as:

Dude, don't be so shocked. We, like millions of other students, are the losers in the Great Indian Education Race. Be happy with whatever you get. Of course, if your parents are rich, do an MBA after B.Tech. Another shot at a job. (*Rev 2020*, 107)

Bhagat's views about rich parents is yet another satire on the mentality of them. Rich parents pay the fee, brag everyone about their kids. Moreover, education seems to be mere trade where money matters. He could not focus on hunting admission in cheaper private college. The silence of Baba turns into 'eternal silence'. Gopal's life becomes barren without Baba and his love.

Lonely existence and unhappy surrounding affect his psyche abundantly. For a peaceful co-existence of an individual, socio-political and economic circumstances should contribute. Gopal's solitude is merely a 'social pain' which seeks emotional attachment. Bhagat's focus on young students is the result of his rich personal experience in his lifetime. The unhappy surrounding is examined through the characters. Gopal feels 'Emotional loneliness' with others. To maintain a healthy emotional relationship, a sense of attachment towards the fellow beings. Bretherton explains the patterns of attachment as, "Parental responses lead to the development of patterns of attachment, these, in turn, lead to internal working models which will guide the individual's feelings, thoughts and expectations in later relationships." (91)

Gopal's lack in emotional attachment is fulfilled with his company with MLA Shukla. He regains financial as well as emotional assistance from the MLA, party members. Gopal has reclaimed emotional attachment from the MLA, who has handed over his Black Mercedes Car to him. He adds, "keep it for me. You are like my son. I will also move some money into the trust. Make the college big" (*Rev 2020*, 241).

During Shukla's worst times, Gopal has been with him. He has made frequent visits to the prison to discuss about the progress of the college. Gopal chooses to follow the path of Shukla, as he guides him to marry Aarti, to become one among the Pradhans. He also advises Gopal to grab the opportunity at once, he says, "Life may not offer you the same chance twice." (*Rev 2020*, 269)

Every citizen is given certain power to do the right things. A great leader is one who handles power and authority in an appropriate way. People in this country has seen many such political leaders. The novel *Revolution 2020* picturizes some of the corrupt politicians, who misuse the power. The authority given to politicians, government officers, administrators or other academicians should be used to provide better services to people and the society. Shukla, the sitting MLA of the constituency, uses his political power to achieve his personal interests. As a powerful politician, he has pocketed nearly twenty crores from the fund allocated to clean Ganga. The Ganga Action Plan Scam is explored by the young reported Raghav. His newspaper *Revolution 2020*, covers the scams of the Ganga Action Plan. It headlined MLA makes money by making holy river fifty? the party workers could not read the paper anyway. Shukla and Gopal become helpers. The circulation of *Revolution 2020* should be controlled by the party workers, as it is their final hope to save Shukla's reputation. The MLA along with his party men made a violent attack on Raghav's printing press. Yet another issue in Shukla's Dimnapura Sewage Treatment Plant in Varanasi. The dysfunctional plant fails to clean the sewage water. The plan to clean up the holy river ended up spreading more fifth around the city. People in Varanasi is unaware of this dysfunctional plan. They need to face serious health hazards, if it is not explored by Raghav. The corrupt politician rushed to CM to give his explanation.

The MLA Shukla uses his party workers for accomplishing his corrupt practices. Raghav indeed mentioned Gopal and Shukla's investment in the Ganga Tech College. As a trustee of the college, Shukla invests nearly six crores, Raghav ponders over the dealings of Shukla and his minions. Raghav's only intention is to bring forward the scams of the member of the Constituency Assembly. Raghav's article headlined, 'New Engineering College opens in city-with corruption money?' announces the corruption in Education field in his newspaper as:

... where did Shukla obtain these funds from? Incidentally, he floated the college three years ago, around the same time that his name came up in the Ganga Action Plan Scam. Is this college an attempt to clean up his reputation? People come to the Ganga to clean their sins. Is Shukla trying to clean away his sins against Ganga? (*Rev 2020*, 176)

Gopal meets Aarti's father Pratap Pradhan, the magistrate in Varanasi, who arranges a meeting with VC Tiwari. In the education business, no matter even if it is a clerk of VC, they need bribes to do their bit. The duty of the Vice-Chancellor is to ensure quality in Education. But here, along with others, the VC Tiwari also misuse his power. Gopal and Shukla paid bribes to everyone to get the approval. Their purpose is very clear, they never mind the quality of education to be given, rather than, they focus on the profit they get. Sometimes it needs more knowledge to understand the bargaining context of higher authorities. Tiwari's intention to get his share is conveyed clearly, he enquires Gopal, "I know how the education business works. Tiwari talks intellectual, but he wants his share. I hope you guys won't get me involved with that." (*Rev 2020*, 170)

Chetan Bhagat has differed in explaining the concepts which corrupt the exciting political system. In democracy, political participation is not only influential

but also valuable. The bond between the political leaders and the common people is vital. Voters do not have any motivation to influence the political system. The party and campaign workers contribute their support to the system. The others who may be termed political isolates, who rarely have any impact or influence on the political affairs. Raghav, belongs to a well-to-do family, which does not support or engage in political discussions or does not inform others about politics. As a political activist, Raghav pays his attention to cleanse the corrupt system. He does not belong to any political party, but in the end of the story, Bhagat projects him as a 'young contestant' in the upcoming elections. His collective efforts and concern about the development of a 'welfare-state'. Marvin E. Olsen who developed "the new typology" developed explains the six roles of political participation which comprises of -

- (1) Political Leaders,
- (2) Political activists,
- (3) Political Communicators,
- (4) Political Citizens,
- (5) Political Marginals and
- (6) Political Isolates. (162)

Raghav as an individual, through his revolutionary deeds tries to bring some impact on the political system. As Marvin E. Olsen rightly states, "political communicators – individuals who, through their communicative actions, bring some impact on the political system. They perform a 'vital linking function' between leaders and activists and the masses of citizens and marginals." (40)

Gopal and Shukla's active participation in the political system does not serve a greater purpose. Gopal's very first meeting with Shukla brings out his views about a politician. Shukla's influence in the party brings them confidence to open a new

college. In spite of this, he assures them crores of hush money. He also advises Sunil and Gopal as, “yeah, politicians, builders, beedi-makers. Anybody with experience in a shady business does really well in education.” (*Rev 2020*, 116)

As the representative of people, the politician should face certain difficulties. A negative atmosphere would put them in a helpless situation, though their intention and knowledge are good. Politicians should possess enough knowledge to perform the duties assigned to them. In addition to that, a conducive environment is needed to give a satisfactory performance. To impart political education is mandatory, which somehow helps the countries like India.

Shukla is an illiterate, but his financial strength helps him to do big things. Gopal accompanies the MLA, who actually becomes corrupt from top to bottom later on. Besides that, Shukla had a high-esteem on Gopal. He says, “yes, politician, businessman and educationist – power, money and respect-perfect combination. You are destined for big things. I know it the day you entered my office” (*Rev 2020*, 256). Both Gopal and Shukla have become furious because of the news reports by Raghav. It affects the MLA’s reputation to a greater extent. Anger sprouts, they become outrageous, as they plan to kill Raghav. CM advises the MLA to resign as it is the only option available. They need to focus on the elections. After a long decision, CM directs the MLA to calm down, also advises, “Anger makes people do a lot of unpredictable things. It makes voters throw out governments. I know a scam report has teeth, and when it doesn’t. This one does” (*Rev 2020*, 239). As people’s representatives, they ought to understand their role in the society.

Bhagat takes opportunity to explore the politician’s interest to the welfare of the state. People understand the politicians only through the generosity of their

position. They should upgrade the values of the members in the society. The Chief Minister shows his concern for the people of Varanasi. As people's representative, he feels guilty for the wrong deeds of his party member Shukla. He condemns Shukla and his supporters, and put them behind the bars.

Any country or system and its political ideologies represents the welfare of the common folks. For a better development and progress, political participation is necessary. The twenty-first century has witnessed the emergence of large number of democratic systems and people's active participation. It actually paves way to form a government, kind of leadership, the level of awareness and other related factors. In a vast country like India, where the population is high, political participation is advisable. Being the biggest democratic country, India has been practising political ideologies through political parties. Not all the politicians are powerful, they render their service to the society without expecting any grant. As Herbert rightly says, "though who all participate do not enjoy effective power, non-participants definitely do not exercise or share power." (253)

MLA Shukla belonged to poor family, but his love for Power and money pulls him towards Politics. His mastery in politics is clearly exposed in the future plans. He needs political prodigy of him, for that he trains Gopal. MLA often imagines his power as, "Do you realise where your Ganga Tech will be if you become an MLA? I will be back one day, anyway, may be from another constituency. And if both of us are in power, we will rule this city, may be the state. Her grandfather even served as CM for a while" (*Rev 2020*, 255). To rule the Country is a dream for most of them. But to select a well- deserved candidate as their leader lies in the hands of the voters. The writer made it evident to provoke awareness amidst the people to choose right person for the right place.

Gopal has high aspirations to earn more money. Greatly admired and guided by the corrupt politician, Gopal also desires to live a luxurious life. On a meeting with Shukla in jail, he is directed to contest in the Constituency Assembly Elections. Gopal reveals his love with Aarti, the granddaughter of former CM, who belonged to MLA Shukla's party. Shukla is unable to contest in the elections, as well as, Aarti's father is a District Magistrate, he won't contest. As Aarti hates politics, the MLA, who has sustained his zest for politics even in jail decided to use this opportunity. He directs Gopal the future plans. He convinces Gopal as "...I have spent twenty-five years in Indian politics. It is obvious that is what they will do. Wait and watch, they will marry her off soon. Marry her. Contest the election and win it." (*Rev 2020*, 255)

Politicians in the novel created negative impacts within the minds of the characters. Raghav wants to teach lesson to the politicians through his news but at the same time, Gopal is admired by the zest of the MLA. Shukla, the MLA has put lot of efforts to place him strong in the party. His power in politics is active but his real nature is very cunning. Gopal loves power and money more than Aarti. He confesses it as, "Life is to be enjoyed. Look at me, I will make four crores this year. What is the point if I don't enjoy it?" (*Rev 2020*, 3). His hardships and struggles molded him to face any challenges, he never cares about the feelings. Bhagat through the character, explores the pessimistic attitude of today's youth. Some of them are alcoholic but Gopal's success at the early age is admirable. His daring attitude is explained in his conversation with Chetan.

Why dangerous? Who is going to fucking cry for me? If I live, I want to enjoy, If I die, who cares?

Your parents? Friends?

'Successful people don't have friends. (*Rev 2020*, 5)

Raghav, an angry young man is unable to bear the corrupt dealing in the modern India. He raises his voice against MLA Shukla and Bedi. Raghav has a solid identity. His personality, expressions, beliefs seem to be the reflection of the totality of his good aspirations from the past towards the future. The Psychologist, Peter Weinreich defines a person's identity as, "the totality of one's self-construal in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future." (299)

Aarti is often confused about her relationship with Gopal and Raghav. Gopal keeps in touch with her, spends time and money to woo her. Raghav on other hand is most sincere and finds a little time for her. Gopal never admits his dealings with the corrupt politician Shukla. Aarti, out of emotions, complained Gopal about the violent attack in Raghav's office by Shukla and his minions. Gopal hides the truth, he passively informs her, "politicians are vindictive." (*Rev 2020*, 249)

Gopal's childhood friends are successful in their respective career. Raghav becomes a journalist. Aarti is not Guest Relation Officer at Ramada Hotels. While his friends are successful, Gopal fails to clear the entrance exam. In spite of the physical agony, Gopal's failure causes much trouble to Baba. He is a 'failure' in front of others. Yet Gopal promises his father to become rich and successful. To become 'rich' is the only intension of Gopal. He accompanies MLA Shukla, who woos him. The convincing nature of the protagonist is evident when he says, "I'll do it. It isn't like, I am the only guy in India paying bribes', But I want to be big." (*Rev 2020*, 127)

The financial help rendered by the politician and his minions, supports Gopal to become the owner of a college. Gopal isn't a graduate, but his tremendous

achievement is appreciated by everyone. In the beginning of the story, he has been depicted as a young boy who is in need of money. But at the end of the story, he is the one who is actually busy. He says:

I felt no envy. My college, Ganga Tech, was to open in three months. After three years of working day and night, I had my building ready. I even had faculty recruitment interviews lined up and had obtained a date for the AICTE inspection. A stupid BHU degree meant little when I'd be issuing my own degrees soon. (*Rev 2020*, 145)

Being the proud owner of the college, he ultimately enjoys his position as the director. Bhagat's characters are often evident of their mental conditions. On one occasion, Gopal makes a reflection of his mental condition in his prestigious institution. As a layman, he enjoys his superiority. Everyday he visits the classrooms, inspects the teachers. The arrival of love, power and money, his life changed completely. Gopal admits:

The professor stopped lecturing when he sighted me. The entire class of forty students stood up. I could go to any of the eight classrooms and the same would happen. Money, status and power-however evil people may say there are – get you respect in life. A few years back I was begging at career fairs for an admission. Today, hundreds stood up to attention when I arrived. (*Rev 2020*, 207)

Another important socio-political issue discussed in the novel is News fixing or paid news in print media and mass media, which is yet another serious matter to take into account. As the strongest pillars of democracy, Press and Media expose the evils in the society. They support and guide the people by exploring the day-to-day

activities in the society. Along with the influence of press media on people, the writer throws noticeable light on the darker side of the press. Raghav joins as a reporter in a reputed newspaper 'Dainik', so that he could explore more about the darker side of the city. Media pulls the attention of the people and at the same time, it acts as marketing agent. Gopal visits 'Varanasi Times' office, bargains with Amar Trivedi, the marketing head of Varanasi Times, and asked, "We want to advertise all year", I told the marketing head of 'Varanasi Times'. We expect a bigger discount." (*Rev 2020*, 178)

To Gopal, the print media will recover the image, he has lost through Raghav's article. The 'paid news' will definitely bring positive publicity about Ganga Tech College. The writer satirizes the wrong doing of the press media for publishing 'paid news'. It is noticeable even today, that some of the print media, mass media, and TV channels run programs by taking hush-money. In order to promote his college, Gopal bargains with Amar Trivedi, the following conversation between them reveals the fact:

For a little extra fee, we publish positive articles about your college.

We get news, you get an image. It is a win-win partnership; he said.

How do I know they will be positive? I spoke. Once bitten, twice shy.

You send us the articles, Amar said. (*Rev 2020*, 179)

After 'Varanasi Times' office, Gopal went to Bansphatak to meet Sailesh Gupta, the sales manager of 'Dainik' to exhibit his anger on publishing a defaming article about the college. He is even ready to offer 'more' to stop reporting news. Gopal condemns the sales manager, "Sailesh, I signed you the biggest cheque among all the places we advertised in. And what did you do? On the day of our launch." (*Rev 2020*, 179)

By raising the issue of 'news fixing,' the writer has rightly pointed out the influence of power and money in the society. Raghav, on one side uses media as a

‘powerful weapon’ to explain the scams by MLA and his partymen. On the other hand, Gopal ‘bribes’ the media partner to manipulate the truth. The genuineness of the print media is a million-dollar question, it manipulates the bad. Either good and bad, every news should be reported as it. Millions of people read newspaper early in the morning. If it is circulated with genuine news, there is no doubt, print media will be one of the strongest pillars to save the democracy.

Among the three friends, Raghav seems to be the mouth piece of the writer. Through this character, Bhagat exposed the corruption and revolutionary zest. As an angry young man, Raghav’s observations and expressions regarding the contemporary India drives him to get into politics, which is not his interest. Raghav begins his revolutionary career from the college. In ITBHU, Raghav has a fruitful career, he is an intelligent student, who has potential to settle with good salary. But for Raghav, Varanasi and its issues become the primary concern. Raghav’s eyes become feverish when he speaks about the food cooked in the unhygienic manner, dirty Varanasi city, outdated machines in the lab. For a big turn, he starts a small step from his college.

Raghav has launched a new magazine in the ITBHU, which prints the obstacles faced by the students. The magazine “BHU Kamp” explains the dirty kitchen in the college, flies feasting on mithai, dough prepared by mess workers without wearing precautionary suits. The pictures of these unhygienic situation gain the attention of the staff and sent to the director of the college. Besides bringing out the hidden complications, it also provides space for the students to share their creative ideas such as jokes, stories and poetry. The whole college applauds the initial efforts by Raghav. The spotlight fell on Raghav, he initiates the revolt to invite a ‘change’ in the world. He calls the young minds as, “The world has changed. Our college, our city,

our country needs to change too'. 'Who is going to change them? We are. It starts here. We will shake the world.' (*Rev 2020*, 99)

Raghav and Gopal reflect the two dimensions of the corrupt education system. After his graduation, Raghav joins as a reporter in 'Dainik', where as a 'staff reporter', he collected the news about the scandals of Gopal and Shukla. Both Raghav and Gopal were friends since childhood. Later on, they have become successful in their respective fields. Raghav initiates a revolutionary spirit among the readers. Aarti and Gopal, are not happy with Raghav's involvement in journalism. Indeed, Raghav's parents are upset as he is not using his engineering degree. Earning money with a hard-earned degree provides no satisfaction to him. The real satisfaction of a human being lies in the welfare of the society. For Gopal, money is passion, and for Aarti, passion is working towards her aim. She wants to be an air hostess, completed a course in aviation, but she is confined with the role as Guest Relations Officer in Ramada Hotel. Aarti explains Raghav's passion to create a 'Revolution', and that will be a real people's revolution in India. She loves him more and understands his passion to view a corrupt free India. She explains, "He feels the revolution begins at home. Society changes only when individual family norms are challenged." (*Rev 2020*, 149)

Raghav with a positive zest of life, has hope to recover the society. He starts his own newspaper Revolution 2020. Both Gopal and Raghav had heated arguments, as their opinions are distinct. Raghav develops the prejudice that Gopal's manipulations are the cause for his ruin. Revolution 2020, by Raghav is a 'mission' to recover the social system. Gopal and MLA Shukla were behind the resignation of the Staff Reporter Raghav from Dainik. As two poles, they never meet with the famous lines of Rudyard Kipling rightly points out:

Oh, East is East, and West is West,

And never the twain shall meet (1-2)

Revolution 2020 is issued in a fluorescent pink A3-sized sheet. It is his attempt to change the world. The editor Raghav Kashyap, had an article headlined, 'Because Enough is Enough' which covers the socio-political issues in the contemporary India. Raghav, is an 'Angry Young Man', an activists made several questions in the article related to the economic status of India. Raghav's self-indulgent trip around the whole India can be read in his article. The article came out very well. It really prepares the young minds to seek for a revolution in the year 2020. Chetan Bhagat wrote the novel during Anna Hazare's Indian anti-corruption movement-2011, which gains nation wide support. As a social-activist he is appreciated for his efforts to develop the nation.

Chetan Bhagat praises Anna Hazare for launching a campaign for Lokpal Bill. Bhagat termed Hazare as a "youth icon" and says his age was immaterial in such cases. Bhagat praises Hazare as, "very honest, and had a strong will-power; his campaign for Lokpal Bill certainly inspired the youth" (web). While Hazare is busy in organizing campaigns for the betterment of the country, Bhagat captures the attention of the reading public through his novels. His novel *Revolution 2020*, launched in the year 2011, finds it as the right time, because of the socio-political circumstances in India. Bhagat can also be considered as social-activist who wishes to create revolution among the readers.

Bhagat has taken this novel as an opportunity to express his views about the corrupt society. *Revolution 2020* becomes a voice of transformation of the social system. It becomes a voice of radical awareness. Bhagat's seriousness about changing the corrupt social set up is echoed through Raghav. Raghav's article is argumentation

and also it talks about the worst problem of the youth. The younger generation are facing a worst issue wherever they go. They want to live a life without frustration and confusion. Raghav's article has potential plan to make the country free from corrupt practices. It goes like this:

This has to stop. We have to clean the system Che Guevara, the great revolutionary, once said, 'power is not an apple that falls from a tree into your lap power has to be snatched from people who already have it'. We have to start a revolution, a revolution that resets our corrupt system. A system that shifts power back into the hands of the people, and treats politicians like workers, not kings. (*Rev 2020*, 205)

Raghav's attempt to change the world is not so easy. It could not be achieved at once. Indeed, it needs the support of the government and the public. To see an optimistic change in the world, we need a revolution which is already started from the writer to the people to carry out a plan to make country free from corruption. India is one of the biggest democratic countries in the world. It has a long tradition of unique history to crave for a change. Chetan Bhagat accepts the fact, that people should resist against the corrupt practices. It requires a spirit to achieve his aim, Bhagat advises the people to propagate a new set of values as:

To change, first let us accept our shortcomings. We Indians lack some essential good values. Being part of corrupt society has made us all doing wrong or accepted wrongs as a part of life. We need to define a set a new value and propagate them in our social circle. (web)

Raghav lit the revolutionary spirit to make a difference. It took Raghav and his team, two months to get all the evidence of MLA and his minions. He gets tired off

keep on searching for the evidences. He does not care for his health. But there is a glint in his eyes to see a better world. In an interview Raghav explains about his Revolution as, “Yes, but we all have to work towards it and make sacrifices for it. A society where truth, justice and equality are respected more than power. Such societies progress the most.” (*Rev 2020*, 243)

The progress of the nation depends upon not only the economic status, but also on the ethics of the individual. To save the nation, the voice of every common man should be raised. He expresses his resentment against government malfunctional polities. The revolution is to be in the streets. According to Bhagat, knowledge in itself is not complete but it needs application as well. To improve the monotonous conditions of the society, new educational strategies are needed. The day knowledge leads to stagnation. It is echoed through Raghav, as he says, “Power – driven societies resemble animal societies. Might is Right is the rule of the jungle and applies to beasts. And beasts do not progress, humans do.” (*Rev 2020*, 244)

For the progress of the, we should ensure peace and security to the entire humanity. He declares that for national solidarity, the eradication of corruption is more necessary than the eradication of terrorism. To save our country’s future, the system should be reaffirmed. People should aware of the rampant absurdities, corruption, poverty and other socio-political issues. Social commitment is highly appreciable, as it provides the essence of ‘belonging to the nation’. Any reformation implemented for the progress of the people should meet the subsistence of the people. Chetan Bhagat admits education must be free from the shadows of commercialization. The novel represents the contemporary India with its socio-political situations. The young minds in the novel proves to be the path breakers, who lit up the innovative

spirit. Bhagat's idea and description of people's revolution is just a beginning. One such revolution in India is impossible without the contribution of the people. The youth of today are the architects of new India. As in the story Gopal realizes the real love for his nation, Raghav, the fiery activists started the march against the evils in the society. His ambitious nature lit a revolution against the corrupt system. He stood up against the heinous socio-political circumstances in the country. The novel undoubtedly offers the ways to bring out positive changes in the society.

Chapter – V

Aspiration Syndrome of Postmodern Youth in *The 3 Mistakes of My Life & Half Girlfriend*

There is a long tradition among critics that links his medical profession to his artistic career, claiming that the former has influenced the latter. Some of them argue that the creator's medical learning influenced his/her thought and formed a source material for his/her writings. By keeping this in mind, the researcher continues this tradition to explore the in psyche of the post-modern youths of Chetan Bhagat's novels. The researcher argues that the knowledge of medicine has provided her with technical information to describe abstract states such as negative/ambitious mood and mental states through medical language. Therefore, the researcher examines some of his medical metaphors using a cognitive approach to investigate how Chetan Bhagat employs medical terminology to conceptualize these negative/positive mental states. This new approach allows her to see how concepts and structures which belong to the domain of the medical profession (source) are mapped onto the domain of negative/aspirational mental states and emotions (target) through the process of cross-domain mapping. Cross-domain mapping allows the writer to use prior knowledge of the source domain and apply it to the target domain so as to describe it in a new way. Using this cognitive approach offers a better understanding of Bhagat's fiction, particularly the metaphors of negative/aspirational mental states such as depression and melancholy.

