

New generation realism in contemporary fiction and in Feminism Communalism and Careerism of Chetan Bhagat Novels

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Abstract

The present age writers focus on the current issues and problems relating to a reformed India of current scenario. Several subjects pertained to a modified cultural identity and Indians in the worldwide arena. Multiculturalism and new woman, these are few of the fields that new Indian writers are exploring into. Chetan Bhagat, a new voice, came into the platform with his first novel. Five Point Someone in 2004, the young writer, and an alumni of IIT, Delhi, and IIM, Ahmedabad, has made a place for himself in the Indian literary field by introducing an accurate quality to his depiction of the young group of the country. He is one of those writers in Indian English fiction, who rejoices and adores Indian youth and is being renowned and hyped by Indian youth and old alike. Bhagat is a well-known personality not only in India but also in foreign countries. He is a bright novelist and columnist. Chetan Bhagat is one of the young Indian authors who has questioned the social issues prevailing in the society. All his novels have framed in a way of motivating the youngsters. The purpose of the study is to deal with Chetan Bhagat's selected novels regarding the social, religious, tradition and empowerment in women. The present generation wants to tackle the constructive ideas framed at the past, but they fall as a prey against their own family. A clear comparison between modern and traditional women is discussed. The study shows how the modern women empower herself even when the constructive idea is flourished in the modern era. The study ends with the advice provoked by Chetan Bhagat for the youngsters. He states only the youngsters can rectify the social issues with co-ordination and friendship.

Key words: Feminism, Realism, Inspiration, criticism, achievement, style, Friction, Careerism, and Communalism.

1. INTRODUCTION

1.1 General Study

"Isms" have always pre-dominated the pages of literature for years together. Though the numbers swelled in the nineteenth and twentieth century, nevertheless there were "isms" like Puritanism, even in the seventeenth century. So, every time when an idea is born and a set of people cling to it, it becomes an „ism.“ Literature is abound with such „isms“ and still researchers are breaking their heads over it to bring out the hidden realities. Though Indian literature possesses a little less of these “isms,” its virulence is found to be even stronger than the western ones. This study is an exclusive one with focus more on “isms” found in Chetan Bhagat's novels than an all-encompassing Indian literature. It would target the presence of Feminism, Communalism and Careerism in the select novels of Chetan Bhagat. It is well known that Chetan Bhagat is a popular writer in the Indian skies and his writings have often found reception in the select quarters of the Indian Society. Women and youth are part of his audience as the author deals more with the concept of feminism and careerism. Since the characters are more Indian in nature, the stain of communalism is found along with feminism and careerism.

Feminism is a nineteenth century word that gained popularity in the twentieth century. For ages, women had been subjugated and their sufferings and confinement had seldom found their vent in the pages of the past. This prolonged slavery started losing its stream that was unconservative, revolutionary crept in the Victorian ground. The so called “New Woman” concept emerged and slowly women were gaining importance. From the time, when even acting was forbidden for their roles, women became important in all genres of literature.

1.2 Background of Research:

The Indian Writing in English developed a specific position within the formations of the pressures of a national culture and the subsequent tensions and inconsistencies of a post-colonial society. Therefore, it is possible to concern the entire range of Indian Writing in English as a working out of problems and the determinations that outcome of the colonial encounter. As a result of

the fact the earliest materials of Indian Writing in English date back to the time 1820's. Iyenger's detailed survey of Indian Writings records Raja Rammohan Roy's early areas on Sati and Hinduism and Henry Derozio's early poems written in the 1820s down to the spurt in Indian fiction that marks the 50s and early 60s of this century but this cannot be considered as the real startup of the area. Incidentally, Indian Writing in English can be said to have two logical beginnings. First, a consecutive one that dates back to the late 1950's and early 1960's when it was set as a discipline. Secondly, perhaps the most determinative and substantial source that can be placed in the 1950s, when the subject was first recognized as an area for study and when works like as that Iyengar began to appear. Understanding of the real setting of the appearance of Indian Writing in English includes a brief discussion of the course of colonialism and the coinciding British idea of India, specifically in the nineteenth century, which finally led to the hidden yet forceful philosophy of colonialism.