Literature is interconnected with various fields in many aspects. The writers of today's era are trying out with various theories interconnecting science and literature, medicine and literature, history and literature and so on. Literature serves the reading community in numerous ways. In the recent times, reading helps people to get rid of

stress. In such a way, the contemporary writers connect literature with human emotions to heal the worries of the readers. The narratives portray the trauma of the characters, through which the readers are able to find possible solutions for their problems. Bridget Murray in her article “Writing to heal,” opines:

By helping people manage and learn from negative experiences, writing strengthens their immune systems as well as their minds. Writing is no stranger to therapy. For years, practitioners have used logs, questionnaires, journals and other writing forms to help people heal from stresses and traumas. (54)

The writers of today are well utilizing literature as their medium to explore deep into the minds of the characters. The traumatic experiences of any individual in the story are an opportunity for the reader to analyse its impact. In the same way, the writers use various metaphors to express the sufferings of the characters. *Illness as metaphor* explains her views about the use of metaphors to refer illness as:

Illness have always been used as metaphors to enliven charges that a society was corrupt or unjust. Traditional disease metaphors are principally a way of being vehement; they are, compared with the modern metaphors, relatively contentless. Shakespeare does many variations on a standard form of metaphor, an infection in the “body politic” – making no distinction between a contagion, an infection, a sore, an abscess, an ulcer and what we would call a tumor. (Sontag, 72)

The writer’s choice of words to describe the inner thoughts of the characters is very effective with the use of metaphors. The hidden meaning associated with the metaphors try to explain the context more vibrantly. Barbara Clow views Susan’s

interpretations as, “her view that metaphors can render diseases socially as well as physically mortifying has influenced a generation of scholars.” (293)

Chetan Bhagat’s characters are ambitious by nature. They struggle hard to fulfill their dreams in life. The aspirations of them are the strong reflection of their inner thirst to taste success. It is the ardent desire of Bhagat’s heroes to strive something better than what they naturally possess. *Merriam Webster* defines “Aspiration,” as “a strong desire to achieve something high or great.” (79)

The word aspiration is been widely used in medical field. It is explained as:

It has two meanings. Breathing in a foreign object.

A medical procedure that removes something from an area of the body.

These substances can be air, body fluids or bone fragments. An example is removing ascites fluid from the belly area. (web)

The aspiring youth in the novels of Bhagat are identified by the set of behaviours which are the outcome of the problems they face in the day-to-day life. The two novels *The 3 Mistakes of My Life* and *Half Girlfriend* depict Bhagat’s aspiring protagonists Govind Patel and Madhav Jha respectively, who are identified by their unique way of functioning. Both are known for their aspiring nature and their hard work to achieve the goals. Bhagat has shown the progress of these two characters in the end of the novels. A close study about the behaviour of them will provide enough idea to focus on “Aspiration Syndrome” within them. Though ‘syndrome’ is widely used in medical field, the term is also associated with psychology to describe the conduct of an individual. Syndrome is defined as:

Syndrome comes from a Greek word that combines the root “to run” (dramein) with the prefix “together” (sun). When many or all of the symptoms for a disease “run together,” that’s a syndrome. You can also use syndrome in a figurative way to describe a type or pattern of behaviour. (web)

The 3 Mistakes of my Life begins with the narration of Govind Patel, who narrates the incidents happened in his life to the writer Bhagat. The story is entirely unique and a promising as it explains the struggles of the trio Govind, Ishaan and Omi. Bhagat has used the real incidents like Bhuj earthquake, communal riots etc., in this novel to take the readers close to the darker sides of India. The development of the thematic structure of *The 3 Mistakes of My Life* is a story of a young Indian Generation in this modern world who counters unpredictable love, thwarted ambitions, absence of family affection, pressure of a patriarchal set up and the work environment around a universalized office.

The writer tries to bring out the ethos of the young minds and their colourful passion. The story is set in Ahmedabad, one of the busiest towns in India. The passionate and ambitious characters in the locale Ahmedabad are deeply attached with the small - town in pols, the traditional households, vegetarian eateries, colourful temples and love for business. Bhagat shifts his attention from call centers and metropolitan cities and probes into a city where religion and entrepreneurship remain predominant. Bhagat's intimate relationship to understand the human nature is clearly revealed in the novel. He concentrates on the dreams of the youngsters and deals it with different perspectives. The novel makes an appreciable attempt to intertwine the real incidents, without disturbing the flavor of the story. According to Nageswara Rao, "the novel consists of a profound story decked with beautiful rhymes. It is an example of an ideal novel, which has ventured to include all the genres of literature." (1)

Chetan Bhagat's fiction throws light into the deep psychological sufferings of the characters. The protagonist in his stories is bounded with certain restrictions which actually limits his/her aspirations. The inner drive of them pushes them towards success. But on the other hand, the hurdles on their path prevent them from achieving it. The aspiring nature results in hopelessness sometimes. The youth in the novels of Bhagat are

the icon of today's youth in reality. As the representative of the nation, the writer tries to depict the skills and goals of the characters in his fictions. The writer portrays them as a combination of belief and aspiration. To understand the essentials of these postmodern youth, one should focus on the efforts taken by them. Drew Gardiner says, "If young people are to benefit from the changing nature of the world of work, they need to be prepared, both in terms of skills attainment and level of ambition and aspiration." (web)

Bhagat's characters never compromise themselves with conventional morality. They try to replace the conventional set up with their aspiring goals. With business, cricket and religion as the main theme, the novel has focused on some of the national issues. "He (Bhagat) has raised certain national issues like communal riots, religion bias, misguiding the youth by politicians and patriotism," (*3 Mistakes*, 14) says, Sunita Jakhar. The plot revolves round the three entrepreneurs Govind Patel, Ishaan and Omi, their ups and downs in business. The story begins with the prologue in which the writer receives an e-mail from ahd-businessman@gmail.com with a suicidal note. Out of horrified emotions, Bhagat tries to trace out the boy in Ahmedabad. The writer tries to meet Govind and traces out the incidents happened.

Govind's father has left home when he was ten, Govind's mother runs a small snack shop. The family moves with a meagre income. Govind is good in studies; he is the only boy in the pols to get a perfect score in Mathematics. Govind's mother wants her son to prepare for IIT entrances. But he started tuition center to contribute financial assistance to the family. India being a developing country, still facing many issues regarding employment opportunities. Due to the financial crises in the family, the young people prefer to support the parents. Though the aspirations of youth push them towards success, one cannot deny the fact that there are certain worries associated with it. Some are achieving their goals with the opportunity they avail. But a few people in India still

need chances to improve their way of life. Bhagat's characters fall on the second category, most of them are waiting for chance to achieve their goals. They are multitasked people; they earn while they study.

Bhagat's characters always caught between the passion and possession. One such example is Ishaan, a highly talented guy, who joins in the National Defense Academy. But he resigned because he loves cricket more than that. Ishaan is a district level cricket player. His parents are not happy with Ishaan as, he leaves the National Defense Academy for the sake of cricket. Omi belongs to a priest family and Omi's mama Bitoo is an active politician. Omi's family follows the Hindu Brahmin tradition scrupulously. Cricket is the only passion of them. The three friends share their common passion for cricket. Govind, being the central figure of the novel decides to launch a new shop named 'Team India Cricket Shop' to sell sports goods. Omi's mama helps them to set the shop with the temple premises for a small amount as rent. Omi wants to escape from being carried out his tradition as a priest. So, he joins with Govind and Ishaan. As cricket is celebrated throughout the nation, the three friends have a hope to become a successful businessman in the days to come. Along with this, Ishaan asks Govind to teach Mathematics to his sister Vidya, who is preparing for Medical Entrance. Govind agrees hesitantly, as Vidya is an immature young girl, who wants to lead a life with full liberty. She is not interested in neither Math nor Medicine. She wants to do PR course in Mumbai. Because of pressure from her parents, she reluctantly prepares for the entrance exam.

The shop goes well with some fluctuations, however, in the first three months, there is only limited income. Govind, however tries to manage the shop. Along with sports goods, they started to sell stationary items too. The kids who visited the temple, get cricket coaching from Ishaan. Within a year, the business went on well, the friends now decided to shift the shop in Navrangpura Mall which is going to open shortly.

Govind, being a practical businessman, is ambitious enough to assimilate with the upcoming opportunities. His hope and dream to open a big new shop with full amenities is going to fulfil soon. Bitoo mama's financial assistance however saves them so far. Govind wants to earn more to avoid the company of the politician Bitoo.

The writer has seen natural disasters as one of the hurdles in achieving the goals. All of their hopes and passions demolishes on 26th January, the entire nation got news about the devastating earthquake in Gujarat, which destroyed many buildings. Govind and his friends become completely numb as they had lost nearly one lakh and ten thousand for the new shop. The whole Navrangpura Mall and its six storeys now turned into a concrete heap. Govind is heartbroken; however, his friends and mother help him to come out from his tough times. Bitoo mama – a member of Hindu political party and devotee of Parekhji – the leader of the party often visits them. With their help, Govind settles in a small shop. Govind's discussion with Bitoo mama leads into quarrel sometimes. Mama always insists them to get into the party. He drags them to political party meetings organised in the town. Ishaan and Govind however manage to cope with Omi, as they had no other reasons to more on. Govind thinks about his first mistake on spending all money for the shop.

Meanwhile Ishaan, hears about a talented boy Ali and his quick-analysing, reflex actions. Dr. Multani explains Ali's reflex action and accurate decision-making skill as his gift. Ishaan wants to coach Ali. Govind and Omi refuses in the beginning, because there is no amicable relationship between the Hindus and the Muslims in the town. Ishaan convinces Ali's parents and promises them to build Ali's stamina and prepare him to be a national level player. Ishaan gives Omi the responsibility of Ali's diet. Omi refuses, as Ali is a Muslim boy and also the only son of Bitoo Mama's political rival - a leader of secular party. Later Ishaan and Govind convinces Omi, as they would keep this

issue secret. After consecutive training, Ali's stamina and batting style improved. Ishaan wishes to take Ali to an Indo-Australian match in Goa, where they get a chance to meet an Australian cricketer Fred Li, who is surprised by s Ali's capability. Fred Li helps them to get scholarship for Ali from the Australian Government. But they refuse the scholarship because the Australian sports board members wants Ali to get Australian citizenship and to settle there. Ali, the small boy understands the situation, he says that he would play for India and not for Australia. Meanwhile, Govind realises his love for Vidya. Omi suspects the love between Vidya and Govind. He warns Govind when they return to Ahmedabad. Both Vidya and Govind are strong enough to face the hardships anyway. On her birthday, Govind committed his second mistake. He had, sexual intercourse with his friend's sister Vidya. Feeling guilty, he leaves from Vidya's house. From then onwards, his relationship with Vidya often disturbs him. He is ashamed of having affair with his student. But Vidya consoles him by saying that she will be eighteen in a couple of months. She is mature enough to do anything as her wish. However, Govind thinks it as his second mistake.

Bitoo Mama and his party members arranged a holy-trip to Ayodhya. This time Bitoo's son Dheeraj joins them. Amidst all the instances, a communal riot breaks out, when a troupe of Muslims burnt a train bogie carrying Hindu pilgrimages. Dheeraj was burnt in the riot, Bitoo and Hindu agitators killed several Muslims in the neighbouring villages and burnt their houses. Unknowing all these incidents, Ali came for practice. Ishaan, Govind and Omi understand the tough time. They plan to save Ali from Bitoo Mama and his troupe. They took the boy to a safe place, an old abandoned building. When the mob reaches the building, they demanded Ali to be handled over to them. They also announce that they had killed Ali's parents as well. Ishaan locked Ali in a small room. Meanwhile Govind and Omi made a severe attack on the mob. Some of the agitators run away except Bitoo Mama and his supporters. The three friends tried their

level best to save Ali. During the fight, Omi is killed accidentally by Bitoo. Omi sacrifices his life not for Hindutva, but for saving Ali. As Ali is the symbol of National Integration, the trio becomes assert enough to sacrifice their life to save him. After the death of Omi, Bitoo becomes doubly angry, he caught Ali to kill him. Govind tried to rescue Ali, but a fraction of a second delay causes a wound on Ali's wrist and it starts bleeding. This is the third mistake of Govind. A time's delay of Govind ended in surgery. According to Ishaan, Govind's selfish thinking makes delay in rescuing Ali. Although Govind offers his savings for Ali's surgery, Ishaan refuses it and stops his friendship with Govind. Vidya's parents seized her mobile phone and sent her to Mumbai. Omi's death and Ishaan's estrangement has made Govind upset. He tries to commit suicide, but he is saved in the last minute. Govind's mother convinces Ishaan and Vidya, she also insists them to forgive Govind. When Govind is hospitalized, all his friends visited him and reconciled. Ali's surgery is done, he is in full form now. He starts practicing cricket under the guidance of Ishaan. The novel ends with Govind agreeing to help the author to write a novel based on his story with its real flavor.

Govind's interpretation with Bhagat about the importance of understanding the human psyche is an essential fact in today's world. The narrator seems to be young but the incidents happened in his life made him to think in a matured way. He understands the reality in the town regarding politics is real and strong. Govind and his friends hate politics and politicians. To avoid the company of Bitoo, they plan to shift the shop from the temple to the new mall. Because, the temple is meant for worshipping and they are ready to canvass the Hindus to join hands against the Muslims. The unity of nation is important for the citizens. Ishaan and Omi are very supportive and they are steady in the concept of national integration. Bhagat's responsibility as a writer to ensure the unity in India is well expressed in the words of Reena Sablok:

Chetan Bhagat rises from a mere entertainer to a serious social activist, who feels for his country and wants to heal long-festering wounds. *The 3 Mistakes of* is a best-seller, but it functions as an eye-opener for Chetan's young audience and exhorts them to move beyond divisive politics towards the concept of National Integration. (79)

To determine the aspirations and goals of a person, environment and living atmosphere plays vital role to reveal the characteristic traits of a persona. Most of the protagonists are from rural areas. In the course of the plot, they stay in metropolitan cities for sometimes, where they realise themselves as unfit. Another important feature to be taken into account is the need of progress in the rural areas. The so-called metropolitan cities or cosmopolitan cities are self-reliant and self-supporting. Utmost care should be given to the rural parts of the nation. The sincere representatives of these backlands exhibit their aspiring spirit to open up new path to the lesser-known villages in India. Bhagat's focus on the mid-size cities is appreciated highly.

One of the most interesting themes Bhagat has taken up across his first six novels is aspiration, a sensibility central to everyday life in the new India but largely dismissed by writers and critics on the political left as a symptom of a new capitalist mindset. Most of Bhagat's novels center around a middle-class or aspiring middle-class protagonist, always (until now) a young man, often living in one of India's midsize cities, such as Patna, Varanasi, or Ahmedabad, rather than in the more cosmopolitan Mumbai or Delhi. Bhagat's protagonists struggle to make a life for themselves in an economic and social landscape saturated with new forms of desire even as wealth remains unequally distributed. His characters have a drive to succeed but are impeded in their self-actualization by government corruption (*Revolution 2020*), religious nationalism (*The 3 Mistakes of My Life*), managerial incompetence (*One Night @ the Call Center*), elitism (*Half Girlfriend*), and cultural chauvinism (*2 States*).

Ahmedabad, is the right choice of the writer, where he had spent nearly two years in Indian Institute of Management. The city provides him abundant ways to read the minds of the businessmen in the city. His prior knowledge about Gujarat and Gujarati businessmen is carefully interwoven in the novel, with much attention. The novel highlights the mentality of middle-class youth. The narrator Govind is the typical example for the same. Amidst all the other characters in the plot, Govind's growth from the beginning to till the end is surprising. Though he hails from a poor family, he never settles with limited dreams. He had dreamed something big and achieved it. He had started tuition center for the kids in the village and then he offers home tuition to Ishaan's sister Vidya. The overcrowded city however helps him to pursue his dreams. He often feels proud to be a part of Ambavadi community because business is in their blood and soul. His intention to earn money is not simply passion but it is the only way to get rid of his poverty. He wants to be a role model in his small town. He has taken another great effort with the money he has earned from the tuition center. "Team India Cricket Shop" is his dream destination. With the help of Ishaan and Omi, he managed things. To save money is necessary and he did it effectively. His friends fondly called Govind as "Mr. Accounts."

In the postmodern era, the prevailing socio-cultural-political complexities prevents the youth from achieving their aspirations. The youth of today are experiencing the pressure to achieve something big, which naturally falls on them. To lead a systematic life is not possible all the times. In particular, the path of youth in Bhagat's novel is ever changing, according to the problems they face. The ability to compete with the future is in the hands of the society. "Youth aspirations for Higher Education," a study elaborated the ways to acquire positive aspirations as:

Youth aspirations are a process of young people hoping and imagining what their lives will be like in the future. Aspirations are not simply formed through individual interest, but through youth's interactions with other people, institutions, and other aspects of their social lives. For example, neighborhoods, schools, family and popular culture shape youth's aspirations. (Tzenis, 39)

Piaget believed that “there are two basic ways that we can adapt to new experiences and information: assimilation and accommodation” (web). Assimilation is the easiest method because it does not require a great deal of adjustment. Through this process, we add new information to our existing knowledge base, sometimes reinterpreting these new experiences so that they will fit in with previously existing information. The youth in Bhagat's novels are trend-setters in various ways. Govind can assimilate and accommodate with the existing factors. He loves his city, his people, his business and his friends and cricket. He learns to run a simple life with the existing choices available in his environment. He could fit into the existing situation; this is what Jean Piaget explains in his constructivism theory as, “this process of understanding and change involves two basic functions: assimilation and accommodation” (web). In the same way, Govind constructively uses all his talents in a more useful way. To generate income, he has taken many innovative steps. He says:

I changed the board on the shop. Under the ‘Team India Cricket Shop’ it is also said ‘Stationery, Cricket Coaching and Maths Tutions available.’ I may not have diversified geographically, but I had diversified my product offering. (*3 Mistakes*, 27)

The youth of today has many dreams including business and marketing. To become a successful entrepreneur, one should be ready to face the risks in business. On

the other hand, the youth need financial freedom, which could be achieved possibly by entrepreneurs like Govind and his friends. They invest hard work, time and money to start up the business. The aspiring mine with high determination and will is ever ready to excel in the chosen path. Govind is no exception, in lieu of the fact he has additionally business mixed up in his blood and soul. He shares his biggest dream as, “... That was why I dreamt my biggest dream – to be a big businessman one day.” (*3 Mistakes*, 12)

People in other states seek for a better job, but in Gujarat business gets the main concern. Govind’s capital in his business is his hard work and potential. He is ambitious by nature. While the rest of his friends deviate from their passion, Govind pays his attention in business. His consistency and perseverance guide him towards the endless opportunities available in the society. He never settles with what he has planned. Additionally, he has taken risk to invest a huge sum to open a brand-new shop in Navarangpura Mall, which is going to be opened soon. The trio need to shift to the new mall to attract more customers in the city. These young entrepreneurs are ready to learn things of their own, they spend time to discuss about the chances available to expand new ideas. They create their own space in the world, as P. F. Drucker has aptly pointed out, “entrepreneurs create something new, something different – they change or transmute values.” (35)

Govind’s optimistic and over confident attitude is gained from his locale and his neighbours. He is always cautious about the profit and threats he received. The ups and downs in life has taught him enough lessons to be aware of the upcoming challenges. At the same time, he never compromises his friendship for anything. Along with Ishaan, he visited Kendriya Vidyalaya School in their town on a request from the principal. They are shocked to see the fact that the school pays more attention to academics and not sports. The writer has taken this opportunity to depict the real picture in some of the schools in which the students are not allowed to have physical drills. Ishaan is shocked to

know that the school is not ready to spend a decent sum for coaching the students. As an angry young man, he questions the management as:

Are you teaching your kids a subject called teamwork? Are you teaching them how to chase a goal with passion? Are you teaching them discipline? Are you teaching them focus?'.... Sports teaches them all this. And tell me, who will be more successful in life? The kid who knows all the chemical formulae or the one who knows teamwork, passion, discipline and focus? (*3 Mistakes*, 32)

The shocking reality regarding sports in India is highlighted in the novel in an effective way. The young generation of today need physical fitness, which could be achieved through sports and other extension activities. Govind and Ishaan try to create awareness among the students and teachers regarding the same. The present scenario alerts them about reality, as Kets de Vries rightly says, "entrepreneurs are more alert about their external environment." (18)

Both Ishaan and Govind are passionate enough to create an environment to develop sustainable future. As coaches, they train the students to become dynamic personalities of tomorrow. They challenge themselves to take risk against the conventional system followed by the educational institutions. The vision for a healthy future starts from the small mission initiated by them in the school. Their desire to succeed is carved from the threats and obstacles they faced. Joanna Tzenis emphasizes the importance of opportunities and obstacles in the life of youth to assess their strength as:

Each young person, depending on their social identities, social networks, and individual characteristics, will face a unique set of opportunities and obstacles. Sometimes youth realize too late those certain odds are stacked against them or that certain support systems are available to them. (26)

The longing for a better future is emphasized in many places in the novel. Bitoo mama and his political policies don't match with the thinking of the trio. They always try to avoid his company to keep themselves away from politics. There are many hurdles mentioned in the novel which averts the youth from attaining success. The earthquake in Gujarat completely destroyed the shopping mall, and their sustenance. Govind has tough times after the incident. It takes him a couple of months to recover from the shock. He explains it as:

I broke down. I never cried the day my father left us. I never cried when my hand had got burnt one Diwali and Dr. Verma had to give me sedatives to go to sleep. I never cried when India lost a match. I never cried when I couldn't join engineering college. I never cried when we barely made any money for the first three months of business. But that day, when God slapped my city for no reason, I cried and cried. Ish held me and let me use his shirt to absorb my tears. (3 *Mistakes*, 109)

Bhagat's use of the real incidents in the novel takes the readers back to history to understand the pain of the Gujaratis. After seeing the destructions caused by the earthquake, Govind became completely collapsed. His mother gave moral support to him. It is she, who took the first step to make reconciliation between the friends. She says, "Life will have many setbacks. People close to you will hurt you. But you don't break it off. You don't hurt them move. You try to heal it. It is a lesson not only you, but our country needs to learn." (3 *Mistakes*, 256)

Ambitions always pushes us towards success. In today's world, both male and female travel in the same path towards success. Opportunities are provided equally to both. But in the story, the writer has pointed out the difficulties faced by women in some families. Vidya desires to study PR course in Mumbai, but she is not given a chance.

Vidya's parents don't want to waste her life like Ishaan, who runs behind Cricket. They put her inside the house, arranged tuitions for medical entrance exams without considering her desires. Vidya assumes herself trapped between her personal desires and the plans made by her parents. In a crisis between the self and the society, the society plays a dominant role which is also happened in Vidya's life. Her aspirations to become Public Relations Officer in Mumbai remains unfulfilled because of her parents.

Bhagat's characters protest for a noble cause. The elder ones in the country should guide the younger ones. Bhagat wishes to see the change in the country through his novels. The present generation is aware of what is happening in the society every day. While Bitoo mama and his agitators try to kill Ali after the communal riot, it is Govind, Ishaan and Omi who took ultimate risk to save the kid. They focus on their right to ensure the unity between Hindus and Muslims in the city. During a conflict among the trio and Bitoo's supporters, Bitoo accidentally kills Omi. This shows ethnic racism in the minds of the elders. On the other hand, Omi sacrifices his life for the sake of national integration and not for his religion, Govind explains the communal riot as,

...You may have heard about riots several times or even seen them on TV.

But to witness them in front of your eyes stuns your senses ... Nature caused that disaster; man made this one. I don't know which is more dangerous. (3 *Mistakes*, 220-221)

Bhagat, as a writer wants to represent his role in the society. He uses his novels as a tool to express his views. The middle-class youth, Govind Patel can be considered as the mouthpiece of the writer himself. As Kavita Arya rightly says, "... When an author challenges and revolts against the social stand, he represents the society at some point, because his ultimate aim is the social good" (57). Today's youth are not timid. Their hard work and vision never fail. With these young and aspiring minds, a big democratic

country can achieve numerous adventures. Chetan Bhagat's captures the minute details about the aspirations of the youth in the novel. From food to behaviour, the writer provides enough details about the Gujaratis. The readers who choose the novel *The 3 Mistakes of My Life*, could relate themselves with any of the characters in it.

All the three leading characters in the novel adopt certain values and aim to lead, a distinct life. For their betterment, they strive hard to imbibe the socio, political and religious changes in the nation. Their aspiring nature help them to survive amidst the sociopolitical tensions, as Henry Virkler rightly says, "they are also able to initiate and maintain comfortable relationships with people" (48). They develop assertive skills later on, as they must assure their confidence to overcome the obstacles. The postmodern world provides enough space to carve a new identity for the youth. According to Kahane:

They construct an authentic, meaningful made of life in a rapidly changing, complex, world, the behaviour of "Post modern youth" centers around symbols of freedom, spontaneity adventurism and eclecticism that constitute a new code of informality, a fluid type of order that is a response to the chaotic nature of the postmodern world. (1)

Bhagat's sixth novel *Half Girlfriend* (2014) is yet another interesting love story between a Bihari boy, Madhav Jha and a Delhi girl Riya Somani. Chetan Bhagat's novels have acclaimed world wide acceptance. The writer has shifted his attention from metropolitan cities and throws light on the various social evils in the rural parts of India, Shamsheer Khan in his review appreciated the writer for pointing out the threats in India as:

But we must not forget the fact that Chetan Bhagat has tried to touch the social evils of the society such as illiteracy, domestic violence, corruption, casteism and sexual abuse. It also includes cancer and hygiene issues at some point. (web)

Half Girlfriend is dedicated to the ‘rural India’ and the ‘non-English types.’

People in rural parts of the country struggle to speak flawless English. Tutorials and spoken English classes are gaining more profit to teach English. But attaining fluency in English is hard for the middle-class people. And that too a boy in Bihar, who is speaking Hindi mixed Bhojpuri is striving hard in a typical English speaking college St. Stephen’s in Delhi. The novel has two protagonists Madhav Jha and Riya Somani. The two adults and the obstacles they faced in college, changes their destiny. They dwell between their aspirations and their destiny. *Half Girlfriend* is one such novel, which brings the story of two young adults, who choose their destiny. Bhagat tries to capture the changing modes of human relationship in this novel. It also represents the role of the middle- class people and their contributions to the progress of the country. The protagonist Madhav Jha is one, who experiences such perils. Being a state level Basket Ball player, he effortlessly enters into the ultra-modern St. Stephen’s College in Delhi. During the interview, the board members admit his selection under the sports quota. Madhav is in his early twenties and quiet good looking. But his English is not so good. He meets his lady love Riya, in the Basket Ball Court. Madhav Jha represents two kinds of struggles. The prime one is the struggle of the medium class students in an English medium institute of higher education. And the other one is the obstacles faced by young and aspiring youth and their contributions to the betterment of the nation.

The title of the novel provokes the readers’ curiosity to know term ‘half girlfriend,’ which Bhagat explains as:

Half Girlfriend to me is a unique Indian phenomenon, where boys and girls are not clear about their relationship status with each other. Hence, I thought we needed term like ‘half girlfriend’ because, in India, that is what most men get. (web)

The title of the novel *Half Girlfriend* is apt, as the entire story has more to do with love. The story revolves round both Madhav and Riya. Riya is doubtful about her companionship with Madhav. She comes up with this solution of being his Half Girlfriend. Thus, the title itself is a typical one with twists and turns, which triggers the imagination of the readers. The novel is divided into three acts. Act I tell the love-life of Riya and Madhav in Delhi: The second Act explains Madhav's efforts in his native village, Dumraon in a small village in Buxar, Bihar. Bhagat connects the importance of the location, Buxar, where the famous Battle of Buxar took place. The historical significance of the locale, helps the readers to understand the culture and tradition of the Bihari people.

The Prologue explains the conversation between the writer Bhagat and Madhav in a hotel. Madhav brings the manuscripts to the writer and asked him to write a story about Riya, so that he could find her easily. He shared the incidents happened in his life with Bhagat. Madhav Jha is facing an admission interview at the St. Stephen's College, New Delhi. He is selected under sports quota, but he is advised to learn English. He has studied in a village school. His English is poor, so he hesitates to answer. One of the panelists Prof. Pereira, and Sports coach Mr. Piyush Yadav helps him to face the admission. His commendable achievements in Basket Ball helps him to be placed in one of the most prestigious institutions in New Delhi. Nevertheless, a week after, he meets Riya, the cutest girl in the college. She is also Basket Ball player Madhav falls in love with her at the first sight.

Riya is from an affluent Marwari family who also speaks good English. Her initial conversations with Madhav are about Basket Ball. Later on, they gradually develop friendship. They frequently meet on the sports ground, canteen and becomes closes. For Madhav, Riya is the only companion in the college. He never develops a

cordial relationship with other. He often feels inferior, where as Riya, doesn't boast her wealthy life style. Madhav visits Riya's house on her birthday. He becomes astonished to see the grandeur and rich life style of Riya's family. He finds Rohan Chandak, one of Riya's relatives, who is a leading businessman in London. Madhav feels insecure for Riya. He becomes envious, on seeing the admiring personality, Rohan. More than that, he avoids conversation with others because of his poor English. He hastily returns from the birthday party. The inferiority complex of Madhav often disturbs him of being losing Riya. Madhav wants to be closer with Riya. In fact, Riya does not like to have physical affair with him. Many attempts of Madhav being physical are avoided dexterously by Riya. Madhav's room-mates misguided him to have physical relationship with Riya, because she is a hi-fi chick, who may betray him. But Riya is more confident in her relationship with Madhav, she chooses to be his half-girlfriend. Not more than a year, Riya quits from the college. She invites Madhav for her marriage with Rohan. Riya and Rohan settled in London after the marriage. Madhav completes his graduation; he is offered a job in an International Bank at Delhi branch. He rejects the job, as he decided to settle with his mom in Dumraon, his native village.

In Act II, Bhagat tries to depict the real situation in rural Bihar. Bihar is considered as poor state based upon the Economic growth. The novel somehow captures the pitiable conditions of the state. Madhav Jha, is from a royal family. His ancestors were land lords. After Independence, the Government took away their lands assuring annual pension. His father, the last Raja Sahib of Dumraon died due to cardiac arrest. Madhav's mother Rani Sahiba Durga Jha took over the responsibilities in spite of many complications. As there is no steady income, they need to cope with the existing resources. The ancestral haveli they live in, needs immediate repairing. Any how Durga, is happy with her son. According to their tradition, she wishes to do coronation to her

son. Madhav initially refuses the customs, but for the sake of the villagers and his mother, he accepts the rituals. He visits the village school run by his mom, which is in a very bad condition. There are no basic facilities like toilet, blackboard, fans, computers and so on. The ceiling of the old school building is leaking. There is no sufficient staff to teach. The government and any other NGOs never lend support or financial assistance to the school.

Madhav concentrates on his dream to rebuild the school. He knows the importance of education to the poor children. He visits the office of the Local MLA Mr. Ojha, to seek help. To his disappointment, the corrupt politician explains, that he is not getting any fund from the government. After few days, MLA approached Madhav informing about Bill Gates visit to Bihar. They talk about all possible ways to get fund from the Gates Foundation. Ojha takes all possible aids from the rural ministry office to invite Gates to Dumraon. The major issue is to deliver a speech in front of Bill Gates during his visit. Madhav takes it as his responsibility. To sharpen his English-speaking skill with limited weeks, he visits a coaching centre in Patna. Samantha, a representative of the Gates Foundation is in touch with him, sharing details about Gates' visit. Madhav stays in Patna during the week ends for his English coaching class. On a fine day, he finds his half girlfriend Riya who works in Nestle Company and sells their brand of Yogurt. She helps Madhav in learning English. In the meantime, they revive their old friendship. Madhav takes Riya to his village. Riya helps Madhav to prepare the speech and rehearsals. Rani Sahiba avoids because she is not ready to choose a divorcee as her daughter-in-law. Riya understands the intensions of Rani Sahiba and leaves Bihar.

On the day of Gates visit, Madhav Jha delivers an excellent speech. Inspired by his words, the Gates Foundation appreciates Madhav's efforts and offers than \$ 50,000 as donation, subject to inspection and a grant of \$ 10,000 per year for the following five years. All the delegates and villagers feel proud about Madhav and his organizing skills.

After the meeting, Madhav could not find Riya. He received a letter from a little girl Sabnam, mentioning that Riya has lung cancer.

Madhav burst out with tears while narrating his story. The author in Hotel Chanakya compels him to go through the manuscripts written by Riya. After reading the notes, Madhav understands the reason behind Riya's sudden disappearance. Riya mentions every incident happened in her life in the journal. She has not good opinion about her father. She writes about the family pressure to marry Rohan. She painfully narrates the difficulties in adjusting with the in-laws in London. She also mentions about Rohan's extra-marital affair with Kristine. The last part of the manuscript is about her love with Madhav, when she stays in Patna. Madhav understands the fact that Riya leaves Patna to keep distance from him, as Rani Sahiba has accused her to have relationship with Madhav. After reading the notes, Madhav understands Riya's love. He realizes the fact that the cancer is fake and Riya has gone somewhere because of the pressures of the elders. The writer leaves from Patna to Mumbai. Madhav promises the writer to find Riya and he will not quit from his aim, as it is not in his genes.

Act III, the last part of the novel has its setting in New York. Madhav remembers Riya's dream to become a singer in a bar in New York. Finally, he decides to go to New York to search Riya. Samantha, the assistant in Gates Company helps Madhav to get Visa. The Gates Foundation offers him salary for three-month internship. Madhav stays in Shailesh's apartment and Jyoti, Shailesh's wife helps him with necessary food and accommodation. He manages to visit hundreds of night clubs, in search of his half girlfriend. But he could not find her. There is no clue of her to be in New York. Just a day before his return to India, Shailesh and Jyothi offers him farewell party. In the brochure he finds Riya's name in the event performers. In an extremely cold night, he runs out to search Riya. At last, in 'Cafe Wha,' he could see Riya singing a song with her

eyes closed. The writer ends the story with an epilogue explaining the happy family of Riya, Madhav, their two years old son, Shyam. They renovated the school building and all the basic requirements are provided to the kids. Rani Sahiba has a peaceful retirement life with her grandson. Chetan Bhagat is invited as Chief Guest for the school Annual Day Function. Bhagat closes the story with the optimistic lines by Madhav to Shyam, who is playing basket-ball, “Don’t quit. It will happen one day.” (*HGF*, 259)

Chetan Bhagat’s *Half Girlfriend* clearly depicts the aspirations of the postmodern youth. The youth in the novel right from Madhav, Riya, Rohan and Madhav’s hostel mates, were given individual traits. They distinguish themselves from the other characters in certain aspects. On the other hand, the novel throws light on the pitiable conditions of the rural areas in India. The writer shows his concern for the betterment of the nation through his characters. The protagonist Madhav Jha’s college days seems to be interesting. He feels inferior among the English-speaking metropolitan city youth. His first experience in the college is bitter. The interview panelists smile at his accent. It is ninety percent. Bihari Hindi mixed with ten percent English. The three old men, probably well-learned professors show their superiority in their smile. He says, “They smiled. I didn’t think it was a good smile. It was the high-class to low-class smile. The smile of superiority, the smile of delight that they knew English and I didn’t” (*HGF*, 9). Madhav anyhow manages to answer them. His answers were sensible, but his English was terrible. Prof. Fernandez, suggests him, “English is no longer a foreign language, Mr. Jha. It’s a global language. I suggest you learn it” (*HGF*, 13). Madhav exhibits his excellent form in the sports trial. He scores 85 percent, a descent score to confirm the admission. Madhav’s meets Riya in the Basket Ball court, he falls in love with at the first sight, which he narrated as, “... Riya Somani, Basketball player, English literature student, most beautiful girl on the planet, owner of extraordinary eyebrows and speaker

of wonderful lines, had yanked my heart out of its hiding place” (*HGF*, 22). No wonder Madhav and Riya start to spare time in the evenings for practice Riya shares nothing about her family or desire. She eagerly enquires Madhav about his family. Riya prefers a simple lifestyle. Everyone in the college admire the rich lifestyle of Riya. She owns a BMW car, but she calls herself as a commoner. Riya is not someone who always carry the pride of a rich family. Her quest for identity in the novel is depicted in several circumstances.

Aspirations are not decided according to the monetary assistance of an individual. Chetan Bhagat has chosen both Madhav and Riya from two opposite sections in the society. There is always a clash between rich and poor. The aspirations of both of them are not same. While Madhav has the potential to become National level basketball player, Riya shares her dream to become pop singer in New York bars. The shocking reality of some of the youth is same like Riya. The passion of her is just like an escapist fantasy. She needs to escape herself from the restrictions in her family. More than that, the worst impact of patriarchy still exists in India. The elder brothers are not ready to share the properties with Riya. They planned to marry her with Rohan, who settled in London. Marriage is the weapon used by them to crush the aspirations of her. Her brothers are obsessed with money. They urged her to marry soon. Bhagat tries to capture the prejudice between male and female heir in the society. Rich parents always want their son to take care of the business. They choose a rich bridegroom for their daughter. They never care about the dreams of daughter. Riya is not happy with the wealthy lifestyle she has. To fulfill her wishes, she engaged herself in Basketball and music. She is more specific about her dream. Riya discloses her wishes as:

Singing in a bar in New York.

Yes. That’s it. I don’t want to be a famous singer or a rock star. I don’t want to marry a billionaire. I just want to sing in peace, surrounded by

passionate people. I want to own a house in Manhattan, my house, filled with books and music CDs. I want to play basketball on weekends. I don't want to check out a dozen lehengas for my engagement. (*HGF*, 33)

The personal life of Riya moves silently without any plan. The word 'silence' is closely associated with her inner conscious and passive reactions. She is a silent observer who always likes to listen others. Searching the 'self' has become a common theme in the novel, which is the need of the hour. The power of silence is well expressed in the following lines, "Modern Humans have lost touch with their inner 'true-self.' Silence and stillness are a means to recovering happiness and contentment. In the modern world silence has practically ceased to exist." (web)

The youth of today determined their aspirations according to the peer group they associate with. A true friend is one who helps to fulfill the ambitions of the companion. The friendship between Madhav and Riya is maintained with certain limitations. And the restrictions in the conversation with Madhav and others shows her hidden pain. Madhav finds it tough to get into her mind. He could sense a certain pain in Riya's mind. She chooses to be private. Sometimes, Riya's silence bothers him often, he says:

... She listened intently, even smiled sometimes. When I asked her about her home, she didn't say much. Back in Dumraon it is unthinkable for friends not to share every detail about them. High-class people have this concept called 'space', which means you cannot ask them questions or give them opinions about certain aspects of their life. (*HGF*, 30)

Like other female characters in the novels of Chetan Bhagat, Riya has her own dreams. She wants to choose her own lifestyle. To move away from family pressures is not easy for a rich girl. Being rich, will not bring happiness. People who are unaware of the problems around them are really happy. Riya thinks it in a different way. She never

wants to settle with money. Riya's 'self-esteem' and 'self-perception' shows her bold attitude. She wishes to carve a new social identity for her. Her passions are unique which doesn't suit her rich background. While the rest of the females in the family are busy in shopping, she plays basketball, she learns music. The role of 'self' in the society is important in various aspects. Sedikides has aptly pointed it as, "the 'self' as playing an integral part in human motivation, cognition, affect and social identity." (78)

Bhagat has captured the mind set of youth in the novel in a most sensitive manner. In the complex between the self and the society, Madhav always compares his social status with others. His hesitation to mingle with others in a common platform shows his feeling of inadequacy, insecurity and weakness. He feels like an alien before the wealthy members in Riya's birthday party. It is tough to reach out the peers and family members in the party due to his economical and social status. Riya introduces Madhav to her family members but no one is ready to interact with him. After presenting a beautiful shawl to Riya, Madhav leaves soon. Madhav's inferiority complex is well expressed as:

Suddenly in this lap of luxury, I felt lonely. I missed home, my hostel room and my mother, all at the same time. It is funny how class works. The moment you are placed in a higher one, a part of you feels terrified and alone. (*HGF*, 50)

The aspirations of Madhav results in failure because of various reasons. Firstly, he came out of rural Bihar and managed to settle with the ultramodern college students in Delhi. His Bhojpuri-Hindi mixed English utterances often invites humiliation in front of others. The poor economic background is another reason for his failure to have smooth social relationships with others. And finally, his rude behaviour with girlfriend Riya shows his adulterous attitude. There is a failure in his passions in this stage, however he managed to come back with full concentration in studies alone. His perspective about the

rich people and their lifestyle created negative impact in mind. All the existing factors around him unfolded his vision for future. He has changed his mind and decided to settle in Bihar. It is true that the way that young people think about and narrate their futures unfolds differently for youth situated indifferent social locations and by the extent of resources and opportunities available.

Bhagat's heroes are typical 'angry young men', except Madhav. He has low self-confidence. He is lost in the realities of life. He is in search of his own identity. He has many flaws. Madhav has got a wonderful opportunity to learn in one of the most prestigious institutions in Delhi. It could shape his career, he would get many good offers in sports as well. In fact, after his graduation, he was offered a job in a Multinational Bank. He is unable to think about the role of money in an individual's life. Being a poor boy, he should choose the job. To everyone's disappointment, he rejects the call. He has spent almost three years in the college but never took an initiative to acquire English fluency. Madhav is quiet inferior in taking decisions.

The youth in the novel are gifted with unique talents. Madhav is comparatively taller; Riya looks beautiful and charming. Rohan, Riya's relative is a successful businessman. Each character is unique in its way of portrayal. But Madhav often compares himself with Rohan. He considered Rohan as a major threat to get Riya's love. Though Rohan's lifestyle and personality are admirable, Madhav consoles himself as taller. He says:

... He was six years older, insanely rich and far more accomplished. He also had a fancy accent, gelled hair and lived in London. I was nothing compared to him. Yet, there was something jerk-like about Rohan Chandok. Or maybe it was just my imagination. At least I'm taller, I told myself to feel better. (*HGF*, 55)

Love in the novels of Bhagat is identified as one of the recurrent themes, but still it could be taken as a serious threat in achieving the aspirations. It disturbs the academic performances, and along with it, the characters become isolated when they face love failure. In the novel, Madhav fails to understand the reality which provokes low self-esteem in him. He confuses Riya's concern as love. He could not focus on sports and studies. He finds no time to call his mom. His hostel mates' silly advices confused him. To have a secured relationship with her, he tries to behave obscene. Under the name of perfect friendship, he used physical force on her. His strategies and kisses never let Riya to coax with him. At last, in a coarse Bhojpuri-accented Hindi he shouts, "Deti hai to de, Varna kat le" (*HGF*, 75) which does not sound better. Riya understands his offensive words. She feels sorry for accompanying with a rude fellow and started ignoring him. Madhav feels guilty about his deeds. In fact, his glitch in emotions, low self-esteem, inferiority complex leads him in loneliness now. He could relate his misdeeds with the nature of an animal. Madhav's inconsistent mind says:

I don't know what came over me that day. May be, I just couldn't wait anymore. Perhaps I felt insecure and scared. Most likely I am a crass Bihari from Dumraon whose true animal nature had come out. I realized I had spoken fifth. I tried to take it back. (*HGF*, 75)

Madhav feels inferior in front of his college mates, his hidden emotions busted out as the response to it. His emotions are hard and violent to prove his failure in fulfilling his aspirations. The fear of losing Riya's affection and the wrong guidance of other friends in the hotel ended in love failure. The transition of Madhav's behaviour before meeting Riya and after the break up with Riya clearly shows his level of maturity in handling things. He becomes calm and determined. The failure in love doesn't affect the progress in studies but it creates great impact in sports. He shows no interest in

Basketball because the ground often reminded him about Riya. The absence of Riya's care shows the changes in his behaviour and also his aversion towards the rich people. The immoralities of the rural boy have become gentle now. Such a transition in the life of Madhav takes him towards the next level. In the postmodern era, youth become more assertive to fulfill their passions. Even they misbehave or choose the wrong path to accomplish the personal desires. In such a situation, the writer has shown Madhav as a typical example to the readers, who has controlled all his inner needs to portray himself as a better person in the society. The transition is essential in every one's life. Antony Giddens strongly recommended it as, "Youth transitions are shaped by theses in individualism and detraditionalism – the notion that each person must consciously tailor his or her own life trajectory to achieve predictable and successful adult relationship." (211)

The role of peer group in the life of youth is wide. The aspirations and passions are in fact determined after seeing the achievements of the peer group. Both Riya and Madhav are good players, and if they were trained properly, they could have brought laurels to the college. But both of them deviated from the path. Due to the hasty wedding with Rohan, Riya discontinued both studies and sports. Madhav's rude behaviour with Riya earned him bad name, which prevents the other students to have practice sessions with him. These rejections and loneliness from his friends decrease the self-esteem of Madhav. According to M.R. Leary, "social acceptance brings about confidence and produces high self-esteem, whereas rejection from peers and loneliness brings about self-doubts and produces low self-esteem." (32)

Bhagat explains the aspirations of Madhav to become a sportsman in the beginning is apt. He has strong physic and he is tall enough to become basketball player. Later on, his career aspirations are changed due to the changes in his personal life. Either St. Stephen's College or the sports academies in Delhi would have helped him to achieve

his dream if he had shown his interest in the game. But he neither played nor tried to contact any other academy to exhibit the great talent of him. However, he concentrates on his studies. At the end of the course, he attends campus interview. His bold answers in the campus interview gives his observation on corporate sector.

Bhagat here firmly confesses his views about youth serving the needy and not the corporate masters. Though Madhav is offered job in a Multinational Bank, he refused the job offer for two reasons. One, he does not like to be in Delhi anymore. The next ideal decision is to settle with Mom to serve the poor people in Dumraon. Mr. Pramod in the interview panel explains the annual income and benefits of the job, but Madhav honestly answers, “No sir, I am done serving rich people.” (*HGF*, 94)

Personal aspirations of an individual often contradict with political aspirations. Any individual who wanted to focus his /her attention in politics will definitely concern about the welfare of the people. But in the story, Madhav has no intention to become politician or he has no idea to involve himself in politics. His concern for the wellbeing of the people is innate. He belonged to royal family, his ancestors were great landlords, who helped the poor in many ways. After independence, the entire nation has seen various changes. In a democratic country like India, the rule of King or Queen is not possible. And also, Madhav’s father died suddenly, when he was too small. But still, he and his mother renders support to the people in Dumraon village. They stay in the old Haveli, which looks like a small palace.

The greatest dream of the protagonist in the story is to develop the livelihood of the villagers. The first step Madhav takes is to educate the kids. The writer has picturized the pathetic situation of the rural Bihar in the novel. The farmers in the village believed that the kids would earn better if they were engaged in farming rather than sending them to school. They are not ready to enrol the kids in school. In a conversation with a farmer,

he knows the fact that there is water scarcity in the village and the kids walk nearly two kilometers to get water. A farmer reluctantly says:

He has no future. Like this father, he will also work in the fields and try to survive. Schools are for rich people.

Don't make the poor dream of having a future, Raj Kumarji. The schools you have don't help us get ahead in life. So, we don't send our kids there. It's as simple as that. We are not village idiots who don't know better. (*HGF*, 108)

Bhagat compares the two contrasting lifestyles of people living in one country. In the metropolitan cities, people enjoy ultimate liberty with all amenities. The people in village are not getting enough water to drink. On one hand, the rich people are enjoying Sushi parties, spending crores for wedding, wasting food in parties. The rich worried about expanding their business. On the other side, there are poor, who are just dreaming about the future. There are no proper roads, no power supply. no water in Bihar. The village school has no basic facilities. Open defecation is a major issue in the village. The two contrasting pictures of Mother India is well depicted in the novel. To convince the villagers is not easy for Madhav.

Failure in aspirations occur due to various reasons such as poverty, inability, unemployment and many. The future is open for those who really think positively.