Indian Writing in English of the post-independence period demonstrates a lavish thematic diversity and new technicality. To quote some, *Midnight's Children*, *The Golden Gate* and *The memory of Elephants* are the useful experiments in fantasy. The incisive analysis of alienation of Naipaul, the magic realism of Rushdie, the cultural excitement of Boman Desai, the existential predicament of Sealy, and the biculturalism of Mistry have authentically enhance the Indian English Novel. This literature is extremely rooted in Indian culture. The novel had great impact on twentieth-century literature; few writers have sought to outdo it, others to satirize it.

1.3 The Growth of Realism: From Realism to Modernism

A group of writers after 1870s regarded themselves as living in a new age, which needed a new kind of art – one attuned to the more dominating science after the impact of origin of species, materialism and social urgencies of the nineteenth century rather than the eternal verities and idealism that underpinned Romanticism. The succeeding generation or artists, from 1880s onwards until 1930s – a group subsequently referred to as Modernists – also felt that the Realism of the bygone days needs to be regenerated as it had outlived its usefulness. Some writers who straddled both periods gradually moved away from Realism to Modernism: Henry James, for example, whose writing overlapped with that of George Eliot at the beginning of his career became increasingly Modernist. His works are attentive to their own construction through language in such a way as to draw attention to this aspect of the writing. Set this alongside a greater attention to the organic form of the novel, narrative points of view restricted to the consciousness of the characters and an interest in the working of consciousness itself, moving away from the purpose of representing a consensual view of a plausibly constructed, contemporary social world. George Gissing expresses this shift in the following lines:

“Is it artistically strong? Is it good as a picture”? There was a time when I might have written in this way with a declared social object. That is all gone by. I have no longer a spark of social enthusiasm. Art is all I now care for, and as art I wish my work to be judged.”

2. FEMINISM COMMUNALISM AND CAREERISM

2.1 NEW WOMAN IN 2 STATES : THE STORY OF MY MARRIAGE

Indian women are known for their conservatism and orthodoxy irrespective of their caste affiliation. For years together or to be more precise, for centuries Indian women were under the yoke of male chauvinism and abject slavery imposed by the social culprits. The practice of „Sati“ or the sacrifice at the husband's funeral pyre is something unheard and unseen in the history of the world. The sufferings of women witnessed a temporary pause with the emergence of personalities like Raja Ram Mohan Roy and other great leaders like Swami Vivekananda, Rabindranath Tagore. It was Raja Ram Mohan Roy who fought against the injustice inflicted on innocent widows by the backward looking Hindu society. He fought the legal and social battle with extraordinary will power which in a way helped the women in general to breathe the air of freedom. In India, feminism starts with this great fight put by Raja Ram Mohan Roy. But it was just a beginning as the burden was unimaginable and a single person cannot change the scenario of slavery. But the freedom struggle brought in lots of good things for women as enlightened leaders of the struggle encouraged women to participate and lead the freedom struggle against the Britishers.

In the new India that was born after 1947, our then Prime Minister Shri Jawaharlal Nehru was intent on universalising education and thereby makes women self-reliant and self respected ones in the society. Indian constitution that was adopted in the year November 26, 1949 strove to highlight the plight of women and made its ideas of women empowerment powerful. The very preamble clearly spells out the principle of gender equality and the subsequent parts that deal with fundamental right, and directive principles allow state to protect women and their rights at all costs.

In such a state, the emergence of women from the shadow of docility and slavery was slow and a time consuming one. But education steeped into the society, and slowly women emerged and their rise is more visible in the country with the elevation of Indira Gandhi as the Prime Minister. Another example that fits the bill is the passing out of Kiran Bedi as the first female

IPS Officer. Many more personalities emerged and the spread of feminism became infectious. This positive infection became faster paced with the opening up of the Indian economy as the western culture became more and more popular amongst the people. A sea change took place right from food to dressing and women became very modern and this period could be marked as the phase of new women in India. Chetan Bhagat deals with these women in his novels and the female protagonist seen in his *2 States: The Story of My Marriage (2S)* is a model of the new women mentioned above. Ananya is her name and though she hails from an orthodox Brahmin family of South India, she breaks all the established norms of the society in all possible ways.

2.2 JHUMPA LAHIRI'S 'NAMESAKE' AND CHETAN BHAGAT'S 'REVOLUTION 2020':

It is not too absurd to claim that no single person in the so-called civilized world is a native, all are migrants. The validity of this statement can be ascertained by going through the outline of the history of human race since the pre-historic time, when all land was Pangea.