Aspiration's failure is a consequence of poverty, rather than a cause. We specify the conditions under which raising aspirations alone is sufficient to help escape from a poverty trap, even without relaxing material constraints." (*The Economic Journal*, 165)

In the same way, the protagonist finds an opportunity to improve the livelihood of the villagers. He seeks help from MLA Ojha. But he explains his inability to help

Madhav. Ohja admits, “okay, Madhavji, see, my MLA funds are limited. I have to repair roads, fix power and install hand pumps. In fact, I have already run out.” (*HGF*, 110)

Chetan Bhagat novels gains attention because of the interesting characters in them. In this novel, he includes Mr. Bill Gates as one of the characters. MLA Ohja explains about Gates Foundation and the fund they donate to the needy. He informs Bill Gates’ visit to Bihar. Both Madhav and Ohja took necessary steps to invite Gates and his members to Dumraon. In fact, Madhav could use it well for his school. The only obstacle is to deliver a speech in perfect English. Madhav’s aspirations to help poor kids in the village could be easily achieved with the fund from Gates. But the real obstacle is speaking in flawless English. He never runs thinking it as a difficult task. Bhagat’s heroes never quit, in lieu of the fact, Madhav strenuously prepares an inspirational speech with the help of Riya and a coaching class in Patna.

The importance of coaching classes in the education system is once again mentioned by the writer. The need to learn a second language pushes Madhav into a tight schedule. He manages school in the week days and coaching classes during the week ends. To everyone’s surprise, he meets Riya in Patna, who works for Nestle company. Riya’s matured this time, she says, “I’ve changed, Madhav. In college I was an immature, over-protected, idiotic eighteen-year-old with no clue about life” (*HGF*, 141). Madhav does not care about her past life. In fact, he wonders, the same silent, typical Riya, is working in Patna. She is earning for her living. She never depends upon her father. She boldly says, “In case you’re wondering what the hell I’m doing selling yogurt in Patna, well it’s hard for a college dropout to find a job, isn’t it? Especially when the dropout wants to work on her own, and not with her rich dad?” (*HGF*, 141). Bhagat vividly describes the employment opportunities and goals of youth with reference to the incidents happened in Riya’s life. She divorced her husband, as a drop out in college, she

has no chance to continue her studies. As usual, her brothers never supported her during the tough times. She stands on her own foot now and she enjoys the liberty. Her choice to become sales executive is situational based. “What do you want to be? Youth aspirations in the time of the COVID-19 crises,” an article mentioned about the employment policies of youth as, “Understanding the aspirations and goals of the youth is essential to developing effective employment policies. Aspirations can drive choices in education, employment and job-seeking efforts.” (web)

Chetan Bhagat handles the changing modes of the human behaviour more cautiously in the novel. Riya reconciles with Madhav. She helps him to prepare the speech. She teaches him to listen motivational speeches. Both Riya and Madhav start to think for the welfare of the society. They attained maturity. An individual, who is either male or female has to recognize his responsibility in the society. Riya renders her support to transform Madhav into a responsible member in the society. To construct a good social structure, the nation needs the participation of the youth. Riya and Madhav are ready to do their bit. Their confidence to hold the notion agrees with Nava, who rightly pointed out, “gender is as significant as social class is structuring how adolescent males and females experience youth and the process of entering adulthood.” (45)

The career aspirations of youth play a vital role to challenge the traditional barriers in attaining gender equality in the society. To boost aspirations among women, their roles in family should be extended to next level. They should be given enough roles to play in the outside world. Women should be placed in higher positions with well-paid scale of pay. Female peers and healthy interactions with male employees are necessary to ensure gender equality in the society. In the story, Riya is shy and silent in the beginning. But towards the end of the plot, she is shown as strong woman who breaks the restrictions. She has come out of her problems with raising aspirations. She helps Madhav to deliver an

excellent speech in front of the members of the Gates' Foundation. As a supporter, friend, teacher and motivator she has played her role well effectively. Bhagat's heroines are always with raising aspirations. They break the hurdles and come out with flying colours.

In the beginning of the story, Madhav is portrayed as a timid, village boy. He is impractical and unable to take decisions of his own. But towards the end of the story. Madhav becomes bold and strong. He expresses his opinions clearly and firmly. His confidence and defending the rights of others improved to a certain extent. Madhav delivers an excellent speech in front of Mr. Bill Gates and other delegates. In fact, he prepares for it. But other than his preparations, there is a self-confidence within him, which allows him to gain success in a public meeting. In the beginning of the story, Bhagat shows his glitch in answering before the interview panel. In contrasty, he delivers a flawless presentation before the villagers, school kids and other visitors. His communication with others becomes authentic and self-enhancing. To gain the traits of assertiveness is not easy. More over, Madhav is more determined to achieve something for his villagers. His confident presentation influenced Mr. Bill Gates. Madhav stresses the importance of education as, "good education gives you self-confidence" (*HGF*, 183). Madhav's communication skill has been improved. He emphasizes his needs forthrightly, but not in an aggressive way. Sometimes, strong communication will help us to overcome our hurdles. Paul Gilbert suggests, "focuses on the issue, not the person" (219). He asserts his opinions clearly before the international crowd as:

I don't want to beg from our government. I don't want to beg from anyone actually. Money is not my thing. I left a job at a multinational bank to be here. But sadly, you need some money to do even good things in life." (*HGF*, 183)

There is no mishap in his presentation. In fact, his unrehearsed portions were delivered without flaws. Madhav's maiden attempt to deliver speech in second language is finally done with great success. Bill Gates and others were greatly impressed, they offered grants to renovate the infrastructure of the school. They donated computers to the kids.

Bhagat's characters are not losers. As the representation of the modern society, they tend to focus on their goal. Madhav's goal has been achieved. Gates Foundation offered them grant, to renovate the school building. With that grant, he could upgrade his school to the star status. The villagers feel proud of him. But Madhav's inner conscious thinks about Riya. He enquires about her in office, apartment and at last, he visits her parents. No one knows about her. It is two years and three months, since she left. The writer finds a hint about Riya and he leaves the rest to Madhav. After reading her manuscripts Madhav gets or hunch. He would like to search her in her dream city New York. He is sure about her dreams, as he rightly guesses, "if she has cut herself off from the entire world, wouldn't she finally want to pursue her dream?" (*HGF*, 208)

The dream of Riya is achieved finally. She settles in New York, started her new career as singer in a bar. Madhav, who also visited US for an internship has found her after many years. Bhagat once again proved his mastery in depicting romance. The final act in New York provokes the readers curiosity to learn more about Riya who leaves Madhav saying that she has got cancer. Like Madhav, the readers are waiting for the conclusion. At last, he finds the tall, young, energetic half-girlfriend is singing passionately in a bar. She chooses to pursue her dream in her dream city. She never cares about what is going to happen next. Both Madhav and Riya expressed their love. They returned India, got married and they have a son named Shyam. The school is now functioning with proper facilities. The aspirations of both Madhav and Riya are fulfilled in the novel.

The novel, *The 3 Mistakes of My Life* shows the psychic nature of growing entrepreneurs Govind, Ishaan and Omi whose career aspirations are achieved amidst the sociopolitical conflicts in the State. To have a peaceful co-existence, they follow non-violence. As the setting the novel is Gandhiji's birth place, the writer takes his responsibility to assure the principles of Gandhi. The trio does not participate in any wicked or illegal activities. The writer shows his responsibility not to disturb the unity between the Hindus and the Muslims. Bhagat portrays the protagonists as pillars of building a caste free country. The writer understands the context of the real situations in India. G.S. Amur observes this aspect of a novel as, "it is obviously, a part of the novel's strategy to discredit nonviolence and to demonstrate its ineffectiveness in the context of a life situation." (43)

The novel, *Half Girlfriend* shows the changing aspirations of the duo Madhav and Riya. They represent the typical postmodern youth who least bother about the complications. Though the term syndrome is widely used in the field of medicine, it could be used metaphorically to show the behaviour of the characters in the novels. The changing facets of human conduct is beautifully depicted in the two novels. It is shown that sometimes these aspirations push the postmodern youth to run behind success. Life is a beautiful journey which is to be enjoyed. The youth in Bhagat's novels have career aspirations, personal aspirations and political aspirations. The aspirations of youth are optimistically fulfilled finally by the writer in the novels. The denouement in Bhagat's novels shows the optimistic attitude of the writer. Though the youth in Bhagat's novels are shown with handful of problems, the writer has given the necessary aspirations to fulfill their dreams.

To what extent a Bhagat protagonist finds happiness depends on how successfully he can imagine alternatives to those social forces, without himself becoming corrupted

by them. His novels take a more nuanced position than his clumsy political pronouncements, offering a fictional space where multiple forms of aspiration flourish, where characters speak English with a range of accents, and where young people imagine better futures for themselves and their country in ways that elude what Salman Rushdie famously termed history's handcuffs.

Some disparagingly label Bhagat's novels "lad lit" because they focus on frustrated young men and the trials of provincial masculinity, using familiar formulas. The social struggles he depicts are often channelled into the plot cliché of "getting the girl," a project that involves navigating a new middle-class landscape. Often, Bhagat's protagonists fall in love with young women from a more elite class, who are distant and/or sexually unavailable. In *Revolution 2020*, Gopal is obsessed with Aarti but she vacillates in her response to him, affectionate one moment and unapproachable the next. From Gopal's perspective, Aarti's actions can only be understood as irrational, and we never get her perspective to counter that view. A similar dynamic structures *One Night @ the Call Center* and *Half Girlfriend*. In Bhagat's fictional world, men are the aggrieved, sympathetic protagonists and women are the aloof objects of their advances.

Chapter - VI

Style and Narrative Techniques

Narrative techniques can help writers craft engaging stories by determining effective strategies to communicate information to readers. It's important to learn varied examples of techniques so one can decide which option can aid one's writing efforts. In this chapter, the researcher defines what narrative techniques are adopted by Chetan Bhagat in his novels are discussed elaborately. Chetan Bhagat's postmodernisms writing offers India a mixed bag of ideas, from writing about serious and dark issues to narrating story about common people from the climactic to the informal and from critically acclaimed to successfully read Indian Novels the Indian literary canon has seen all these transformations in the previous years.

All the five novels of Chetan Bhagat's dealt with the real picture of a campus life and grading system, the real aim of life and how to live a good life in this fast-growing world, how to improve our blinders love is remedy of all the troubles and difficulties and finally how to fight against corruption and lead a good and healthy life. The tremendous success of Bhagat as a novelist is a miracle of rare device. The credit goes to his management skills, his justification of immoral instinctive human acts in garb of new age realism and above all one term from great Hindu philosophy called "Prarabdh"– "Throw a lucky man into the sea, and he will come up with a fish in his mouth." (Lewis, 176)

Since the phrase the bestseller English language author has become the synanons for Chetan Bhagat. His five novels, *Five Points Someone - what not to do at IIT*, *The Three Mistakes of My Life*, *One Night @ the Call Centre*, *Two states*, *The story of my marriage* and *Revolution 2020* have adventure, romance background music, expert comments on social, political and education systems.

Bhagat represents youth with their ambitions, passions and struggles around them. From the beginning to the end, the reader could enjoy the plot. The reader who chooses the novels of Bhagat find happiness and satisfaction after reading it. All the novels chosen for the study ends with positive climax. The writer's optimistic approach towards life is proven in the climax of his stories. Similarly, the title of the novels carries numbers in it. Starting from his first novel *Five Point Someone, One night @ the Call Center*, *The Three mistakes of My Life*, *Two States*, *Revolution 2020*, *Half Girlfriend* and the recent novels such as *Girl in room number 105* and *One Arranged Murder* carries numbers. Bhagat started his career as a banker and he quits his job to become writer. But his strong association with the numbers are still fresh in his mind and that could be a reason for having "catchy" titles with numerals.

Chetan Bhagat doesn't prefer grandiloquent style of writing. His dialect is straightforward, normal and entirely far reaching. Chetan's primary column is the matter or the substance of the story and not its dialect. The simple and touchy narratives of Bhagat attracts many readers and places him as a rockstar in the publishing field. The achievements and disappointment of the adolescent are trademarks of Chetan's stories. He generally tries to the degree conceivable to offer voices to the obscure sentiments, delicate feelings, emotions, viewpoint and inward thought about the adolescent in each of his books. His written workstyles have constantly cantered upon reality and introduced a genuine picture of life in India. This chapter is an attempt to analyse the styles and narrative techniques used by Bhagat in the select novels chosen for study.

In the context of Realism on the background of urbanized setting and cosmopolitan bent of Chetan Bhagat *One Night @ the Call Center* presents itself as a trend setter. Shyam's disregard for a marriage party in his family in order to reach office in time or military uncle's decision to join a call center at an age when most of the

Indians choose to live a retired life are examples in hand. Their own little world of the Call Center is cosmopolitan in nature the business names of the characters also give the taste of it, for example. Radhika is Regina, Esha is Eliza, Varun is Victor and son for Shyam. Radhika is the only character in which some traits of Indian ness is funnel. Shyam comments on her condition. “Cooking three meals a day and hushed chores and working all night the dark circle around her eyes.” (*ON@CC*, 22)

The realities in the stories of Bhagat are appealing and interesting only because of the narrative techniques and devices used by the writer. He has crafted the plot with techniques such as Flashback technique, Twist, First person narrative and many. Besides these techniques, there are SMS, emails, prologues, epilogues, narration through letters are some of the innovative devices present in the story. Also, one can find tingent satire and humour in the plot. The writer’s choice of simple and lucid language is evident for success of selling millions copies of the novels. Lack of artificiality, absence of flowery and ornamented language are key factors in his narrative style. His simple and catchy narratives become the trademark of his writing style which attracts millions of readers world-wide. The phenomenal success of Bhagat in the publishing field created an important place for him in Indian English literature. Besides, Bhagat’s fictions can be classified under Popular fiction or Pulp fiction by some of the Critics and Book Reviewers because his novels are lack of literary standards. But he always believed in popular fiction which focus on the ordinary men and their day-to-day problems faced by them. The famous “American Popular Fiction” writer Elizabeth Lowell praises the effort of the writer is to entertain the readers as:

...Readers of popular fiction judge an author by his or her ability to make the common language uncommonly meaningful, and to make an often-told tale freshly exciting. The amount of effort a reader puts into his

fiction is minimal. That, after all, is a whole point: to entertain readers rather than to exercise them. (web)

High-brow critics have different opinions about his English, but Bhagat himself admits his writings are for common folks. A.V. Rajya Lakshmi analyses the success of Bhagat's first novel as:

The runaway success of his first novel was an indicative change of the taste of budding readers of India which the mainstream publishers of literary fiction have failed to recognize as they put away his first novel for the colloquial and pedestrian English he has used, and its lack of literary flavour. Now by his stunning and outstanding success they call "Chetan Bhagatification" of Indian English literature. (1)

The first novel, *Five Point Someone* has got a tremendous reach, which also introduces a writer, who can mesmerise the readers with a witty tale. The whole story is set in IIT Delhi focusing on the monotonous academics of the students and their tiresome hostel life. It could be taken as a "Campus Novel" because its prime focus is on the student community and in the faulty education. Namrata Behera's praised the novel as, "being a trend setter and a highly popular campus novel is a fit case study for examining use of campus setting in a novel." (1)

As an alumnus of IIT, Bhagat shares his first hand experiences in the story which resemble the campus life of the present times. The Prologue starts with Hari's traumatic experiences inside an ambulance seeing his friend Alok bleeding heavily. The novel begins with an unexpected twist which happened in the middle portion of the story, but the writer opens the scene in a more cinematic way to grab the attention of the readers. As in *medias res*, the narrator begins exposition in the beginning and the rest of the chapters are explained through one of the protagonists Hari. Though there are three

important boys, the writer has chosen Hari as the narrator and the story is told from Hari's point of view, which is clear in the first paragraph, "...it is my story, I am the one writing it and I get it the way I want it." (*FPS*, 1)

Another important technique used by the writer is narration through letters. Though the novel cannot be classified as an "Epistolary novel," but there are few chapters which carry letters as an important tool in narration. The letters of Samir and Neha are the real twist in the plot which reveal the hidden secret in the family. Samir's suicide note is a shocking message to the society about the mental trauma of the youth. The pressure from the parents and comparing mentality of the society urges them in a do or die situation. Letters in the story act as mouth piece of the characters who were not given opportunity to open up their mind. Samir fails to prove his talent in entrance exams and conveys his failure through the letter. But for Neha, reading Samir's letter is the memory of her bond with the latter. The absence of brother's love and Neha's loneliness is revealed to the readers through the letters which are secretly read by Neha. In the final chapters, Prof. Cherian understands the wishes of his own son only through the letters. Neha's habit of writing secret letters to the late brother Samir shows the lack of inter-personal communication within the family. Ryan, who is from a rich family has letters as the only mode of communication to reach his parents as they are very busy in business. Hari often sends letter to Ryan's parents. The last letter to Ryan's family is typed and not hand written, in which Hari explains the progress in Ryan's research, campus interview and hostel life. The forged signature of Ryan in the tenth page of the letter shows Hari's love for Ryan and family. Parents and Youth need space to interact with one another. This lack of interaction results in problems which can be further prevented by some of these letters. Bhagat's use of letters in the narration is clever and needy.

The use of shortened words like ‘scifi’, ‘insti-building’ in the narration may confuse sometimes, but these shortened words have been regularly used by the youth in the recent times. Use of informal words such as ‘gotta’ (*FPS*, 70) for ‘have to’ and ‘whacko’ (*FPS*, 63) for ‘mad’ seem to be interesting as they explain the academic jargon used by the student community. To make the narration simple, the writer has coined some hyphenated words to explain the situation as it is. Some of them are ‘one-saree-in-five-years’ (*FPS*, 70) to show the poverty in Alok’s family and ‘just-out-of-the-bed-look’ (*FPS*, 63) to explain the beauty of Neha in night clothes are lengthy hyphenated words to explain the situation to the readers.

The adjectives are used to describe a person or event or a thing, and similarly Bhagat has used ‘herculean task’ (*FPS*, 96) as an adjective to describe the tough task of cleaning Ryan’s room which is fully accumulated with layers of dust. Alok’s dad is paralysed and caught struck between life and death, who is addressed as ‘half-dad’ (*FPS*, 95) to show his poor health. Oxymoron is common rhetorical device used for variety of purposes in figures of speech. The use of oxymoron like ‘den of beauty and beast’ (*FPS*, 127) to explain the house of Prof. Cherian and Neha seems to be interesting. The term describes the personality of both Neha and her father Cherian. The readers can also find alliterations such as ‘traditional type,’ ‘pied piper,’ and ‘crude cigarette’ in the conversation, which adds emphasis to the character’s psyche.

Time management is an essential aspect in every individual’s life. As a part of his narrative style, Bhagat’s fictional representatives exhibit their habit of calculating time. For them, every second is precious, Hari says:

Silence. Yes, sometimes people say something so messed up that all bets go off. Ryan’s laughter vanished in a nanosecond. Even, Alok noticed the change in expressions and froze. Twenty solid, slow and long seconds of silence followed. (*FPS*, 67)

The young technocrats are known for their speedy actions and time saving approaches to escape from the pressures, Hari mentions it as:

Alok's mom knocked about a minute later. It is amazing how much can get done in a minute. Ryan threw out the ashtrays, pornos and vodka bottles.

He also arranged the course books and assignments on the study table. All dirty clothes stayed hidden in an overstuffed cupboard. (*FPS*, 263)

Five Point Someone serves an eye opener to reveal the monotonous academics in our education system which lacks creativity of the young minds. The writer, through his humourous narrative style, satirises the existing scenario. Often the characters attempt comparing oneself with the other. Hari tries to be sincere and true in his love towards Neha, but sometimes he and his friends caught red-handed because of their lie. In such a situation, Hari proves himself as a common man, who can say some lies, he says, "I am Hari, not Harishchandra." (*FPS*, 105) Though Prof. Cherian seems to be a strict teacher, the boys make unusual comments on his outlook, as Hari mentions him as a bad replica of beautiful Neha. He compares Cherian's bald with the size of "Nirula's hamburger." (*FPS*, 139)

The story is clearly interwoven with similes to make direct comparison between two persons or things. Bhagat's choice of words to express the feeling of youth seems to be exaggerating on one hand. But on the other hand, such an exaggeration is very essential in narrating a story to place it beyond the expected level. When Hari and Neha are making love in a private space, such an exaggeration is seen in Hari's lines, "she placed her hand over my arms and self-respecting nitwit that I am, I melted faster than the ice-cream; like the bad mood bugs running through me suddenly got Baygon-sprayed." (*FPS*, 68)

The characters in the story are addressed with special nick names such as ‘Happy Surd’, ‘Studious Venkat’, ‘Itchy Rajesh’, ‘Fatso Hari’. The nick-names are chosen carefully as they reveal the personality of them. Another important figure of speech used in narration is simile, to compare two different things or objects or ideas. Writer’s use of simile is very apt, as it makes the conversation colourful and interesting. To make the plot a humorous one, the writer mockingly states the surprise quizzes which are conducted by the professors often. He compares it with the rumours as, “... everyone in the class knew about the rumour, and the quiz was as much a surprise as snow in Siberia” (*FPS*, 19). The poor-quality food in hostel provides zero nourishment to the growing adults. They became victims of famine and poverty and Alok compares their pathetic situation as, “tearing rot is like a famished UNICEF kid” (*FPS*, 37). Though it seems to be mocking, but the condition of hostel food is same in many Colleges in India. The government should focus on such issues to ensure healthy generations for future endeavours. Hari and his friends often visit hotels in and around the campus to restore energy and to avoid the boresome food in the hostel. Perhaps, Neha and Hari find time to chat while they share food in restaurants. For Hari, Neha and Food are inseparable, he is also fondly called as ‘fatso.’ He also compares food with girls, “food is almost as good as girls” (*FPS*, 43) because he longs for the both. Prof. Veera, the only friendly faculty in the campus supports the boys and guided the five pointers. There are nine-pointers who always believe in rote memory. The mug ups are like trained parrots, which utters whatever is taught to it, Prof. Veera calls them as, “I like that, Prof. Veera said, looking at the nine-pointers who were busy taking frantic notes like trained parrots.” (*FPS*, 85)

The narrator has used idioms to make the conversations lively. When Ryan suspects the love affair between Prof. Cherian’s daughter and Hari, he mocks Hari about the unusual meetings in late night. But Hari promises Ryan about Neha’s cautiousness

towards physical affairs, she has her own policy to safeguard her ethics. He also adds, “I do nothing. Like I mean, do you know we have not even kissed yet. Like I have met her twenty times, but every time I get the push. She has like this under-the-elbow policy” (*FPS*, 80). Ryan, on another occasion called his friends to his room, which is full of posters of nude women, cigarettes, ashtrays, drinks and fast food. After seeing the rich lifestyle of Ryan, the friends went crazy, as Hari remembers it as, “on the verge of going banana” (*FPS*, 96). The hasty lifestyle of these adults are the result of absence of parental care and affection.

Bhagat’s use of dream as a technique in the story is a symbolic interpretation of inner urge of the students. The thrill and fun-filled college life comes to an end with the graduation day. After many ups and downs, the trio also got selected for getting degree. The much-awaited day in their life time begins with joy and excitement for others. But for Hari and Ryan, the day begins with confusion. Ryan slept as usual and Hari is still in the bed with a fascinating dream. In his dream, he sees Prof. Cherian recollecting the painful suicide of Samir, and asking the students to forgive him for the ill-treatments from his side. Hari dreams the happy faces of students and family members. It is Ryan, who awakens Hari from the dream. Hari shockingly realises his dreams as, “so hard my dream paused and faded out like a defective videotape” (*FPS*, 262). The real dream of the trio is entirely different. Getting degree is another task, but to do something useful to the society is much needed now. To understand the role and responsibility of youth and to utilise youth’s energy in a fruitful manner is the possible way for the progress of a nation. Bhagat gives the novel happy ending, Ryan joins as Research assistant, Hari joins in a Software Company to win Neha’s love and Alok got job near his native so that he could take care of the family too.