“ From Pangea’s heart of darkness originated the human race and migrated to different parts”. I During the glacial phases of the Quaternary or Pleistocene age the local migration in a geographically defined single landmass was transformed into cross-continental migration”.

When the separation in continental plates took place, the local migration within a geographically defined single landmass was transformed into cross-continental migration. Aided by the tectonics of the earth, the earliest human beings became great migrants but they were not yet civilized and hence the first civilization came into being, they became the first civilized natives.

“Still, the civilization of Indus Valley(India), Yangtze-kiang valley(China), Tigris-Euphrates basin(Mesopotamia) and Nile basin (Egypt) cannot be said to have been inhabited by the original natives as they were periodically over-run by newer migrant groups.”

concept of a ‘melting pot’. India became the first melting pot of the world and since the arrival of Aryans, India has received invaders, traders and refugees in various migratory patterns. There are the Greeks and Macedonians who come with Alexander; then the spread and dominance of Mohammedanism saw the displacement of the whole Parsi community from Persia to India; then came the Arab traders followed by Persians, Afghans and Turkish traders as well as invaders; and finally came the Mughals. All these migratory people have been through such assimilation in the melting pot of India that they have become its natives. Even the colonial powers did not escape effects of the melting pot of Indian that they could not help but become the natives. The Anglo Indian community in India is more Indian than anything else. Of late, the Second World War caused the migration of some Jews to India; the 1970s welcomed ‘Hippies’ and along there has been constant migration of traders and refugees from India’s neighboring countries like Burma, Bhutan, Bangladesh, Nepal and China. These groups are still going through the process of assimilation. The concept of melting pot is not an isolated concept related to India only. The United Kingdom is also an excellent example of Melting pot.

2.3 CULTURE AND SOCIETY

Culture has been defined in many ways but all the definitions leave us with a feeling that it is something more. The definition of culture differs from country to country though the abstract basis is the same. The another element which made Indian Culture a living force in life was that it is integrated and constructed into itself whatever was better in other cultures and thus enhanced itself all along. Everything had been coordinated and based on the unity concept. This has been the surface of our culture. The way we speak, the way we eat, how we dress up are determined by culture. Culture is a system where in members of the group share in common. Culture safeguards not only customs, values and beliefs but also materials like tools, technology, jewelry and building. The ancient people don’t understand the necessity of wearing clothes but man’s interventions and inventions made place for clothes when they started wearing clothes the wide variety of designs and patterns came into existence. The culture of modernity is formed through the politics of ethnicity, culture, language and identity, it varies in both time and space. There is a concept of uniqueness of each culture and it different and challengeable to other cultures.

Culture has been described in many ways but all the statements leave us with a feeling there is something more. The appearance of culture differs in countries though the abstract foundation is the same, the outward appearances differ largely. “Culture is the best expression of a nation soul and every nation has its own distinctive expressions” (Srinivasan 224). It is very important to have such differences; without such differences life would be dull and boring. This feature made Indian culture a living strength in life which has integrated and constructed into itself whatever was best in other cultures and that is improved itself all along. Everything was coordinated and based on the great truth called unity, the strength. Culture in India has always coordinated with hospitality, according to Vedas the guests must be treated as God. The welcome that is provided to a Guest in our country is

special, warm and spontaneous. The culture of India has been a major civilizing and humanizing features discovered by man. It is a civilizing force in many third world countries of Asia. Wherever Indians went and stayed, they spread their own culture and simultaneously they were enthralled by the local cultural trends. The culture is something what we represent and it defines ourselves but sometimes it is burden also. The burden can be understood both positively as negatively. Partially it had been considered as negative when it comes to multiculturalism and cross cultural clashes because of the suffering of the characters in Two States and Three Mistakes of My Life due to the differences in culture so in this case the culture is a burden.

3. COMMUNALISM IN THE 3 MISTAKES OF MY LIFE

Communalism has become an indispensable part of Indian Society and especially politicians play with this sensitive word to reap success in their venture. As it is, the word "Communalism" is an opposite of the word "Secularism" and it is a term that is used by the current society to divide people based on their religious identity. Though India was born out of communal division in the year 1947, it had thrived without much riots and violence till the late 1980s. But the late 1980s saw the reopening of old wound in the form of Ayodhya. It triggered massive communal polarisation and gradually people of India started identifying themselves with their religion. It is not only the felt identification, but the attitude of the people to see members of other religions as other people was a dangerous trend. Honestly, till 1990's, no Indian did think in this manner and the politicians of the early 1990's were sole reasons for destroying the secular fabric in the name of communalism. Since it was a sensitive issue, writers and journalists vied with one another to take sides and deal with Communalism and Secularism. Chetan Bhagat is one such writer who has expressed his displeasure relating to the ill effects of Communalism. He deals with the issue in his work titled *The 3 Mistakes of My Life (3M)* published in the year 2008.

Chetan Bhagat's "The Three Mistakes of My Life" is about three friends Govind, Ishaan and Omi. Govind is the protagonist of the novel. All of them have their ambition. They were young they have to achieve many things. Govind wants to become a businessman, he wants to explore his business. He wants to buy a shop in a mall at Naurangpura chok. Govind says he is emotionless. He has his one business idea, he gives his mom's example she used to sell snacks. Govind says "Her snacks were great but she was no businessman. Emotional people make terrible businessman. She would sell on credit and buy on cash-the first mistake a small business can make" [9] Govind has passion for maths in class X. He started taking tuitions new source of income. Though his father was not he had to support his mother and could study less for the entrance exam. Engineering or other courses in India are costly. Education has become business in India lower class or middle class people cannot afford good courses this is very big problem of today's youth. The portrayal of Govind, Ishaan and Omi is quite realistic because such characters are visible in our society everywhere. So, the novel seems to be the realistic presentation of the events and incidents occur in their struggle for survival Govind and Ishaan succeed in their mission. While Omi sacrifices his life for the noble cause. He was less influenced by the fanaticism of his Bittoo mama and more impressed by the secular outlook of his friend-Ishaan and Govind. Three friends are symbol of modern society.

he secularistic credentials of the young boys. There is only one solution for the entire communal divide and that is „love.“ If people started showing „love“ towards their fellow communities, most of the divisions of the society would vanish. If people start focusing on their career, most of the communal problems would get effaced. Thus this paper goes on to show the relationship between Careerism and Communalism.

4. CAREERISM IN HALF GIRLFRIEND

Half Girlfriend is an Indian English coming of age, young adult romance novel by Indian author Chetan Bhagat. The novel, set in rural Bihar, New Delhi, Patna, and New York, is the story of a Bihari boy in quest of winning over the girl he loves. This is Bhagat's sixth novel which was released on 1 October 2014 by Rupa Publications. The novel has also been published in Hindi [5] and Gujarati.

Dedicated to "non English-types", as Chetan Bhagat wrote, the book divulges the sentiments and linguistic struggles of a backward rural Bhojpuri-laced Hindi-speaking boy from Bihar as he enrolls himself at the prestigious English-medium St. Stephen's College, New Delhi, and falls in love with a "high class English-speaking rich Delhi girl" schooled at Modern School, New Delhi. The girl does not admit the relationship but agrees to be his "half girlfriend". Chetan Bhagat commented, "Half-Girlfriend, to me, is a unique Indian phenomenon, where boys and girls are not clear about their relationship status with each other. A boy may think he is more than friends with the girl, but the girl is still not his girlfriend. Hence, I thought we needed a term like 'Half girlfriend'. Because, in India, that is what most men get."

"Madhav Jha, a rural boy from Dumraon, a village in Bihar, comes to meet the author, who is actually Chetan Bhagat, and leaves behind a few journals from his half-girlfriend, who he believes has died. Chetan Bhagat calls him

up the next morning to hear his story. He starts by describing his trouble entering St. Stephens, as his English wasn't good enough. Being a good basketball player, Madhav gets finally through sports quota.

The rich and beautiful Riya Somani is a girl from Delhi, who is also selected through the sports quota. Madhav and Riya become close 'friends' due to their association with basketball. Madhav wants to make her his girlfriend, but she refuses. He demands that they get physical. Offended by his obscene ultimatum, Riya parts company with him and tells him not to talk to her anymore.

A year later, Riya marries her childhood friend Rohan and settles in London, where Rohan has a big business. Finding Delhi unbearable on grounds of losing Riya, Madhav decides to settle in his hometown Dumraon and helps his mother, Rani Sahiba, who runs her school. Seeing the condition of the school – no proper classes or toilets – Madhav decides to meet local MLA Ojha for financial help, but the MLA refuses to help. An opportunity comes when Ojha informs Madhav about Bill Gates' visit to some schools in Bihar. Madhav tries his best to convince Gates to fund his school, but to do so he has to prepare a speech, preferably in English.