The second novel *One night @ the Call Center* narrates the life of call center employees in Connexion Call Center in Gurgaon. As stated in *History and Principles of*

Literary Criticism, “Like Aristotle’s three unities, unity of time, unity of action and unity of place, the writer” (55) has set the story happened in one night at the call center. The writer during a train journey meets a young girl who requested to write and publish a story about the call center employees whose real pain and sufferings aren’t revealed to the world. The girl narrated the whole story to the writer which is narrated to the readers by Shyam, the protagonist. The writer is quite confused about the beautiful girl whom he meets in the train, and in the epilogue, he tells the readers that he couldn’t find the lady when the train reached the Delhi station. He noticed the shining brightness on her face and all of a sudden, she vanished and he finds the *Holy Bible* in her seat. The mysterious entry of a girl, the story she shares and the writer’s conversation with her about the presence of God and all seems to be thrilling experiences of that night. However, like the readers, the writer is also in a confusion about the existence of God in the world.

The Story within the story begins with Shyam, one of the leading characters, his usual work schedule. He introduces all the other characters, who travel with him in the same cab to the office. The writer has chosen Shyam because, he admits, “...I chose to tell the story through Shyam’s eyes. This is because, after I met him, I found the most similar to me as a person. The rest of the people and what happened that night-well, I will let Shyam tell you that” (*ON@CC*, 9). Bhagat has divided the story into three parts- Prologue, Chapters #1 -# 38 and an Epilogue. My Past Dates with Priyanka I-V in the middle of the chapters are narrated to the readers using Flashback Technique. Chetan Bhagat opens the plot with a surprise twist, that happened in Chapter #29 is narrated in the beginning. Like the previous novel, this novel also opens in medias res, which means in the middle of the things. The car in which the six characters travel in the dawn, meet with an accident and are waiting for someone to rescue. It seems that their cab would fall into a deep pit within a few hours, and all will die. The fear of death is more dangerous

for every one of them. The writer inculcates Flash forward technique to represent the expected events to happen after their death. Vroom loses his hope:

My question is-what if no one finds us even after we die. What happens then?

The Vultures will find us. They always do. I saw it on Discovery Channel.

I'd rather be burnt in a dignified manner and go up in that one last ultimate puff of smoke." says Shyam. Can you guys stop this nonsense.

At least be silent, said Esha and folded her arms. (ON@CC, 10)

Starting with the first-person narration, the story runs around the incidents occurred in one particular night. The discussion between Esha, Priyanka, Military Uncle, Radhika and Shyam inside the cab explain the existing tension in the Call Center. The employees are in the fear of Right-sizing. In such an uncertainty, the characters received a phone call from God, who speaks ultramodern English. The common language spoken by God in the story really helps the readers to accept him as one of the characters in the plot. The sudden intervention of God is a technique used by the Greek playwrights in their drama, known as 'Deus ex machina,' in Latin for 'a god from a machine' (Abrahms, 73). The readers are quite puzzled about the existence of God in the modern era. But the writer convinces the readers by asking the readers to listen to the inner-call of human mind. He has also suggested that one should listen to the mind, God lies in the mind and human beings often neglects the warnings given by it. Rational thinking, advancement in science and technology questions the existence of Supreme power in the world. But the writer himself accepted the fact that life would be interesting with such belief, he in the epilogue says, "Just like life. Rational or not, it just gets better with God in it." (ON@CC, 256)

The story seems to be more cinematic after the accidents and sudden intervention of modern-day God. The role of God in the story is to change the path of the young

minds and let them to think positively. All individual in the society needs a mentor to guide. In, such a situation, the writer has chosen God to guide the young minds. God carefully listens to the problems of all the six employees, but he offers one optimistic solution to all problems. People always forget the present by worrying about the future or by regretting the past instances. The youth the story is in the same dilemma, for them God offers solution as:

There are four things a person needs for success. I will tell you the two obvious ones first. One, a medium amount of intelligence, and two, a bit of imagination. The third thing you need for success is self-confidence. The fourth ingredient is the most painful one. And it is something all of you still need to learn. Because it is often the most important thing, failure. (ON@CC, 207-208)

Bhagat has used various conversational techniques in the novel to picturise the inner conscious of the characters. Firstly, the call-center jargon in the work place is new and the characters find it difficult to follow the American accent training, which is exclusively arranged for them to follow the customers in US. But on the other hand, their English is short, simple and without much grammatical elements. SMS from Shefali, one of the girlfriends of Shyam in the beginning flashes in the screen as, “where r u my eddy teddy? Come soon-curly wurly?” (ON@CC, 24) is a typical example of shortened words used by the youth of today. Sending email to the customers to reach them and to ensure getting calls every day has become their routine. But the same email technique is used in the narrative technique by Vroom to deliver email to threaten the Americans about the new virus which affects the PC in USA.

Flashback Technique is used in the story to remind the dating between Shyam and Priyanka which happened in the past. Though the narrator has narrated the whole

instances happened in the novel on the present day, the flashback technique helps the readers to understand the love affair and the problems faced by the couple. Recollecting his past dates with Priyanka, Shyam often thinks himself as the best pair for her. Vroom and others find out the worst side of Priyanka's groom and she neglects the NRI bride chosen by her mom.

The title of the novel is quite apt and convincingly the plot revolves around the call centre and portray the situations how the one particular night which changed the future of the call center employees. Bhagat is known for choosing catchy and attractive titles for his fiction. Except Esha, all the others in the story have come out of their tricky situation. Right from the beginning, Esha is shown as a typical representative of postmodern woman. Her outfits, styles and even perfumes speak about her taste. But she has darker side which is yet to be revealed by her fellow mates. One of her advertising agents has demanded her to have sex with him to get a chance in the upcoming ad films and Esha also accepted it. But later on, the same agent rejects her because she should be half inch taller to be a model. Her fate is even more complicated because she received an email from her boss Bakshi asking her to spend one night with him to save her from right-sizing.

Narration through e-mail is another technique used by the writer in various chapters to show the complexes in the communication among them. It is evident that they are in a fear of right-sizing whenever they receive email from the boss. Bakshi has used the same e-mail to blackmail Esha about right-sizing. Email here is used to reveal the inner urge of a boss to have sex with an employee in the team, knowing that she was already in trouble. This secret email correspondence is not revealed by the others, so that Bakshi has more chances to portray himself as a genuine boss. In the final chapters the employees were shown busy sending fake emails to the customers in US to threaten them

about the new virus in their PC, to keep the American's bust, so that they will get continuous calls. Vroom and Shyam have taken up the chance to send "Operation Yankee Fear" (*ON@CC*, 227) threat via emails to save the call center employees.

Bhagat has focussed on the complications of elders in the novel. Priyanka's mom is known for overprotective attitude, Radhika's in-laws are iconic representatives of patriarchy. Military Uncle is shown as passive and soft because he listened to others but he never reacts. This is because of the absence of love and care in his family. Everyday he wakes up with a hope to receive email from his son and grandson who settled in abroad leaving the old man in India. At last, he received email from the beloved son, showing hatred towards the old man, saying:

Dad... you have cluttered my life enough, now stop cluttering my mailbox. I do not know what came over me that I allowed communication between you and my son. I don't want you shadow on him. Please stay away and do not send him any more emails. For literally or otherwise, we don't want your attachments. (*ON@CC*, 150)

Telephonic conversation in the story is portrayed in an interesting way to get answers for all their queries. Priyanka and Ganesh have developed relationship through unending phone calls and at the same time, Priyanka's cousin in US phoned her to tell the darker side of Ganesh. She also advised her to cancel the wedding with a womaniser. Shyam, after his love failure, sends SMS and love making calls to Shefali to keep himself busy. Radhika on the other hand is sceptical about her husband's extramarital affair with Payal. Vroom and others helped her to find out this by making a fake phone call to Anuj saying that RJ Max from Radio City FM and they would send a bouquet to the one whom they love the most. Without knowing that Radhika and her friends listen, Anuj confronts his relationship with Payal, his girlfriend. A great twist and turn occurs in the story through some interesting phone calls in the novel.

A positive hope is spread among the employees after the phone call from God. Though the readers believe or not, but the message from God is common to all. All should listen to the inner call of oneself. God is shown as a friend in the novel rather than as a boss or Supreme being. He speaks to all the six employees, listens to their complexities, offers solutions to the same. God helps the characters to face the challenges in life, motivates them to begin the new life with courage and determination. Bhagat's choice to include God as a character is interesting but at the same time, no one in the story is seemed to be ideal to show as a perfect role model for the youth. The fear of supreme power or energy is with us always. This fear and hope drive us to next level progress. Neither the elders nor the boss is perfect to guide them. Bhagat's choice of God to guide the youth is convincing because the youth of today should believe in the existence supreme force in the Universe.

Unlike his previous novels, Bhagat has restricted humour in the narration to show the intensity of the complications faced by the characters. However, comic relief is given to the readers when the fellow employees mock their boss during the meeting. Bakshi has drawn a figure which seems to be childish but he feels proud about his drawing, which Shyam mocks as, "he finished the graph and turned the notebook hundred and eighty degrees to make it face me. He clicked his pen shut with a swagger, as proud as da Vinci finishing the Mona Lisa" (*ON@CC*, 48). Radhika seems to be detached and she draws a heart-shaped figure surrounded by question marks and X figures on her note pad which shows the prevalent confusions in her mind. Coining new words according to the conversation is Bhagat's technique to make the story comprehensible to the readers. In the same way, Shyam calls Shefali as 'semi-girlfriend' (*ON@CC*, 11) because his love for Priyanka is still fresh, but he flirts with her to pass time. Priyanka's mother often uses 'can't-a-mother?' (*ON@CC*, 125) to convince her daughter for marriage. Her

conversations include the term more than a couple of times. Also using metaphors is Bhagat's style, which Bakshi strictly follows. He advised the team mates "to think out-of-the-box" (ON@CC, 69) to find new ideas. *One Night @ the Call Center* is indeed a perfect reflection of the prevalent scenario in the BPOs in India and also abroad. Through his catchy dialogues and narrative techniques, Bhagat has shown the darker sides of call center employees, their tensions, work load and life style of today's youth without missing the real flavour in it.

The novel *Two States: The Story of My Marriage* is a semi autobiography, contains the fictional account of incidents happened in the life of Bhagat and his wife Anusha Bhagat, when they were in IIM, Ahmedabad. The author has made disclaimer in the acknowledge-ment portion to see this novel as a work of fiction. He has used the names of some persons, places and Institutions with proper permission to aid the art of storytelling. The story begins with a Prologue, followed by "Act I: Ahmedabad," "Act II: Delhi," "Act III: Chennai," "Act IV: Delhi Reloaded," "Act V: Goa," "Final Act: Delhi& Chennai & Delhi & Chennai" and finally ends with an interesting Epilogue. The story is divided into 6 Acts and the subtitle given to each act is based upon the incidents happened in the particular spot. Though the narration skips from one city to another, it never misses the local colour in the chosen spot.

In the "Prologue," the narrator Krish attends counselling session with Dr. Neeta Iyer, explaining his love life and the problems he has faced. He seems to be in a complete stress and seeks helps from others to escape from the hard reality. The remaining story is narrated to the doctor using Flashback Technique. Krish recollected his love encounters with Ananya at IIM, Ahmedabad to Dr. Neeta. Krish's description about girls in IIM is something unique and he has shown the possible ways of falling in love with such a girl in the campus, he adds

“...Most of the girls in IIM are above shallow things like make-up, fitting clothes, contact lenses, removal of facial hair, body odour and feminine charm. Girls like Ananya, if and when they arrive by freak chance, become instant pin-ups in our testosterone-charged, estrogen-starved campus.” (2 *States*, 1)

In the later chapters, the writer has focussed on the academics and love portions between Krish and Ananya. Aware of the differences between the Tamil Culture and the Punjabi Culture, the protagonists share sexual feelings with each other. Kavitha Malhotra, the mother of Krish is very supportive because, her son is her only hope. Mr. Malhotra, the strict army man is very strict with the family members. Due to the sudden loss in the business, he remains in deep stress and never shares his feelings with others. Unminding the happenings in the family, he spends time with his friends and business partners. His restricted communication with relatives is also imposed upon Kavitha, and so she avoids relatives when Malhotra is in Delhi. Krish, the victim of such patriarchy in a Punjabi family, has deep hatred towards his father. While staying in IIM hostel, he has made several calls to mom and not to his dad. One sided telephonic conversation is also a technique used by Bhagat to show the restricted communication between the father and the son. Malhotra picks up the phone but, Krish, disconnects and called once again after ten o'clock to listen to his mother, “mom, I told you to be near the phone after ten. I’m sorry. I was in the kitchen. He wanted to talk to you, so he picked up. Say hello to find him first and then ask him for me.” I’m not interested.” (2 *States*, 16)

Bhagat’s way of humourous description about the dark-skinned Tamil people and Tamil movie heroes, carries a tinge satire on Tamil Culture and race. However, such a kind of racial discrimination isn’t taken seriously because, he has praised the Tamil People and his in-laws in the later chapters. The concept of fair skin tone to look beautiful is in the minds of the South Indians and Bhagat mocks it as:

The first thing I noticed, excuse my shallowness, was that almost ninety percent of the people were dark-complexioned. Of, these ninety percent, eighty percent had dabbed talcum that gave them a grey skin tone. I understood why Fair & Lovely was invented. I couldn't understand why people wanted to be fair so bad. (*2 States*, 15)

In another instance, when Krish had a problem with the auto drivers in Chennai, Sardar-ji in Chennai saved him, whom he called fondly 'uncle.' The regional language is difficult for Krish to understand and he is quite amazed to see a sardar-ji speaking good Tamil, Krish needs such a kind of assimilation with the natives. He states it as, "It is fascinating to see a sardar-ji speak in Tamil. Like Sun TV's merger with Alpha TV." (*2 States*, 78)

Letter writing is another tool used in the novel to convey the emotions carried in the minds of the characters. Since, the mother tongue of Krish and Ananya is different, they use common language English to communicate with the family members. Ananya, being in Chennai wrote several love letters to Krish to convey her emotional turmoil during the absence of him. While Krish is busy in Citi Bank, Ananya drops a letter and jasmine petals to remember her amidst the busy schedule. Interior monologue is another narrative technique used by the writer. Mr. Swaminathan and Krish share some time after completing the presentation of the former. In a crazy mood, uncle Swaminathan smokes and drinks a lot. Thinking about his ill-health, Krish realises how he could handle if any emergency happened to uncle. He speaks to himself:

No don't think about smoking. Don't think about being with Ananya. Think about the worst-case emergency plan. What if uncle threw up or fainted? How do you call an ambulance in Chennai? How do you explain it to Ananya's mother? (*2 States*, 143)

As an alien in the different culture, Krish's emotional turbulences are deeply explained in the story through the humorous encounters with others. The love-hatred relationship between the couple adds more suspense to the plot and it is maintained throughout the novel without missing even the trivial details about the characters. Ananya is struck between the dignity of her parents and sincere love of Krish. She prefers to cater the needs of her parents and avoids Krish, which leaves the later in deep stress. The failure in love creates great impact in both professional and personal life. He neglects social gathering and prefers to be alone. Interior monologue is used again here, to show his emotional turmoil, Krish spends sleepless nights talking to himself, the real personality and the freaked-out me of Krish often conflict with one another, Krish realises the conflicts in his psyche as:

are you crazy? How can you sleep when we can stay up all night and worry about this? The freaked-out me said. The world's most sensible person and the biggest idiot both stay within us. The worst part is, you can't even tell who is who. (ON@CC, 243)

The problem of youth of today is they often confuse with the reality and the illusion with which they caught in. Love is an important feature in adolescent period and to have a successful love life, one needs sacrifice and tolerance. The writer has taken such love as a prime theme in the novel to explain the various dilemmas of youth in the present times. The writer has used flashback technique to narrate the incidents happened in Krish's life with Krish as the narrator. There is also a small 'flashback within the flashback,' which is the recollection of past incidents happened between Malhotra and his family. A trivial clash in the family leads to domestic violence, and it further resulted in break-up between the father and the son. During an interview with the Guruji in Pondicherry ashram, Krish open up his mind, shares the bitter past and reason for

avoiding his dad. He feels that his inner consciousness needs someone to give shoulder to his burdens. The real love between father and the son is kept as repressed emotion, which is unconsciously buried in the inner consciousness. Suppressed emotions on the other hand, are emotions which we deliberately avoid to keep away the problems. A small hope for reconciliation kindles the bond between the Malhotra and his son, and without much delay, Krish forgets the anxieties of the past. The writer suggests a beautiful message to the readers in his narration that the future is awaiting to deliver fruitful life. Krish believes in that and the magic happened in his life too. Malhotra, at last trust the true love of his son, visited Chennai to meet Ananya's parents to convince them for the wedding.

The sudden unexpected twist or surprise in Bhagat's stories make the plot more interesting. To everyone's surprise, the wedding happened and Malhotra finally attended the dream wedding of his son. After many years, the father and son share same room, and embraces each other. Parental love is a key to lead a successful life, which is finally with Krish and Ananya. After twenty years, Krish understands his father's love, he happily recollects, "I hugged him back. Tears slipped out as I let go of any self-control. The world celebrates children and their mothers, but we need fathers too" (*2 States*, 246). India is a country which has family as a basic unit in the society. In the technological era, human beings depend much on electronic gadgets and devices. The value of elders and family members are not known to the youth of today. The writer in the story suggests the importance of family system in every culture.

Bhagat's use of various metaphors such as food, language, dress, money etc in the plot is interesting. The basic necessities for survival include food, shelter and clothing. But in the story food, shelter and clothing are used by the writer to show the differences between the Punjabis and the Tamilians. Food is used as a metaphor to show the emotional

aspect of an upset Punjabi, Krish adds, “I ordered paneer pao-bhaji with extra butter and a lassi on the side. Nothing soothes an upset Punjabi like dairy products” (2 *States*, 45). On the other hand, the eerie silence in Swaminathan’s house is complete contrast with a Punjabi residence where people love music, fun and dance. Krish misses such noises in Chennai, it seems as if he is in a haunted house. He mocks the silence in Ananya’s house as:

...In a Punjabi house, if a similar silence occurred, you could assume that something terrible has happened-like someone has died or there is a property dispute or someone forgot to put butter in the black daal. But this is Ananya’s home protocol. (2 *States*, 125)

Another important symbol used in the novel is Gandhi Ashram, Ahmedabad, where a meeting between Krish and Ananya’s parents are arranged because the Ashram is the symbol of peace and non-violence. There’s a hope in the young minds that their parents would approve the love, if they meet in such a spot. The use of real personalities of sports in the narration is a technique adopted by the writer to make the readers stay connected with the plot.

Epilogue, the final part of the story narrates the occurrences happened after a couple of years in the life of the couple. Ananya is admitted in the labour ward for C-section. She chats with Krish about the next novel, in the mean time Ananya delivers twin babies. When the nurse enquires about to which state the babies belonged too, Krish proudly tells them that they belong to one state called ‘India.’ Though the writer has made several attempts to show the differences between the two cultures in the novel, he also convinces the readers in the epilogue that all Indians are one.

Bhagat’s *The 3 Mistakes of my Life* is based upon three important facts in India such as Religion, Cricket and Politics which play essential role in the lives of youth. The story is set in Gujarat because the city has played major roles in the past on the above-

mentioned facts. Communal riots, game changing politicians and many renowned cricketers are from the city. The writer has shown the city with full of vibrant businessmen. Like the previous novels, it also begins with an interesting Prologue, which is an email to the writer Bhagat. He and his wife while in Singapore received an email from “ahd-businessman@gmail.com” informing his suicide attempt due to love failure. The writer himself involved in serious investigation about the unknown businessman. With the help of teachers and friends in India, Chetan finds the man who sent email to him. He flies to India, meets the man Govind and the whole story is narrated to Bhagat through Flashback Technique. Govind convinces Bhagat to listen to the story happened in the past and he also warns him that it was not that much interesting like Call Center story or IIT story. The writer promises to be a true friend with the narrator because he could find the trust in the email received. Govind the narrator recollects the incidents happened from his childhood.

The novel has a Prologue followed by 21 Chapters and Epilogue I and Epilogue II. The budding entrepreneur begins the narration from his childhood experiences, the beauty of his village, the emerging businessmen in Ahmedabad and finally the celebrated sport Cricket in the pol. Among all the stories of Bhagat, *3 Mistakes* has portrayed the importance of Local colour. The story seems to be more interesting with the village background particularly, Govind recollects his city as:

The narrow lanes of the old city bustling with the evening crowd. My house and Ishaan's were only half a kilometre apart. Everything in my world fell between this distance. I passed by the Nana Park, extra packed with kids playing cricket as India had won the match. I played here almost everyday of my school life. We still come here sometime, but now we prefer the abandoned bank branch compound near my home. (*3 Mistakes*, 6-7)

Govind's narration about the city and the people in the above-mentioned paragraph provides clear insight about the streets, friendship, dense population and love for cricket among the kids. At the same time, the writer has given his respect to the state where Gandhiji has born. His dream to become a successful businessman in the city is clear and strong in Govind's mind. The novel moves with the central character Govind, who introduces other major and minor characters. Bhagat excels in the art of describing fictional personalities in his stories. Ishaan and Omi the two best friends of Govind are introduced through Govind's point of view and the latter also compares himself with his friends.

The youth of today are well versed in technology. All the modern gadgets meant for communication are properly be used which show that the author is well versed in the state of the art of technology. The strict parents of Vidya never permit her to go out and her only choice to reach others is through mobile phone. The love between Govind and Ishaan's sister Vidya is intense and deep. They grew physical which pulls Govind in a stressful situation. Govind realises his mistake of having sexual relationship with his friend's sister, as he betrays his friend. Under the name of tuitions, they share intimate affair and as a result Vidya suspects of being pregnant. Her love proposals achieved success with these gadgets. At last, she gets her periods and announces it to Govind via SMS.

Hey stay safe tonight

By the way, just got my period!! Yippee!!

Relieved no? C U soon my hot teacher. Love – me. (3 *Mistakes*, 237)

Ishaan accidentally reads the text message which further complicated the friendship. Another instance is Vidya's birthday celebration informed to Govind through SMS which flashed:

itz my bday.

I celebr8 my way.

u'll get cake or not?? (3 *Mistakes*, 187)

All these text messages are short and got numbers and there is no proper sentence construction. There are also emojis to shown the emotions of the sender and receiver which speaks a lot rather than the typed messages. On the other hand, all these urgent messages show their fast-moving attitude and urgency to do things whatever they want to do.

Bhagat has mentioned an English song 'No matter' which is played in Vidya's room during her birthday party. No one is there in the room except Govind and her. The most romantic birthday celebration continues with kisses and hugs and the lyrics seemed to be tailor-made for them. Song serves as a narrative tool to show the feelings of the duo who become speechless as they are busy in love making. The busy schedule of Govind vanishes in front of the teenage girl. The lyrics of the song is shown in different font in the Sixteenth chapter.

Vidya has played a bold and matured role. She has her own passions but hides them all because of the wish of her parents. The hidden desires of her are exposed in another way which is her love affair with Govind. The youth of today finds no restrictions on their path. They are dare to discuss about premarital sex, being virgin etc. which are considered as taboo in our society. Friendship is an important theme in the story, and to show the bond among the trio, Vidya says, "you, Ish and Omi are really close. Like you have known each other since you were sperm" (3 *Mistakes*, 89). Govind is really shocked to hear the last word from a teen like Vidya. After the Bhuj earthquake, Govind gets physical, mental and material loses. He needs love and care from others, especially Vidya took risk to meet him at his house.