In the course of his struggle, he comes across Riya, who is now a divorcee. Riya helps him prepare the speech. They two are successful in their fundraising, but, after the speech, Riya leaves a letter for him which states that she is in the last stage of lung cancer and has only 3 months left to survive. Riya's letter confesses her love for Madhav but states she has three months to live. When Madhav attempts to track her down, he finds that she has cut all ties in India and has disappeared.

After three years, it is revealed from Riya's journals that she is alive and that she had faked her cancer. Madhav goes in search of her in New York. After three months of extensively searching, he finds her at Cafe Wha and the two reconcile and finally consummate their relationship.

The book ends with the author visiting the rural school in Dumraon, three and a half years later, and seeing that both Madhav and Riya are successfully running the school, and have a son, Shyam.

5. CONTEMPORARY URBAN INDIAN REALITY IN CHETAN BHAGAT'S FICTION

The tremendous success of Chetan Bhagat as a novelist is a miracle of rare device. The credit goes to his management skills, mushrooming of thousands of new private engineering colleges necessitating his mastery over simple past tense, 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".

Since the phrase, the bestseller English language author has become the synonym for Chetan Bhagat. The legend deserves some critical attention and evaluation as the master of sentiments of young generation, a name and place, both in the hearts of their sweet hearts and in society. His five novels 'Five Point Someone', 'The Three Mistakes of My Life' and 'One Night @the Call Centre', 'Two States of my Marriage Life' and 'Revolution 2020' have adventure, romance, background music, expert comments on social, political and education systems. This writing style is now recognized as one of the important innovations taking place in the field of novel writing. Chetan Bhagat has been defining the literary taste of budding book lovers since the publication of his first novel 'Five Point Someone' in the year 2004.

5.1 The place of Chetan Bhagat in Modern English Literature

'Crisis in Civilization' by Gurudev Rabindranath Tagore is a passionate and uncompromising statement of his loss of faith in Western civilization. The composition not only shows his ultimate disillusionment with the British rule in India, it is also an indictment of the Western civilization. Rabindranath writes,

"I had at one time believed that the springs of civilization would issue out of the heart of Europe. But today when I am about to quit the world that faith has gone bankrupt altogether."

Rabindranath, who had started his life as an ardent believer in the benevolence of the European civilization was later disappointed when he came across the disastrous consequences of the English rule in Indian subcontinent. It is with this disappointment the beginning of Modern Indian English Literature is marked, the earliest phase of which is described by H.M. Williams as "Georgian effusions".

However, over a period of time, those effusions took a back seat with the British denial to grant Indian Independence. Therefore, the new generation that emerged was disillusioned by the West's failure to keep its heady promises. Three early masters of the Modern Indian English Literature namely Mulk Raj Anand, Raja Rao and R.K. Narayan laid the foundation of the Contemporary English novel in India by rejecting the Indian values and adapting English Language to the Indian needs by asserting an Indian Identity. R.Parthasarthy declared famously this as a:

“Declaration of Independence from English Literature”

The glorification of waywardness makes ‘Five Point Someone’, a silly piece of composition. Kabul is famous for its horses but it doesn’t really mean that one cannot get donkeys there. But one does not look for donkeys in Kabul so is the case with IITs as one does not look for duffers like leading male leads of ‘Five Point Someone’ in IITs. The popular novel is unfortunately about the self-proclaimed so called smart mavericks devious a curious reader from the glory of the grand world class institutions. The same story line has been adopted for the major motion picture ‘3 Idiots’, but Rancho of the movie is a hero in a real sense who tops the list with the sheer power of his practical knowledge, who of course, does not agree with the mugging pattern cheating the essence of education. The specimen of a mugger is Venkat in ‘Five Point Someone’, who is disliked by one and all. The author paints the picture of the fellow who is an ideal inmate of the great institution.”Nobody in Kumaon talked to Venkat ; given a choice he wouldn’t talk to himself. He had a good GPA and everything, but he was hardly human. Venkat woke up at four in the morning to squeeze in for hours of mugging before classes. Every evening he spent three hours in the library before dinner.

Then after dinner, he studied on his bed for another couple of hours until he went to sleep.

“Who on earth would want to be with him”

5.2 Chetan Bhagat: The Advocate of Immorality

Chetan Bhagat, though widely read, does not give any message to the youth of the nation. None of his characters are heroic, none of them are wonderful human attributes. The novelist is known for his best sellers and not for the creation of any brilliant character, rather most of the characters in his novels are driven by instinct, like sleep, food, fear, sex and self and above all unconventional foolishness, glorified everywhere by the money minded author. Wilde, in ‘The critic as Artist’ has made a witty statement:

“The difference between literature and journalism is that journalism is unreadable; and literature is not read.”

In the light of this statement the works of Chetan Bhagat do not belong to the category of literature because the author is widely read. Traditionally, a person goes through the process of reading for the purpose of ‘instruction’ and ‘delight’. But what kind of instruction does a reader get by going through the works of Chetan Bhagat is hard to decipher. He compels the tender mind and heart of his reader to follow their instinct. Love is not depicted as love at first sight but at the time of first kiss, probably, the kissers are not lost in the imaginative world of romance but they might be thinking secretly that this art of kissing will be the opener of further avenues of love or not. The prevailing atmosphere in the novels of Chetan Bhagat may be the result of his longing for the realistic writing but the world is not devoid of good, people with the flag of morality held high in their hands. The classical concept of the art of characterization that highlights ‘good’ in a character is denied by the author. ‘Nobody’ is good in his works. A daughter is not true to her family, a friend is not loyal to his friend’s family, parents cheat their children to mint money from the pockets of their children, the authority seeks opportunity to sleep with subordinates, professors are cruel to their students, sons are wicked that they do not even allow their fathers to see their grandson. So in present world of professionalism everyone is cheater. Vroom, the crook, is the leading male of the book, though Shyam the shy f-a-c-e-r has been projected as the hero of the novel. The scenes in the book shift from the Call center to Disco, to the dates of Shyam with Priyanka. They have been through bad times, though they have had enjoyed their lives together up to the maximum possible limit provided the use of a rubber shield. They feel quite uncomfortable in the company of each other after break up. The browbeaten Call Center Executives in ‘One Night @ the Call Center’ who have befooled themselves throughout their lives have been depicted while fooling around with the Americans over the telephone. Their boss Bakshi plays a meek villain, ignorant of the fact that he is heading a whole bunch of bloody blackmailers that he cannot contend with in the realm of dishonest dealing. The female characters are loose characters in all novels of Chetan Bhagat. Whether Neha of ‘Five Point Someone’ or Vidya of ‘Three Mistakes of my life’ or Priyanka of ‘One Night @ the Call Center’, they are not the specimen of morality. Especially in ‘One Night @ the Call Center’ an aspirant Esha, does not mind sleeping with a big gun of fashion industry for getting a break to walk upon a modeling ramp.

6. NEW WOMAN

India is well known throughout the world because of the great epitome of Indian Womanhood and the epitome of Indian womanhood is Sita and Savitri. India is the sacred land where Sita and Savitri analogous to the standards of purity, sincerity, service and sacrifice. India is the pure land of Gargi, Ghoshala and Apala and many other women hermits of Vedic period. Indian motherhood bestowed India with incarnation, philosophers, sages and prophets, who in return bestowed India with majestic culture of sanctity. Women in older days, were poets, artists, writers and philosophers. They had equal status with men in all the fields. Later days made women a burden for the society, Indian women are synonym for love, service and sacrifice.

She serves her family with great care. She can go to any extent for the welfare of her family, she dedicated her life in the name of her family members as a daughter, as a wife or as a mother.

Due to her loving nature and sacrifice she stands as a role model before the world. The greater factor is she follows the Indian values. Indian woman are not just an ambassador of sincerity, service and sacrifice but also a source of Shakti (power). She is a bold and courageous woman, who can face any problems with her power and strength. In recent times, Indian women are no longer weak, mannequin and innocent. There is hardly any field in which Indian women have not involved and proved their ability. They have recognized themselves as great politicians, statesmen, scholars, writers, poets, dress designers, film directors, orators, lawyers, judges, pilots, scientists, and administrators. It is fabulous to see how Indian women are managing situations and responsibilities in all the fields.