Another important tool in narration is the hand made pink colour greeting card with love poem carefully written by Vidya to Govind. She provides emotional comfort to him in such a pathetic situation. Bhagat's female are strong and bold. As a friend, wife, lover they remain with the male partners during their struggle. Vidya in the story is a mentor to Govind. She has created choices and responsibilities and chooses her path according to her wish. The small note in her greeting card goes like this:

To my maths tutor/ passion guide/ sort-of-friend,
 I cannot fully understand your loss, but I can try.
 Sometimes life throws curve balls and you question why.
 There may be no answers, but I assure time will heal the wound.
 Here is wishing you a heartfelt 'get well soon'.
 Your poorest performing student,
 Vidya. (3 *Mistakes*, 112)

The hope for future guides all of us amidst the complexities we face in our life. Bhagat finds optimism in every situation. His heroes/heroines are mouthpiece of the writer to show the writer's inner urge to build a positive younger generation.

Politics and Religion played a vital role in the lives of the trio. Govind and Ishaan avoids Bitto mama's company due to his political policies. Omi's case is pathetic because his young age and family responsibilities pull him towards Bitto's men. Though Omi hails from a Brahmin family, he takes the responsibility to protect the Muslim boy Ali to prove his true friendship. Bhagat is cautious enough when he portrays the real incidents like Bhuj earthquake, communal riot etc because he should not disturb the inner sentiments of the natives and also, he must ensure the integrity of his motherland. Bitto and his men took religion as their weapon to get votes, for that they arranged spiritual Yatra to Ayodhya to collect holy soil. Among the three friends Ishaan seems to

be detached from politics and religion but Omi's case is different. Religion is in his blood and soul. But Govind's vision is entirely a clear path to new vistas in future. The conversation between the adult Bitto and youth Govind is a kind of descriptive narration, in which Govind clearly reveals himself as agnostic. Today's youth depend much on science, theory and logic. Seeking truth in any matter is not a tough thing for them. One such example in the story is the protagonist, whose belief in God is shocking for all when he says:

'I am agnostic,' I said, irritated as I wanted to shut the shop and go home.

'Agno...?'

'He is not sure if there is God or not' Ish explained.

'Doesn't believe in God? What kind of friends do you have, Omi?'

Mama was aghast.

'No,' that is an atheist, I clarified. 'Agnostic means maybe God exists, maybe

he doesn't. I don't know

'You young kids,' Bittoo said, 'such a shame.' I had come to invite you and look at you. (*3 Mistakes*, 32)

To lead the nation in the path of progress, we need the charisma of these youth. In country like India, many Politicians are role models for them. But a few of them are misleading the youngsters in a wrong way. In the novel, Bittoo wants to utilise the trio to canvass the other youth in the city to follow Hinduism strictly. Indirectly they create aversion towards the minorities living with them. As a result, religious tolerance becomes doubtful and communal riots break out often.

Pamphlet is used as a tool in narration. The pamphlet serves as a messenger for the Hindus to gather under the leadership of Bittoo and others in the Political Party. The trio reads the yellow colour pamphlet, looks like headline in a newspaper,

Chaitavani Yatra

All lovers of Rama are invited to come to Ayodhya. (3 *Mistakes*, 204)

Bhagat has made significant efforts to explain the mental pain of the youth through his narration which could be classified as trauma narrative. Trauma narratives play an important role to depict the inner conflicts of an individual. The protagonist is the victim of depression and stress due to the continuous failure in his efforts. The title of the novel is yet another perfect example to portray the three mistakes which completely disturbs the inner peace of him. Psychiatrists often speak about:

post-traumatic stress disorder (PTSD) that can develop because of exposure to a traumatic event, such as sexual assault, warfare, traffic collisions, child abuse, domestic violence, or any other threats on a person's life. (web)

Bhagat pays more attention to Govind's series of failures right from his childhood. During earthquake, Govind has got nightmares in which he saw the traumatic experiences he has faced from the early days. As a result, he experienced severe mental trauma, as Ruzek in his study rightly says, "A traumatized individual may experience one or several of them" (32). The severity of mental trauma is vividly explained by the writer's mouthpiece Govind:

I broke down. I never cried the day my father left us. I never cried when my hand got burnt one Diwali and Dr.Verma had to give me sedatives to go to sleep. I never cried when India lost a match. I never cries when I couldn't join engineering college. I never cried when we barely made any money for the first three months of business. But that day, when God slapped my city for no reason, I cried and cried. Ish held me and let me use his shirt to absorb my tears. (3 *Mistakes*, 109)

Sports in literature is narrated with its real excitement and amusement. One of the main themes in the novel is cricket, which is interwoven in the beginning of the novel and in the middle part of the story. Narration of cricket matches between Indian team and Australian team creates a real portrait in the minds of the readers. The choice of words in sports narration takes us to the ground. Paul Dimeo in his research article entitled “Literature and Sport History: A Review of Recent Contributions” analysed the narration of sport in text and while in real time happening and finally arrived into the conclusion “The distance between sport-in-practice and sport-in-text is widened” (web). But still the writer’s attempt to create visual happenings of the proceedings happening in Cricket is undeniably amazing. The novel has included sport narration as a literary technique to find a unique place for it amidst all the other fictions of Bhagat.

Epilogue I and II are unique splits to give the conclusion to the narration of the story. Bhagat’s choice of having two epilogues serves its best purpose. As usual in all the fictions of Bhagat, *The 3 Mistakes* has the positive climax. In the Epilogue I, the writer focuses on the reconciliation of friends. Govind realises his three mistakes and takes message from the writer and others to approach life in an optimistic way. The conversation between the writer and narrator Govind is interesting and emotional as it gains the attention of the readers to remember once again the prologue in which Govind is hospitalised and he is narrating his story. As a part of the narration, the writer seeks permission from Govind to publish a book based on the incidents shared by the latter. Finally, Bhagat ensures optimistic end to the plot, he promises Govind as:

‘Your story, it needs to be shared.’

‘Like a book?’

‘Yes, exactly a book. My third book. Will you help me?’

‘I don’t know. I only like stories with happy endings’, he said.

You have a pretty happy ending.’ (*3 Mistakes*, 256)

Epilogue II is yet another interesting conclusion which records the conversation between Bhagat and his wife in Singapore. Both of them show their interest in Ali's practice session in London and they are eager to hear his performances in the upcoming cricket matches. To everyone's astonishment, Bhagat received SMS from Govind informing that Ali hits six in the first ball and started scoring. The novel highlighted Sports, religion, cricket, friendship, romance, family sentiments, business etc in a more promising manner with powerful narration.

The novel *Revolution 2020* begins with Prologue in which the writer Chetan Bhagat is invited to GangaTech College to deliver speech among the students. The first and effective tool of narration is the motivational lecture given by the writer, who takes the opportunity to address the young minds. He concludes his address with hope, "And I hope not just you but our whole country will keep that spark alive. There is something cool about saying - I come from the land of billion sparks. Thank you" (*Rev 2020*, 1). A perfect beginning is essential for all our efforts and in the same way, the story begins with the sparkling lecture. Prologue in other novels of Bhagat begins with a serious issue or any unexpected circumstances. But here in the novel, it introduces the narrator Gopal, who pleasingly invites Chetan to his villa, treats him with delicious food. His achievements and loneliness are quite interesting, Bhagat indeed wanted to learn about him more and there begins the story of Gopal. With first person narration, the story has many narrative techniques such as Flashback technique, Email conversation, News paper articles, Interior monologue, Interpretation of dream etc. Bhagat's heroes always show their bond to the city where they born and groom. Varanasi, according to Gopal is more than a city. It is the place where he learned life, got friends, started his career and many. In the prologue, Gopal lucidly presents the details about Varanasi and his friends Aarti and Raghav.

In the Flashback, Gopal recollects his early school days, stealing snacks from his friends. Often, the protagonist feels nostalgic about their childhood days, especially Gopal shares a funny incident in which he was caught red-handed while stealing food from others, he says:

‘Stealing food? Are you a thief?’ the teacher said. She looked at me as if I had stolen the Kohinoor diamond from the British Queen’s Museum, something the social studies teacher had told us about two days ago. I hung my head low. She smacked the back of my neck. ‘Get out of my class!’

I dragged me feet out of the class, even the entire 5 C stared at me. (*Rev 2020*, 18)

Aarti is shown as his childhood crush which still continues. The readers could also sense the presence of ego clash between Gopal and Raghav since childhood. Gopal’s love for Aarti remains unconfessed because of his inferiority complex. But the trio remains true friends throughout the novel. The novel is divided not as chapters but according to the incidents happened in the mentioned cities. The narrator doesn’t follow proper chronology, he skips a few years in the beginning and in the middle as well. Though the story begins with Gopal’s school memories, not all the details are fully explained. A small skip is made then the story continues from seeking admissions for getting Degree. The sub titles given to the chapters are also based on the cities like Varanasi, Kota, Seven Years Later, Three Years Later etc., which are deliberately included to take-off the plot without boring narration.

Email communications in the novel are used as narrative technique to show the choice of communication during the early years of twenty first century. Browsing centres and Internet Cafes emerged in vast numbers as a result of advancements in

communication. While in Kota coaching class, Gopal visits browsing centre to check out emails to Aarti. The unexpressed love of Gopal and Aarti are well expressed in the mail box:

Gopal Kota Factory: Hi!

Flying Aarti: Hey! Guess what! (*Rev 2020*, 65)

The email id shows the destiny of these youth, Aarti wanted to fly with her dreams and Gopal has no other option rather than the Kota Coaching Class which is merely a factory preparing human brain to clear IIT entrance exams. The email conversation between them is an exchange of recent happenings in the day-to-day lives of the three friends.

Dream of Gopal in the novel is another powerful narrative technique used by the writer. For the past few months, Gopal is being upset and worried. Failure in love, departure of MLA Shukla, Raghav's newspaper and all creates tension within his mind. The sleepless nights are really painful for the lonely man. However, he tries to convince his mind thinking about his progress in the recent days. But the day, when he met Keshav the young boy created great impact in his memory. The small boy and his grandfather meet Raghav to report the water scarcity in their village. Though he is too small, his innocent face resembles Gopal, who was like the small boy without getting much influences from the materialistic values. In his dream, Gopal saw the funeral of a small boy, he painfully shares:

'Whose funeral, is it?' I asked a man next to me.

We stood in the Ghats. The body I saw, was small. They took it straight to the water.

'Why are they not cremating it?' I asked. And then I realised why. It was a child. I went close to the body and removed the shroud. It was a little boy. In sunglasses.

'Who killed him?' I screamed but the words not come out...

I woke up screaming. It was 3.00 a.m. Just a nightmare, I told myself. (*Rev 2020*, 266)

Dreams convey certain hints to ourself. The loss of Keshav is nothing but the loss of innocence of Gopal. Same as Keshav, Gopal is also responsible, genuine and good in behaviour. But after the death of his father, he comes under the umbrella of the corrupt MLA and started doing offences. Nadav Matalon in his *The Riddle of Dreams* rightly says, “Some dreams give us content and fulfilment whereas the other dreams disturb the hidden past ...dreams succeed in representing wishes as fulfilled which might otherwise disturb and awaken the dreamer” (528). Self-realisation is an important aspect in the novels of Bhagat and it is beautifully conveyed in the story through Gopal’s dream.

Interior monologue in literature is used to predict the inner thoughts, emotions, feelings and self-esteem of a character. J.A. Cuddon defines, “a narrative mode or method that attempts to depict the multitudinous thoughts and feelings which pass through the mind” (660). Inner talk of Interior monologue or talking to the self is another narrative mode used by the writer to show the confusions in the mind of Gopal. His questions towards himself regarding Raghav and Aarti shows his fear of unsecured feeling. Repeatedly he enquires himself about Aarti’s love that looks like puzzle. He talks to him like:

What about Aarti? A voice whispered within me.

I love her!

What about her? Does she love you?

Yes, Aarti loves me. She made love to me. She wants me to be her husband, I screamed in my head until it hurt.

But will she love you if she knows who you really are? A corrupt, manipulative bastard?

‘I work hard. I am a successful man,’ I said aloud again, my voice
startling me. (*Rev 2020*, 267)

Every individual seems to have dual sides - the inside me and the outside me. Often these two “me-s” contradict with each other to show ourself better. The same confusion in Gopal is artistically addressed in the above lines. He pretends to be a hard worker in front of the society but at the same time, his inner consciousness frequently disturbs him about the darker side.

The novel carries many symbols and themes and the most important symbol is the ‘scrap book’ of Aarti. The scrap book carries the bond between Aarti and Gopal since childhood and it plays a vital role in Gopal’s birthday celebration. It is presented as her gift to open up the true and unexpressed love. Any written document is the collection of memories or instances happened in the past. Aarti’s scrap book carries the same with multiple imageries, sweet love poems, pictures and drawings. A collection of all these memories is really surprising to Gopal. The last line in the scrap book is the most romantic proposal made by Aarti, “Life has been a wonderful journey so far with you. Looking forward to a future with you- my soulmate. Happy Birthday, Gopal.” (*Rev 2020*, 282)

Following the scrap book, Aarti has sent a cake box as her birthday present to the lonely Gopal who is completely mesmerised by her sugar-coated words. Aarti finds no limitation to express her love and she did it in a most romantic way, in particular when Gopal opened the box, he finds the sweetest message:

I opened the cake box.

The chocolate cake had squished somewhat, but I could make out the letters:

‘Stolen: My cake and then my heart,’ it said in white sugary icing, with
‘Happy birthday, Gopal’ inscribed beneath it. (*Rev 2020*, 282)

The first-person narrator expresses his point of view about the other characters in the story. There are some places in the novel where the readers could read the inner feelings of expressed by the minor characters also. The conversation between Gopal's father and Gopal is merely an eye-opener for the readers to understand the role and responsibilities of father and son. He is not too strict or too naïve. The poor family has nothing but education is their only resource. In spite of his ill-health, Baba spends money to enrol Gopal in a coaching center to see his beloved son as a successful engineer. The chat between Baba and Gopal reveals the family situation to the readers but there are certain incidents in which the characters talk less and their actions speaks a lot. Bhagat's effort to picturise the life of middle-class family is conveyed successfully with the limited supply of data.

Raghav's newspaper 'Revolution 2020' matches the title of the novel. The hope for future is completely reflected in the name chosen for both. The writer's choice to bring such a positive revolution in the country is possible with the youth. The headlines in the newspaper creates sensation throughout the State. In fact, Shukla and his scams reached the common folks by the bold investigation of Raghav. The newspaper serves as a narrative tool in written format and also Raghav's entry into Politics to clean up the corrupt system could be achieved with the help of Print media. Gopal reconciles with Raghav in the end and leaves way for the true hero Raghav. Of all the novels chosen for study, *Revolution 2020* seems to be a more serious novel lacking Bhagat's magical humour and satire.

As usual the Epilogue is an interesting depiction about the recent activities of the three friends Gopal, Raghav and Aarti. Bhagat listened Gopal's story throughout the night staying in the hospital room. He appreciates him for being genuine and sacrificing his love for the sake of his friends. While checking out from the Ramada hotels, he sees

Aarti Kashyap, wife of Raghav and greets her. On the way to the airport, he finds the posters of the young leader Raghav who is going to compete in the upcoming elections. The novel is a clear representation of the desires and choices of the youth.

Bhagat's close association with numerals is followed in the title of the novel *Half Girlfriend* in a unique way. The title carries the integer 'half' which denotes the unfulfilled love of the Protagonist Madhav. The writer has segregated the story into Prologue, Act I Delhi, Act II Bihar, Act III New York and Epilogue. The Prologue begins with the conversation between the writer Bhagat in Chanakya Hotel, Patna and Madhav, the protagonist. With handful of written manuscripts written by Riya, Madhav visits Chetan to share his love story. The main intention of Madhav is to get his story published, so that he could get clue about Riya who is missing. The Prologue is full of expectations, surprises and confusions as well. Out of curiosity, Bhagat reads a few pages in the journal and invited Madhav to the hotel to explain the whole story. Madhav, the first-person narrator shares his point of view about the other characters in the story.

Flashback Technique is used to narrate the incidents of the writer. Flashback within the flashback is also used when Madhav shares his childhood memories with Riya. Act I begins with Interview session which is another technique used by the writer to introduce the protagonist. Heroes in novels or movies have great introduction but here, Madhav is shown as mocked by the professors in the Interview Panel. The same Act ends with an Interview in which Madhav is questioned by the higher officials of HSBC Bank. Act III carries another Interview session in the Immigration department asking Madhav's purpose of visit to US, Madhav shares his answers happily:

‘Mr. Jha, what is the purpose of your visit to the United States?’

He flipped the pages of my Passport, blank except for my new US Visa.

To find the love of my life, I wanted to say.

‘I'm interning with the Gates Foundation in New York.’ (*HGF*, 214)

All the three interviews in the story show the progress of the hero from an ordinary student to an adult whose shows great concern for his state.

Interior Monologue is used in the novel for a couple of times to show the inner conflict of Madhav. Madhav feels inferior in front of Riya's proficiency in language and her wealthy life style. However, he managed and proposed to her and eagerly waits for her reply. His confusions are perfectly picturised in the following lines, "I also felt scared. What if she said no? Maybe her silence meant no. What if she said no? Panic gripped me. I wondered if proposing to her was the worst mistake of my life" (*HGF*, 64). Self-realisation and compromising the self to the existing scenario is a kind of adjustment made by the individuals. Madhav often compares his rural life with the life in city. He feels content only in his city. He speaks to himself as, "You belong to Dumraon in Bihar. That is who you are, Madhav Jha, I told myself, and that is all you will ever be and need to be" (*HGF*, 94). Mental conflicts of Madhav never allows himself to settle with peace. The writer has shown him often talking with his mind. Madhav's hallucinations are examples of his mental conflicts which is completely contradictory with his real-self. The intimate relationship between him and Riya is doubtful, he says:

I didn't have courage to do anything else. Maybe she is getting comfortable with me, my mind told me. Why rush it? Chill, Madhav, chill.

The same mind came up with a different theory a few seconds later. What if she wants you to do something? She's created the setting. Now if you don't act, she will probably think you are a wimp. Do something, Madhav. Don't just chill. (*HGF*, 177)

Foreshadowing is another technique in the novel to announce the happy future of Riya, Madhav and Rani Sahiba. Madhav rejected job offered by HSBC Bank with a hope

to settle in Dumraon with his mother. The same hope helped him to revive his love once again with Riya. The rich girl divorced her husband, avoids her relatives and she joined as a teacher in Madhav's school. It is a good sign for Madhav, he foresees the happy future as:

I smiled. Rani Sahiba's heart could melt. I imagined the three of us at school every day, after it had received the Gates grant. If you are imagining it, might as well dream of the perfect scenario, so I thought of Riya, my mother and me, laughing and correcting the notebooks. I thought of Riya and me teaching the school kids basketball.

'Madhav,' my mother interrupted. (*HGF*, 171)

The writer has given a catchy title 'Action Plan: Operation Gates,' the training for Madhav to inspire Bill Gates. Riya helps him with many tools like watching YouTube videos, listening to English songs, recording voice on the phone and listening it carefully etc. The plan is difficult for Madhav but he finds no other opportunity to confront their needs to the international committee. Riya's training session is similar to that of listening to monologues in the play.

Monologue is a literary device featuring a "speech" made by a single character in a work of literature or dramatic work (for theatre or film). Monologues allow a character to address other characters present in the scene and/or the reader/audience. As stated in the *Brilliant English Master*, the term "Monologue" is defined as, "speech in a play, etc., by only one person" (298). Riya's monologue is a serious address to Madhav about the importance of English Communication. Madhav recollects how she remembers the writer Bhagat, for his simple English as, "And last, reading simple English novels, like, the one by that writer, what's his name, Chetan Bhagat,' she said, ending her monologue" (*HGF*, 149). The mention about the writer in the fiction follows the

technique of metafiction in postmodern literature. The characters living in the fictional world, mentioned about the fictions by the same writer.

Bhagat unique style of addressing the characters with nicknames are chosen carefully chosen. In the same way 'Silent Riya' explains the calm nature of her amidst plenty of mental tortures. Riya is shown as Christ-like figure for her forgiving attitude. She is not too much expressive, she is a good listener. Her tolerance is tested by her in-laws in London. But still, she escaped without confronting divorce plans. 'Scared Madhav,' the nick name suits him in the beginning of the story but slowly Madhav opened his path to find himself a unique place in the history.

Like other novels, Bhagat has implemented SMS communication technique in the plot for a couple of times which prove himself as the writer of post-modernism . The prologue becomes hot after Madhav receiving SMS from Bhagat, "we need to talk. Important" (*HGF*, 5). The readers are left with a clue with the SMS that certain details about missing Riya is there in the journal. Later in the course of narration, Madhav remembers the SMS sent from Riya carrying his deep love as:

Get well soon, I sent after rigorous analysis and deliberation in my head.

Thanks, she said.

Miss you, I typed. Before I could think I pressed send.

She didn't respond for a minute. It felt like a decade. Had I messed up again? Was it not the right thing to say?

Then come home. Cheer me up. (*HGF*, 65)

Sending SMS is an easy task but to send it without mistakes is a tough task for Madhav because his English is not good. He is not daring enough to invite humiliation through wrong messages. Telephone conversation between Madhav and his mom can be considered as a tool to envision the future plans of both of them. The special bond between

mom and son are heart melting. Rani is not surprised by the decision of Madhav's return to the village because she understands her son well. The journals of Riya are mentioned in the novel with title 'Legible Entry # 1' to 'Legible Entry #6' which covers the details of the incidents happened in Riya's life starting from 1 November 2002 to 14 April 2009. This habit of writing journal remained unexplored by anyone except Madhav who searched her apartment completely after she leaves her to a distant place. The written record of Riya is a combination of good and bad experiences faced by her. Active Conversation technique in the narration is lively but the written manuscripts of Riya are the hidden memories of a woman, who needs a medium to express her feelings.

Bhagat's heroines are bold and strong except Riya, she chooses her journals as powerful weapons to share her deliberations. Later on, Madhav gets clue after reading the journals that she might be in US to pursue her dream life. The narrator has then shifted the reader's attention to the remaining story happened in New York. As an alien in the new country, Madhav finds little comfort in his friend Jyoti Shailesh's apartment. It is difficult to find her in the night bars but still with the support of other singers he made a heroic attempt to reach Riya whose is busy in singing 'You are beautiful' an English song at Café What. It is one of the most romantic and threatening proposals mentioned in the novels of Bhagat. Madhav shares his happiness as:

'Riya Somani, I love you. Always have. Always will. Please, never, ever leave me.'

She shook her head and said, "I won't.... I Can't"

I continued, 'Shh...Because next time I will find you again and kill you.' (*HGF*, 255)

Bhagat has been visiting many educational institutions to deliver motivational lectures among the student community. The intention of a speaker should lie in the

successful conveying of his ideas to the listener. Shiv Khera is an Indian author, activist and motivational speaker, best known for his book, *You Can Win* addresses his listeners with an Action Plan, with three things:

- What you want to achieve
- How you expect to achieve it
- When you plan to achieve it. (*You Can Win*, ix)

Such an action plan is well prepared and executed by Madhav and others in this novel. Madhav's English speech before the invited guest from US is an important technique implemented by the writer to take-off the plot to the next level. The beginning of the story shows how Madhav stumbled to speak in English. Later on, his confidence grows and he is now ready to impress Bill Gates and others with flawless speech. To everyone's surprise, he adds extra points to his speech, which is not pre-planned. The weakness has become his great strength and finally, his success is proved. The grant received is used for the betterment of the village people.

The Epilogue concludes with Madhav's romantic life with his mother, wife Riya and their son. The happy family feels even more happier with the arrival of the young kid. And Bhagat doesn't forget to mention that Riya continues to be bar singer, for that she visits US now and then.

The whole chapter deals with Chetan's techniques, devices, strategies, symbols and tools to project the fictional world in a more realistic way. His treatments of subjects and the way of portraying conversations in the plot are well constructed and designed. Through these techniques, Bhagat highlights the problems of youth and the way they overcome them. The catchy titles, well fabricated plot, narrative techniques and optimistic climax in the novels of Bhagat are his unique identity. It is undoubted that the millions of his readers also continue reading for the same.

Chetan Bhagat finds lucrative niche in chronicling lives of middle-class youth. While the global literate dwell on the fiction of India's glorious past, he has become India's favourite author by embracing the present. He even favours the young generation by awaiting the grown-up aged people. He doesn't especially spare professors who are working hard to produce minting new generation. They are all frustrated I said: "we are half their age but will earn twice as much as them in two years. Wouldn't you hate an eleven-year-old if he earned double?" (*2 States*, 69).

Conclusion

Literature reflects the nature of human beings in various aspects. The twenty first century Indian writers highlights the vision and voice of the commoners through their narratives. The contemporary Indian writers uses the literature as an element to bring a positive change in India. Indian English Literature and its changing facets shows it marching towards the post modernity. The contemporary writers emerged out from limited sphere. With the advent of modernism in the Indian English novel, its scope has widened considerably and has attained universal status. The writers of recent origin have mirrored the realities of the multidimensional and multilingual India and at the same time, they have become international best sellers. Regarding the growth of Indian English fiction, M.E. Derrett shows his opinion as, “Indian fiction in English has been found to be meritorious outlet.” (8)

The history and nature of mankind is well expressed in the fictions of the new generation writers, who are close to the reality. These writers, who are close to the reality, narrates the latent feelings of the people, their suffering through various traumatic incidents. Chetan Bhagat differs in certain aspects with others. Through his plain words and witty examples, he represents the hard reality of the present-day youngsters. While the other writers like Jhumpa Lahiri, Arvind Adiga, Shashi Tharoor and others, narrates the New Age of Realism in the fictional world, Bhagat focuses his attention on understanding the pain and passion of the adolescents. Nothing is permanent in this world, as such, contemporary literature undergoes several positive changes. The emerging writers prove themselves as potential blockbusters, delighting the readers. The vision of the evolution of literature is well expressed in the following lines by K.R. Srinivasa Iyengar:

There is no doubt that, with its own individual vision and voice, Indo-Anglian literature will grow - like other literatures of contemporary India - from strength to greater strength, and help to make us a new nation and a new people, a modern nation and a progressive people, wedded to the tasks of national reconstruction and international harmony. (53)

The novelists seem to be a part and parcel of the society, to predict the ever changing social, political, historical, cultural issues in the country. In a country like India, where the fast-changing economy and existence of multi social aspects, it is one of the responsibilities of the writers to present the new modes of social behaviours and value system without fail. Chetan Bhagat's phenomenal success is in capturing the wide range of readers which makes him to emerge as a vibrant writer, who develops the mindset of the readers for progressive India. The young people and the reviewers who read his novel, may definitely understand their responsibilities to uphold the society to another level.

Jyothi Thottam aptly conceives the ideology of Chetan Bhagat as:

You may love him or hate him, but Chetan Bhagat's big contribution to Indian Publishing has been to bring out of the woodwork a whole segment of readers that publishers had traditionally believed never existed.

Bhagat's novels are best sellers. By his own admission, his works are ninety percent entertainment and ten percent moralizing. In other way, his novels act as a call for socio-cultural-political activism; to find a new place for youth from blind conformism to an awakened rebellion. Amidst criticism from the haughty highbrow critics, Chetan Bhagat's success never denies himself to be India's leading English novelist today. (web)

Bhagat is a rockstar in the publishing field. The characters in his works resemble the commoners we see in our day-to-day life. Bhagat is a keen observer of the society; he

entertains as well as educates the readers through his works. His novels are unique and he has got a permanent place in the hearts of the millions of his readers. The novels of Bhagat focus on various themes such as romance, mystery, crime and many. There are multitude of opportunities existing in the world and Bhagat himself created his plots from those opportunities. He has admitted his opinion in an interview *Indian Fiction: Why the English vs Bhaasha debate no longer makes sense* as, “I assign myself no rank or any limit, and such an attitude is very much against the trend of the times. But my world has become one of the infinite possibilities.” (web)

The writer has caught the pulse of the Indian youth by providing space for new scope and new dimensions. His narrative style is stunning and outstanding. Through his writings, he expresses the problems of the youth in India. He proves his concern for the people of India in his works. Reena Sablok observes his success as, “He is not looking for literary awards or laurels in academic corridors; he is rather looking to enthrall his young audience with a curious blend of heady romance, gently irony, bitter satire and occasional shots of pathos.” (138)

The thesis aims to find the aspirations and problems of youth today. Fictions of Bhagat exhibits the young adults as competitive, ambitious and energetic. Through his episodic depictions, Bhagat projects the youth as quite energetic, vibrant, creative. They are ready to achieve their goal. Along with their positive qualities, Bhagat’s novels picturized some of the youth as desperate, directionless, rude and egoistic as well. They are quite puzzled about their roles and responsibilities in the society. On the whole, youth and their aspirations are the prime focus in the novels of Bhagat.

The Introductory chapter analyses the growth of fiction from Pre-Independence era to the post-modern India, with reference to the novels and novelists who contribute much to the Indo-Anglican Literature. The chapter predicts the place of the emerging

contemporary writers like Chetan Bhagat and his contributions to the literature. A list of reviewed works done on the novels of Bhagat has been provided. The contemporaries of Chetan Bhagat, their contributions are also given to manifest the place of the writer in the present times.

The second chapter entitled, “Thrust for Survival, focus on Chetan Bhagat’s *Five Point Someone* and *One Night @ the Call Center*.” The former deals with the problems of youth in IIT and the later is about the struggle of the survival of post-modern youths in the post-modernized and globalized world. Bhagat’s *Five Point Someone* explores the problems which related to Education system of India. The protagonists Hari, Alok and Ryan experiences the ruthlessness of ragging, rigidity and monotony in Academic work, the mindless mugging and race to score good GPA in Indian Institute of Technology. The trio’s plan to cope with the IIT system crush their creativity. The students’ unrest, fear, stress and insecurities are clearly explored in the novel. Parental as well as Academic pressures lead Alok to commit suicide. On the other hand, the writer depicts the value of true friendship among them. The writer has given enough details about the behaviour of students in the collegiate level, such as hostel life, ragging, creating nuisance in the class and so on. Neha’s brother Samir’s suicidal note conveys the nature and mind set of rigid parents. Alok’s middle-class family of clearly shows the hardships of poor family. Bhagat concentrates on other issues also, such as dowry, generation gap and degradation in Indian family value system. The writer has shown his apprehension about the overburdening relative grading system in the IIT. As one of the top institutions in India, its contribution to India is less. As Ryan asks, “I mean this is supposed to be the best college in India, the best technology institute for a country of a billion. But has IIT every invented anything? or made any technical contribution to India.” (FPS, 34)

The trio and their plans C2D and Operation Pendulum eventually fails, as they had no other options except to follow the system. The timely help from the professors, guided them towards the path of success. The final chapter talk about the success of Alok and Hari. Ryan continues as “Research Assistant” with one of the eminent Professors, Mr. Dubey. Bhagat in his debut novel, touches the mindset of the young readers, with his simple language and comprehensible vocabulary.

The second novel *One Night @ the Call Center* sets with the six call center employees and the hardships they face in one night. The supporting incidents related to the story are narrated through the Flashback technique. The sudden intervention of God in the story adds much curiosity among the readers. The novel provides apparent solutions to the dilemmas of the characters at the end. The other issues related to the story are broken interpersonal relationships, condition of woman, metropolitan realities, cross-cultural barriers and rising of Individualism. Bhagat throws light on the inner world of young technocrats in the call centers. The writer has turned his attention towards the wellness of the young people. To envision a progressive nation, the vigorous energy of young people should be utilized in a proper way. Shyam and Vroom, the leading characters in the novel reflects the deprivations of the metropolitan youth. Esha, the typical ultra modern girl understands the value of traditional family system. Radhika determines to get out of her family because of her husband’s extra-marital affair. Priyanka who has choosen a job with an under graduate degree to support the family, represents the thousands of young students. Shyam chooses to pursue his dream project with Vroom. He becomes the master of his fate. Finally, the leading characters listens to the call from God. The writer purposefully imparts God as an important character in the story. The readers may have doubts about the existence of God in the technological era. But it is undeniable fact that there is a supreme power in the Universe to control us. While the characters in the novel

are in desperate state, God has suddenly intervened to help them. God shares an important message to the readers as well, “for once you taste failure, you have no fear. You can take risks more easily. Then you don’t want to snuggle in your comfort zone anymore - you are ready to fly. And success is about flying, not snuggling.” (ON@CC, 208)

Bhagat throws light on other crises of youth such as premarital sex, love, betrayal, extra marital affairs and money minded attitude. Money is another predominant theme in the novel. Life in today’s world isn’t a bed of roses. The Call Centers offer plenty of opportunities for the employees, but it is undeniable that there are many uncertainties in the call center jobs. The workers in the call center are in a phobia of losing their job at any time. The inconvenient night shifts and prolonged working hours results in health issues. They tend to change their food, dress code, working hours and so on. Losing the self-identity is another complex issue in the novel. Shyam, the narrator expresses his identity crises as, “Shyam had turned into Sam and Sam’s day had just begun” (ON@CC, 14). Similarly, Radhika, Esha, Vroom, Priyanka changes their name as Regina Jones, Eliza, Victor Mell respectively because the customers are in USA and it is hard for them to utter Indian names. The writer provides necessary details about the pub and party culture in the novel. The tedious nature of the job evokes stress within the youth. To avoid the job stress, they visit pubs during the weekends.

Along with the young characters in the novel, the writer has paid attention to old people too. Bhakshi, the HR is shown as a cruel manager, who steals the software program designed by Vroom and Shyam. Priyanka’s mother resembles the typical Indian mother, who tries to find a NRI guy as her son-in-law, neglecting the wishes of her daughter. The elder one in the group is military uncle, known for his isolation and loneliness. He keeps himself away from others. The age difference between him and others never allows him to communicate with the youngsters. He barely speaks with

others. He loves to be with his son and grandson, settled in US. Bhagat's characters in the novel clearly depicts the real situation in the BPO's.

The leading characters in the novel choose their decision according to their dream. They assure their survival in the society with hope for God and self-esteem. The two novels of Bhagat are a clear portrayal of the thrust for survival of the young characters. Their thrust gets fulfilled, as they learn to establish a high self-esteem on themselves. As victims of the middle-class society, the characters undergo certain struggles to prove their survival status in the society.

In *2 States*, the writer critically explores certain issues regarding the disturbed interpersonal relationships, cultural milieu, mentality of middle-class parents, dowry, issues in inter-caste marriage in India and Socio-cultural diversity and conflicts in the country. The two protagonists Krish and Ananya represent two different states Punjab and Tamil Nadu respectively. The story seems to be semi-autobiography, based upon the love life of the writer and his wife Anusha. The beginning chapters focus on the love trials in Indian Institute of Management, Ahmedabad. The couple falls in love in the campus. The writer takes an opportunity to focus on the issues related to corporate Banking sectors of India. Krish, as a banker faces uncertainty in his job. The senior employees deceive the juniors. Due to the work stress and uncertainty in love life, Krish, the young protagonist becomes the victim of depression and anxiety. He consumes sleeping pills to avoid unfruitful circumstances. The writer depicts the possessive nature of Krish and Ananya's Parents, as they were in high demand in the marriage market Krish's cousin Minti's wedding sightsees dowry - as a social menace. It is evident that even in the post-modern world, such issues are still happening in certain parts of the country.

The bond in a family is off-track in both Krish and Ananya's family. Krish father is an ex-service man from army, is not in good terms with his wife and son. Whereas

Ananya's parents belong to the traditional Hindu Brahmin family. Ananya's father is a strict person, who never understands the choice of others. Ananya's mother is a Carnatic singer, whose talents are unrevealed until the arrival of Krish.

Both Krish and Ananaya are firm and confident in fulfilling the dreams. The writer also shows premarital sex, as related to the young generation is ready to sacrifice or ready to compromise with the elders to maintain cordial relationship. Bhagat finds himself in Krish, he finds a space to reconcile with his father through the story. In the novel, the protagonists' interactions with a 'guruji' in Pondicherry ashram, helps him to get rid off his past anxieties. The writer narrates the mentality of parents in inter-caste marriages. Parents all ready to send children to study in top most institutions and they allow their children to go abroad to seek jobs. But when it comes to marriage in a post-modern society, they prefer a bride or groom from one's own culture. A slight doubt occurs within the minds of the readers regarding the existence of caste.

Bhagat's dark humour and satire are evidential factors which underpin the sociological aspects in the novel. The North versus South encounter is vividly narrated by the writer. The hardships undergone by Krish and Ananya to convince the families are symbolic projection of the present - day cultural discrimination in India. The heroism of ordinary people embodies the true essence of mankind, because these commoners dominate the world in large terms.

Chetan Bhagat's *2 States*, once again stresses the 'equality' for women, his novel retreats from the public sphere and looks for solutions in domestic and familial metaphors. To locate the importance of familial relationship within the shifting paradigm of the reconstructed family, Bhagat raises politics of gender and co-dependence to a certain extent. India has rich cultural heritage. Its tradition, rites, rituals, customs, languages and food stand us apart. The circumstances in the novel helps in strengthening

the human bond between people from two different states. A famous American travelogue praises the rich tradition of India, “India is the cradle of the human race, the birth place of human speech, the mother of history, the grandmother of legend and great grandmother of tradition.” (Baral, 48)

To justify the same, the novel seems to be the true rendition to uphold the traditional values of our mother land. The ultramodern youth succeed in extirpate the cultural bias. To strengthen the National Integration, the Punjabis and the Tamilians stand under one umbrella – Indians. In the epilogue, the writer happily announces the identity of his twin boys as, “They’ll be from a state called India.” (*2 States*, 269)

In the novel *Revolution 2020*, the writer shifts his attention from metropolitan cities to the lesser-known cities such as Varanasi and Kota. The reality in his stories is steadily expanding. Bhagat explains the hardships of the lower-class people in India with reference to corruption and scams in political polices. Gopal Misra’s poverty is the root cause of his wrong deeds in the novel. He has become the right hand of MLA Shukla. Commercialization of Education, corruption, and news fixing are some of the predominant issues discussed in the novel. The writer had paid attention to the recent trend in teaching, such as coaching class culture in India. Though these extra coaching helps the students to clear the entrance tests, on the other side, it is not affordable for the poor students. The writer’s aim is to see corruption free India is reflected in the eyes of another lead character Raghav. Being a revolutionist, Raghav quite his job to become a journalist. He investigates the scams in “Ganga Action Plan” and the other corruptive deeds of his close friend Gopal and the MLA. The youth of today is distracted between love and ambition. The parental pressure and mental trauma transcend their limitations. Participation of youth in Politics is yet another million-dollar question to answer. The writer carefully narrates the dual sides of politics. On one hand, Gopal, is accompanied

by the corrupt politician Shukla to attain great success in a short period. On the other hand, Raghav took risk to explore the perils in commercialization of education.

The entire novel *Revolution 2020* is a tough revolt against what is actually happening in the education system in India. In a biggest democratic country like India, corruption is one of the prime menaces. The writer shows his responsibility to eradicate the deeply rooted corruption in Indian society. It prevents the benefits of globalization from reaching the common masses. The future opportunities for the young are declined due to the existing prejudice. Bhagat aims at unveiling a dream of corruption free society in his non-fictional work, *What Young India Wants*, in which he expresses his concern for the 'Great Indian Dream' as:

Why do I write about national issues? Why should a popular fiction novelist comment on society and current events? What right do I have to think that I can and should give my take on issues facing the country? After all, I write stories about young people making out in confined spaces or drinking vodka on the terrace. I am only giving an opinion. (180)

The female lead in the novel, Aarti represents a typical Indian girl. The familial influence stops her from fulfilling her dream. She is a combination of both simplicity and sophistication. Her relationship with Gopal and Raghav is perplexing, but when it comes to familial relationship, she joins hands with Raghav. For her, money and passion are secondary, contentment in living is primary. Although Raghav has no time to spare with her, she understands the warmth of his love. As usual, Bhagat's language in the novel is really simple but realistic. Though Gopal is the narrator of the story, the revolutionary spirit is lit by his friend Raghav. The title of the novel *Revolution 2020*, is an initiative to see a progressive India by 2020. Raghav's efforts add meaningful fabric to the story.

Friendship between Gopal and Raghav becomes frivolous as their goal varies. The conversation in the novel matches with the social reality, as it lucidly explains the inner consciousness of the youth. Though the process of articulation is not accurate, Bhagat's choice of words serves this purpose. A.K. Singh opines, "The prime aim of the literature is to initiate dialogue where it does not exist, particularly between the people and the communities that share certain geo-social-eco-political and cultural space." (109) The characters Raghav, Gopal and Aarti promote a strong message to the readers. The revolutionary spirit to have a corruption free society is not far away with the constant support from the youth.

Chetan Bhagat's *The 3 Mistakes of My Life* portrays the ethos of urban youth along with their aspirations. The independent behaviour of youth, religious hypocrisy, communal differences, less motivation for sport activities, poverty are some of the prevailing issues discussed in the novel. Cricket, Religion and Business has got prime focus in the novel. Bhagat inculcates some of the real incidents such as Godhra massacre, Gujarat earthquake, India vs Australia cricket matches and communal riot in the novel. Communal politics and its disturbances affect the common man, though he is in no way involved in sectarianism, or even in local politics. Bhagat shows how conventional and religion based political motives have altered the social structure. The youth of today are facing many struggles because of the political policies in India. Young people are dissociated from political system. In the novel, the political activists, Hindu Party agitators and secular party leaders concerned about establishing the supremacy of their own religion. In terms of inequality, a group of people employed flexible tactics and physical violence on other. The young and vigorous activists sometimes struggle to involve in such nefarious activities as protection rackets. The writer is cautious enough to illustrate the role of Gujarat in today's political scenario.

The interruption of political parties and leaders disturbs the peaceful co-existence of the people, which is apparent in the novel. The writer has shown his disinterest to involve youth in violence and other fraught. The intervention of Crimes in politics indicates dissident sides in Democracy. Kapadia comments as, “the criminalization of politics and the politicization of crime, so rampant in India in the last decade of the twentieth century” (142). The writer has made a maiden effort to show youth’s interest in sports. He explained the importance of sports in the life of youth. Teamwork, Passion, Discipline and focus are some of the qualities the youth acquired from sports. To have a better generation, the youth should be strong, both physically and intellectually.

Self-introspection and contemplations are major traits in the novel. The protagonists’ self-revelation and recognizing the mistakes are some of the peculiar attributes of Chetan’s characters. The writer questions about the devastation of Indian Moral values. Govind admits his three mistakes in front of all. Reconciliation and compromise are vital in friendship. Bhagat speaks out about pre-marital sex’ which is taboo in these days. Govind’s hard work to become a successful business man is a lesson to all achievers. The novel shows the struggles of emerging entrepreneurs. Bhagat’s characters never believe in luck. Indeed, they cultivate fruitful success as the result of constant hard work. His characters are steadily growing, from a point of ignorance, to gradual understanding and then shocking recognition of the truth of their situation. The story is depicted with the bigger picture of Indian political overtones. Govind, Ishaan and Omi are prominent characters, who are willing to go to any lengths to save a Muslim boy their responsibility to save the secularistic ideology of the country. Their faith in Indian values is upheld in the novel through the sacrifices of Omi and others.

The narrative also alludes to communal clashes, antagonism towards minority communities by the political class. The novel is absolutely a reminiscence of the bitter

communal riot happened in Gujarat. The leading female character Vidya, is in her teens. Nevertheless, she experiences intense struggles. The entire family of Ishaan is depending upon her progress in studies. Her insights about friends, family members and tuition friend Govind, shows, her complexity with the four walls. She needs wings to fly. Vidya's desire to have sexual intercourse with Gopal shows her complacencies, in spite of her trials and tribulations. Bhagat once again assures his success through his narrative style. The characters are individualized, with compassion. The incongruities of human nature diminished in front of National Identity and Humanity.

Bhagat concludes the novel with youth's broader sense to the peaceful existence in the nation. Reconciliation in friendship strengthens the harmony in relationship. In the novel, the young characters tried to establish their identity in the society. Their disturbed interpersonal relationship is well expressed by the writers. The youth's vision in for making a better India is not far away. The writer's vocal is echoed strongly against the prevalent issues in the contemporary Indian scenario.

Chetan Bhagats' *Half Girlfriend* deals with the aspirations of a Bihari boy and an ultra modern Delhi girl. Throughout the novel, one can find multiple of binary oppositions such as 'rich vs poor', 'youth vs old', 'Bihar vs Delhi', 'English vs Hindi', 'wealthy family vs poor family', educational institutions in city - village. Madhav Jha, represents a typical Bihari boy, with his regional accent. His complexity in mingling with the other students in Delhi is well portrayed. The writer's personal experiences in IIT and IIM, where students from across the country study, would definitely help him to understand such complexities. Madhav's love making abilities with Riya reflects the mind set of today's youths, who hastily choose a girl without knowing about her. The story focuses on the inner conflicts of every individual. Madhav and Riya are very particular to escape from reality as a momentary solace from the hardship of real-life

situation. Madhav's inferiority complex is explained with his logic and reasons. In spite of love and mental trauma, Bhagat explores the historical significance of Bihar, in particular, Buxar, about the famous Battle of Buxar. Either Madhav or Riya is trying to carve an identity for themselves. Though Madhav is coronated as the prince of Dumraon, he loves to lead a simple life. As a commoner, he believes in Education to uplift the livelihood of the farmers. The kids of the farmers refuse to attend classes due to lack of facilities. Another aspect in the language is attaining English fluency. Many young students of today are striving to acquire language proficiency. In fact, Chetan Bhagat has been criticizing by the high brow critics about the English in his fictions. The writer has replied in a magazine *The Guardian* as:

I write in English, It's not my first language, and for my readers, it's not their first language. There people are constables, drivers, the class of people you would never associate with reading an English book. There is an India that speaks English and an India that doesn't and they are different. There is a big need for bridges that link the two. And I am one of them. (web)

On contrary, there are writers and critics who speak about language in the novels. Language is a tool for the readers and writers to convey messages. The importance of language in a novel is well expressed by Naik:

It is only novels in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humor are conveyed to the world in the best-chosen language. (99)

The writer's choice of characters is none other than the people we see in the real world. Madhav Jha resembles the typical non-speaking English types. Riya and Madhav

emerge strongly as individualistic people, who struggle to carve a personal, individual space for themselves within the family Riya is rebellious against her father and other family members. Her existence as a disempowered sister with wealthy and manipulative brothers is eventual in the novel. The conflict between the individual desires and pressure from the elders adds tragedy to the novel. Madhav is fundamentally split between the urge for physical and imaginative escape from the difficulties. His attempts to persuade physical contacts with Riya show his unsecured emotions. The self-conscious mind disturbs him, as he often lives in contract with the reality.

Riya never allows her to be subtle. She is not an idle woman; she is ever ready to accept the circumstances as they were. The female leads in the novels of Chetan Bhagat are emotionally strong. To provide constant support comforts the other Protagonists. The novel covers the romance between Riya and Madhav with an exaggerating narrative style. But still, apart from love, there is something to reinforce the plot Riya's words, it may be, "To be loved and to love is nice. However, right now, more than love, I want peace" (*HGF*, 204). A concept of silent revolution is clearly fabricated in the novel. The mental trauma often breaks their wings from flying. To build peace and harmony is the motto of the writer middle class sensibilities with its real flavour.

Bhagat's simple and plain language attracted millions of readers across the globe. One cannot deny the fact that a person who loves literature will definitely choose his fictions for his art of storytelling. The novels carry various narrative techniques and tools to make the plot comprehensible. One common narrative technique found in the novels selected for study is Flashback Technique, which successfully takes the readers to the past. The source of inspiration for the writer is the society he lives. The youth in the novels are close reflection of what the writer has observed in the day-to-day activities. The frustrations of each character necessarily give them the choice for growth and prepare them for the future endeavours.

Chetan Bhagat's novels attain a great success in the publishing field. He has got world wide acclaim. The young protagonists in his fictions are vibrant, highly qualified and skilful. To be precise, they are more creative. They never want to be puppets in the hands of politicians. They strongly oppose the emotional blackmail from the familial relationships. Perhaps, the personal problems faced by the writer would have helped him to give such memorable novels. Being role model to many youngsters the writer has tried his level best to bring out the social issues into lime light. The obstacles hopes and aspirations of the youth today would vanish in the days to come. In spite of many hurdles, the youth in his fictions, finds a path to survive. Bhagat completes all his novels in an optimistic way. His characters are ready to reconcile, to sacrifice and ever to compromise. They upheld the values of friendship, traditional values, moral values, cultural values and so on. To build a progressive nation, the empowerment of youth is needed. The elder leaders of our country to should take it as their responsibility to guide the younger ones. The young and dynamic generation of today seeks attentions. A close study of Bhagat's fiction offers the satisfaction of recognizing the background of our country amidst socio-political-cultural bias. Any reader who chooses his novels would identify with the characters, their experiences and their choices. This thesis is an attempt to study on the select novels of Chetan Bhagat, focusing on the Asphyxiation of youth, as its main theme. Bhagat's fictions, successfully evokes the hopes and aspirations of the middle-class youth in India. He offers solutions to their problems. He reflects in hope to build a self-sufficient nation with the empowerment of the youth. It is hoped that this thesis would provoke further reading and discussions on the works of Chetan Bhagat and place him in new perspectives. The former President of India, Dr. A.P.J. Abdul Kalam rightly opines:

A nation's wealth is the young generation of the country. When they grow up, who can the role models? Mother, Father and elementary school teachers play a very important role models will b national leaders of quality and integrity in every field including politics, sciences, technology and industry. (134)

Such a role model in India is needed in today's situation.

Thus, to sum up the study and the observations derived from the select novels of Chetan Bhagat and the characters of select novels provide a great source for studying various angles - socio-cultural, political and psychoanalytical and through various dimensions and it's proved that the behavioural patterns of the post-modern youths and their asphyxiation in the post-modernized society are dependent on their aspirations, behaviour and environment. The young aspiring minds of today never build a cocoon around themselves. With hope and hard work, they would fly like butterflies to attain great success.

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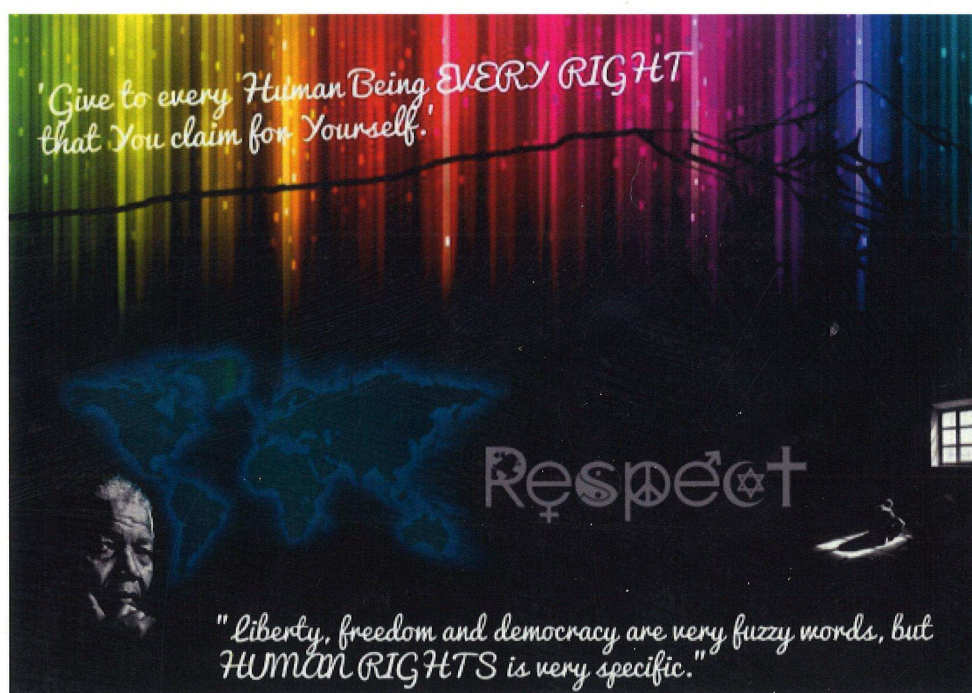


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ROLE OF WOMEN IN THE SELECT NOVELS OF CHETAN BHAGAT: A STUDY

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Abstract:

Chetan Bhagat's novels mirror the problems of youth in his novels. In the fast moving world, both men and women get various opportunities to showcase their talents. The novels of Chetan Bhagat break the social norms by providing equal importance to female protagonists. He portrays them as noble, independent and perfect. This new 'Indian Postmodern Women' are ever ready to face the frustrations and catches the choices with dignity. This paper is an attempt to study the role played by women protagonists in the novels of Bhagat.

Keywords: liberation, empowerment, physical violence, culture shock, passions.

Born in a middle class family, Chetan Bhagat has composed well known novels like Five Point Someone (2004); One Night @ the Call Centre (2005), The 3 Mistakes of My Life (2008), 2 States (2009), Revolution 2020 (2011), Half Girlfriend (2014), One Indian Girl (2016) and One Arranged Murder (2020). Bhagat focuses his attention on the passions and problems of the youth. His characters are neither subtle nor violent. The female protagonists in the novels of Chetan Bhagat are preferably courageous and outspoken. In the contemporary world, women are fighting for equal rights. The status of women in some countries is in worse condition. On the other hand, some women are educated well. Their progress and empowerment are surely the impacts of globalization and modernised thinking. In his novels, it is evident that Bhagat shows his concern for the female leads. From a college student to life partner, the female characters are presented with dynamism. Bhagat acknowledges his gratitude to this editor, friend and first reader Shinnie Antony, who plays a vital role in the success of his novels.

One night @ the Call Centre:

Esha, Radhika and Priyanka in the novel are portrayed with intellect and abilities, equal to men. As call centre employees, they earn equal as the men. The tedious night shift hours shows their choices to choose a profession. Esha's dream to become a model isn't possible without money. She is busy in visiting advertising agencies during the day time. For Esha, the call centre job offers salary to fulfil her wishes. She is independent and courageous and run away from home to pursue her dreams. As the fashion icon of the call centre, she carries herself well. Esha wins the title of 'the hottest chick at connexions' (ON@CC 19)

Radhika, the married woman in the group is the victim of patriarchy. After revealing the secret of her husband's extramarital affair, she took a bold decision. As a typical daughter-in-law, she cooks three meals per day, completes household chores and get ready for night shifts. For Radhika, the call centre cabin is the only place where she can rest for a while. This middle class woman is dealing a tough time between domestic violence and pressure in the work place. As a result, she consumes 'anti-depressants', which she admits as 'yes it's legal addiction' I can't live without it. But it is still better than having to

face my life (ON@CC 79). With the help of her teammates, Radhika confirms the extramarital affair of her husband. She gives divorce to her Anuj neglecting the apologies of him. She chooses a right decision in her life to put an end to the never ending tortures.

Priyanka in the novel is clenched between mother and her boyfriend Shyam. She is unable to refuse the choices made by her mother. She decides to marry an NRI guy Ganesh to fulfil the wishes of her family. Women are ready to do sacrifices to uphold the values of the family. Priyanka's attitude is neither subtle nor dominant. Being a single parent, her mother interferes in the life of Priyanka. She never admits Priyanka to act independently. Most of the women in India are discriminated to take part in family related decisions. Shyam and Vroom help Priyanka to reveal the secrets of Ganesh. After realising the wrong decision took by her mother, Priyanka boldly refuses the wedding. The power of education in the life of a woman is infinite, which helps Priyanka a lot. Understanding the uncertainties in the call centre job, she quits and joins in a B.Ed college to continue her studies.

The 3 Mistakes of My Life:

Vidya, the female lead in the novel is young, energetic and beautiful. Hiding her dreams to become a PRO, she is unwillingly preparing for the medical entrance examinations, to fulfil the dreams of her parents. She settles herself inside her house like a cage bird. Her parents are very strict and they never permit her to go out. Ishaan, her brother arranged home tuition for Vidya. Govind, the tuition teacher is very cautious about her studies and rejected the love proposals of Vidya. However Govind reveals his love for Vidya on her eighteenth birthday. The intimacy between them has gone beyond the limits. Vidya and Govind have sex with each other many times. Her bold nature is revealed when she says, 'wow, I am an adult and am no longer a virgin, so cool. Thank God.' (3 Mistakes 201). Govind feels guilty of having sexual affair with his friend's sister. Teenage is a crucial stage in everyone's life. Such is the case of Vidya, who never listens to others. Govind's role as a tuition teacher is quiet tough. She shares her personal life experiences with Govind, which shows the restricted communication inside the house. She begs Govind to listen to her passions. She loves to fly like a bird, which she admits as, 'yeah, what is your role as my teacher? Teach me how to reach my dreams or how to be a drone?' (3 Mistakes 102)

In the novel, Vidya represents culture shock in the society. She violates the traditional beliefs by having pre-marital sex. Her wavering mind shows the lack of maturity to handle the situation, Bhagat's portrayal of Vidya, could be taken as an example for teachers and parents, to handle the teenagers with love and care.

2 States: The Story of my Marriage:

The novel depicts the insurmountable odds faced by Krish and Ananya to convince their parents to get success in love. The wedding between the Punjabi boy and a Tamil girl seems to be a great adventure. At last, the dream wedding comes true with the efforts made by both Krish and Ananya. Ananya's journey from Madras to Indian Institute of Management, Ahmedabad shows the extraordinary achievements. She is bold, brilliant and beautiful. Her positive approach towards the Punjabi people, helps her to overcome the problems in the wedding between Duke and Minti. Both Krish and Ananya hold responsibility to convince their parents for the wedding. As the elder daughter, she respects the values of her parents. She never lets them to humiliate in front of the Punjabis. On the other hand, she goes to any extent to fulfil her wishes. This typical Brahmin girl craves a lot for chicken, unminding the orthodoxical norms. Ananya's mind is in helpless position between the expectations of her parents and Krish. Her adjustment with the customary practices of the Punjabis and modernity is well portrayed in the novel. Bhagat pays more attention to Ananya to depict herself as autonomous and savvy. Ananya never compromise the dignity of her parents in front of her love. Her questions to Krish to accept a South Indian

bride is an eye opener in the novel. Ananya ask, will your mother change? Will her bias towards me, towards South Indians, towards the girl's side, change?' (2 States 233) shows the strong approval of bride's side.

Bhagat pays attention to the encounter between North Vs South in the novel. The South Indians are discriminated in the novel for their dark complexioned skin. Many references in the novel, clearly depicts the variations between the Punjabis and Tamilians which is a great threat to National Integrity. Amidst all these differences, India is standing as 'One Nation' upholding the motto 'Unity in Diversity'. Both Krish and Ananya in the novel are very strong to identify themselves as 'Indians' and not as 'Punjabi' or 'Tamilian'. The importance of cordial relationship for a healthier society is unavoidable. Ananya's strong desire to see the happy faces of her parents on the wedding is fulfilled. When Krish opens up a choice to elope, Ananya refuses to do so. Her control in actions and modernised thinking puts her in a unique place. As a daughter-in-law in a Punjabi family, she steals the hearts of the millions of the readers.

Half Girlfriend:

Chetan Bhagat's portrayal of women in his novels show the status of women in the contemporary world. More than an author, he voices out the liberation of women in his motivational speeches and columns. The women in his fictions strongly opposed against patriarchal system. To establish equal rights in political, economic and social status for them, he uses his fictions and non-fictions as a tool. Riya Somani in Half Girlfriend is one such typical representation, born in an affluent Marwari family, she leads a luxurious life. The underlying patriarchal norms in her family is revealed when she says, 'the problem is my family, they're obsessed with money. I'm not' (HGF 32) while the male members in the family are running behind money, the females are spending it lavishly.

Riya's relationship with Madhav fills the affection, which is neglected to her in her family. Her dream to ring in a bar in New York surprises the readers. The longing of her inner consciousness to chase her dreams is just like an escapist fantasy. She admits it as:

"Not really. May be it's just an escapist fantasy. Nut I have had it since I was twelve. We had gone to New York. The city blew me away. I saw people who loved what they did. They weren't rich, but happy. And there was this lady in a bar. She sang from her heart, unaware of everything around her." (HGF 33)

Bhagat's choice of words to depict the character traits of Riya as 'silent Riya', 'shy Riya' is astonishing. The real reason behind her silence is a painful story. Riya experienced physical violence by her father once, which she mentions in one of her journals. Many children and women in India suffer from physical violence. Sandra Martin's article "Domestic Violence in Northern India" reveals it as, 'domestic violence in India includes any form of violence suffered by a person from a biological relative, but typically is the violence suffered by a woman by male members of her family or relatives. (HGF 421). Her relationship with Madhav ended up in vain when Madhav make attempts to have sexual affair in the hostel room. Out of the compulsion of her parents, she marries Rohan. Her in-laws and husband tortured her of being useless at home. The level of violence goes beyond the limit when Riya finds the secret affair between Christine and Rohan. Riya's complaints about Rohan and in-laws to her mother seems to be worthless.

Riya's bitter experiences with the male members in the society reminded about her liberation. She gets divorce from her husband and flies to New York to pursue her dreams. Her love for Madhav is kept secret as her journal because of the convincing advice by Rani Sahiba. Riya's longingness to be free from male chauvinism is very clear in the novel.

The role of women in the novels of Chetan Bhagat is vital. Being a girlfriend or wife or sister or mother, they play a significant role. Sometimes, they seem to be more courageous than the male. The moral support given by them suggests the necessity of them. The strong appearance of any woman in Bhagat's novel is a clear representation of a bold human being. Bhagat adds value to Simone de Beauvoir's distinction, "One is not born, but rather becomes, a woman." (The Second Sex 301). The challenges and the hardships overcome by the female in the novel help them to live happily.

Chetan Bhagat's female protagonists are in no way inferior to the male. The fight for equal, liberty and empowerment. Their elegance and modernised thinking give them courage to face the difficulties. They are bold, brilliant and optimistic. Their approach towards the society questions the patriarchy and existing traditional norms in the society. Women in his novels boldly share certain things like sex periods etc., which were considered as taboo. Either as a path breaker or as a trendsetter, they show their vitality in all the aspects.

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CHETAN BHAGAT'S 2 STATES: A PSYCHOANALYTIC READING

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ABSTRACT:

Chetan Bhagat's *2 States: The story of My Marriage* deals with the hardships of the two protagonists Krish and Ananya. To rebel or fight is easy but to convince the parents is tough. The differences in State, Language, Culture and Tradition between them creates chaos and confusions in the story. The couple undergo a tough battle to fulfil their dream wedding. Bhagat, on the other hand portrays the emotional conflicts between Krish and his father. Krish's hatred with him can be taken as an act of repression. This paper is an attempt to study on the psychoanalytical concepts in the novel.

Keywords: unconscious mind, repression, emotions, depression, anxiety, psychopath

Introduction:

Sigmund Freud's contributions to the development of psychoanalytical theories are innumerable. His theories, therapeutic methods, to analyse the functions of both conscious and unconscious levels of mind is a boon to the field of psychology. In literature, one may psychoanalyze a particular character in any literary work using the theories of Freud. Psychoanalytic criticism interpret texts in various ways to analyse the desires, emotions, psyche of the characters projected by the author M.H.Abrams in his *A Handbook of Literary Terms* States the importance of Freudian concepts to analyse literature as,

Freud proposes that literature and the other arts, like dreams and neurotic symptoms, consist of the imagined or fantasied, fulfilment of wishes that are either denied by reality or are prohibited by the social standards of mortality and propriety (248)

2 States the story of my marriage:

Chetan Bhagat deals with various issues like monotonous academic system, corruption and scandals in politics, caste discrimination, gender bias etc in India in almost all of his novels. The novel chosen for the study is quite unique, as it focuses on the difference in culture, language, food and identity in two important states in India – Punjab and Tamilnadu respectively. Both Krish and Ananya hails

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from the above mentioned states, meets in Indian Institute of Management, Ahmedabad where they pursue their master's degree. They become friends in the beginning later on they fall in love with each other unminding the bias in their culture and language.

The love between them grows stronger and they decided to get married with the consent of the elders in the family. The young protagonists are ready to accept the new changes in the family and society. But the elders are very strict in tradition, rituals, beliefs and conventions. Neither Krish's mother nor Ananya's family is ready to approve the marriage. The young lovers are very strong in the decision, not to elope but to get the consent of the elders to have a happy wedding life. They took many efforts to bring harmony between the two families. They arrange special meetings among the elders in various occasions to let them share their opinions.

Chetan Bhagat's *2 States* portrays the emotional struggle of a father and a son. From the beginning of the novel, Krish mentions this towards the strict father. To implement discipline in the family, he strongly opposes gathering of relatives, watching TV etc. After retired from the Armed Forces, he joins hand with friends to start business. His mess with higher authorities in the army shows his uncontrollable anger.

There is no one-on-one conversation between the father and the son for many years. The only consoling soul in the family to uphold the spirit of Krish is his mother Kavitha. Being a single child in the family, Krish needs to maintain the balance in this bond. Kavitha's role as a quiet mother shows her concern for both the father and son. Her tough battles with Mr. Malhotra after her wedding is a typical representation of male chauvinism. Krish admits the fact of denying his matriarchal relatives due to the strict orders of his father. Kavitha finds opportunities to invite her siblings during the absence of Malhotra, which Krish admits as,

'my father didn't come home until late so my mother had taken the risk and invited her sister home for lunch. Some Indian men cannot stand any happiness in their wives' lives, which includes her meeting her siblings' (*2 States* 67).

Lack of Parental care:

Love and care of parents plays an important role in the psyche of a child. Krish never sees that in his lifetime. On the other hand, he receives abundant love from Kavitha, his mother. From biscuits to bride, Kavitha interferes in the choices made by Krish. When the love between Krish and Ananya is revealed to Malhotra, the whole family is under severe emotional trauma. Krish spends sleepless nights thinking about the quarrel. He finds emotional comfort. Freud in his *Interpretation of Dreams* (1895) coined 'Oedipus complex' which refers to the child's unconscious sexual desire for the opposite sex parent and hatred for the same-sex parent. In the novel, a letter from Krish's father disturbs him a lot. His mind is conceived with hatred towards his father. Family issues, problems in love life, pressures in workplace stimulates the level of anxiety within him. In the late night, he visits his mother to have a peaceful sleep. He says, I came back to my bed and tossed the letter in the bin. I felt light after speaking to my mother and drifted off to sleep in five minutes. What would the world be without mothers? (*2 States* 159).

Bhagat celebrates 'motherhood' in the novel and equally a kind of bitterness towards the attitude of his father is mentioned in some chapters. Human mind is a complex process which can express love and hatred at the same time. Elizabeth Auchincloss' *The Psychoanalytic Model of the Mind* refers to negative Oedipus complex as 'hatred for the opposite-sex-parent (110). This hatred is beyond the limit when the father and son deal with the problem in sharing the same house. Krish's extreme revulsion is revealed when his father says,

'I hope you leave home soon.'

I hope you leave this world soon, I responded mentally as I took my plate and left the room. (*2 States* 59)

Repression:

Sigmund Freud's theory of repression throws light on his urging the patients to remember the past in a conscious state. The past experiences in one's life eventually mixes up with the present time. To decide a healthy future, one needs to hold positive approach towards the life. Human beings bury the past incidents within the mind and voluntarily prevents them to mess in the present. This act of repression is also a defence mechanism to never permit the bitter past to mix up with the present happiness. Freud in his *Five Lectures on Psycho Analysis* mentions the struggles of his patients to recall the past memories as:

...there was some force that prevented them from becoming conscious and compelled them to remain unconscious... pushed the pathogenetic experiences in question out of consciousness. I gave the name of repression to this hypothetical process (28-29).

The conversations between Krish and Guruji in Pondicherry Ashram reveals the repression in Krish's mind. He struggles a lot to recollect the quarrel between his father and him. His pain come out as emotional outburst during his recollection. His father mocks Krish for crying like a weak man. He can't bear the disgusted glances and gave his father a slap.

Krish's repressed memories are recollected during the therapy session with Guruji. By revealing it to him, Krish tries to minimise the feelings of guilt and anxiety. Holding a baggage of anger, pain and loss is heavy for him. To stop the never-ending inner sufferings of Krish, Guruji offers 'Forgiveness' as a solution. He says, for you, forgiving doesn't make the person who hurt you feel better, it makes you feel better' (2 States 168). All counselling, meditations and therapy sessions offers lightness in his conscious mind. He feels light and decides to surrender to God.

To convince the parents is an unending task for both Krish and Ananya in which they fail often. The reconciliation between the two families in Goa fails and results in a kind of disgrace to Ananya's parents. Ananya's sudden breakup in relationship puts Krish in severe emotional turmoil. Bala, his friend takes him to a psychiatrist Dr. Iyer. During the counselling session, Krish exercises wide range of emotions like frustrations, anxieties, depressions and sudden unpredictable emotions. His sleepless nights and longings for love disturbs him a lot. Krish understands the tight situation in his house. This restricted communication results in a serious mental disorder known as 'split personality' (*Dictionary of Psychopathology* 57) within him. Krish's encounter between him and his freaked-out me goes on like this:

Calm down, Krish this is going to pass. I told myself. This was the sensible me talking. No baby, this time you are so fucked. This is how you will feel for the rest of your life, the freaked-out me said. That's nonsense. Whatever crap happens in life, one gets used to it ... The world's most sensible person and the biggest idiot both stay within us. The worst part is, you can't ever tell who is who (242-243).

This alternative personalities in one's mind will create disorder. To get a better recognition and smooth life, every individual is striving hard. A kind of split personality will occur when violation in social, cultural or psychological norms happen.

To live a normal life in this complicated world is a dream. The primary instinct of any individual to lead a life with tolerance and liberty needs energy to balance the emotions. The world offers different emotions, different experiences to all of us. The basic understanding of all these variations is necessary for a peaceful life. Krish and Ananya tries to pacify the differences between the families. Mr. Malhotra, the father plays a significant role in convincing the elders. To resolve the problems, he makes secret moves for his son. The final chapters show a major twist in the relationship between Krish and his father Malhotra. In the contemporary world, all are playing crucial roles in multiple ways. To settle as a normal is a probability, which Krish admits as:

why does it have to be a choice? Why can't mom get her relatives and you come as well? Why can't we be a normal family for once? I thought. I guess there are no normal families in the world. Everyone is a psycho and the average of all psychos is what we call normal (247).

Bhagat's portrayal of female characters in the novel shows his concern for the opposite sex. Mrs. Kavitha is a silent sufferer, whose only hope is her son. As a responsible mother, she tolerates with the elders in the family to maintain the balance in the family. Familial relationships in the story adds more flavour in the course of life. Radha Swaminathan, Ananya's mother, on the other hand achieves her desire without violating the traditional beliefs. Her interest in constant learning promotes her success to the next level. Mr. Swaminathan and others are astonished by her hidden talents. The younger women in the story like Anaya and Minti are steady in their passion. With a balanced mind, Ananya thinks a lot before she dives into action. Her potential to convince the elders is executed carefully without hurting the beliefs of them. On the whole, women characters in the novel stand strong as pillar of support to the men, which is inevitable for peaceful existence.

Conclusion:

The writer Chetan Bhagat is a renowned columnist, motivational speaker and excellent screenplay writer. He has got many opportunities to meet the young students in and around India. He is travelling

to many educational institutions to deliver motivational lectures. His chance to meet the youth of today has helped him to analyse closely the problems and aspirations of them. His interpretations with them provides him an idea about the pulse of the younger generation, which he depicts well in his novels.

Bhagat's *2 States* satisfies the readers by providing the importance of maintaining cordial relationship with others. To meet the outside world isn't easy. Every character in the novel is characterised with such demands. The psychoanalytic reading of the novel helps the readers to understand the inner psyche of the characters. The ego, unconscious mind, repressions and dreams are interpreted and analysed carefully. More than a love story, the novel projects a close reading of the conscious mind of the characters which is essential in the present day.

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