The women's movement in India has been changing in the aspects of castes, wide dissimilarities in classes, position of women, vivid cultural groups in different traditional wears. In spite of all this, the position of women is not improved. Self-confidence is a basic essential in personality development. Women are fundamental source of a society who handles double pressure of jobs and household chores and surviving in the both the fields by their confidence. The main cause for the bad condition of women is their unequal position in male dominated society.

6.1 From Conventional to Modern:

As many stories express, women are questioning the society, for their identity and position both in the family system and a larger societal structure, they are undulating between the selfcontentment and the pleas for self-sacrifice. Now-a -days, women writers are drastically shifting towards third phase which Showalter's termed as 'female'. Which is a stage for self-search hence the value of women's experience is a concept for literary practice. In Chetan Bhagat's novels, the concept of marriage and friendship are the two elements of male -female relationship. It focuses on the vivacity of the new women who have their own understanding of life which is far from stereotype. He facilitates a complete freedom to express their own wishes. The special article was printed about modern women in a popular magazine 'Femina', and it states,

"To be a woman-a wife, a mother, an individual- in India means many things. It means that you are the store-house of tradition and culture and, in contrast a volcano of seething energy, of strength and power that can motivate a whole generation to change its values, its aspirations, and its very concept of civilized life".

In short, she has won the heart of the protagonist and she feels that he will not cheat her. She wants to convert her dating into a marital one. This is disclosed in her secret letter to her brother Samir. But before that she likes him to be a recipient. Hari expresses his feelings to Neha in the moment of stealing question papers from Charian's office. She accepts his love, in the end, she wants Hari to grow himself financially strong. Thus the author has explained her character with full of colors. The other woman is Priyanka from the second novel of Chetan Bhagat- One Night @ Call Center. Her character is analyzed in detailed in the novel. There are two women characters in the novel but Priyanka is very important lady character. Shyam's outlook is remarkable as he believes that she has a harsh side. She belongs to traditional family and they work in the same company. She wants to have liberty to express that she loves Shyam very much. She wishes he would earn a social position so that he could marry her. She rejects the marriage proposal of NRI and conveys mother she needs time to think about it even though NRI Ganesh agreed to marry her. "Although college I ignored her and did what I wanted. In fact, this whole don't care phase was born out of that" (Bhagat, One Night @ Call Center 200). This sentence indicates her bold nature.

6.2 Liberal Woman

Chetan Bhagat uses feminine voice more than a masculine voice. The gender perception is a significant initiative in the progress of the feminist movement. The reason for inequality between men and women is biological difference, there is a saying "Men are from Mars and women are from Venus, this indifference leads to many conflicts. Rene Denfled propounds 'equity feminist' one who believes women should have the same opportunities and chances like men. Chetan Bhagat believes in 'equity feminist' and follows the same by giving liberty and autonomy to his female characters in his novels. Indian cultural past events trace back to the thousand years, where the women's condition is not at all good, there were bad practices like sati and they were treated very badly in the society.

The question comes as what are the elements impacting women in decision-making? "Emphasizing equal individual rights liberal feminists acknowledge that some choices made by women are questionable because conditioned by sexist social practices". Liberal feminists reject utopian visions of ideal society in favour of social practices. Men never allow women to share their thoughts with them, they are not allowed to interfere in their talks. Whatever the topic may be, daughter's marriage, son's marriage, their education, house selling and purchasing or for any other special thing, women are never brought to the picture, because of this the women's education is always kept aside.

One more reason for women's subordination is they can't raise their voice before their father, husband and brother, because rules are imposed on them in the very beginning of their girl's stage. From the very beginning they are totally dependent on their father afterwards her husband. In conservative India, many a time's women are looked in the form of motherhood or in the image of a seducer. Vivid roles of women just ignored and unnoticed in a many cases. She was not treated as a person, who can handle all the roles and responsibilities together as a multi-tasker.

7. RELAY STATISTICS ON INDIAN GIRL

The (minimum-spoiler) review of Chetan Bhagat's 'One Indian Girl' in five steps

One: A poetic summation

Sometimes it is criminal to look any further than Wendy Cope to decode matters that are confoundingly complex and simple at once in the lives of women – whether men, relationships and new resolutions, or vague longings, striking failures and the exact point of oranges. And so, it is to Wendy Cope that we turn, retrospectively, to obtain the pithiest, most appropriate poetic summation of Chetan Bhagat's new novel *One Indian Girl*, which, incidentally, had caused a great deal of flurry among his fans – and detractors – following the pre-publication announcement that, unlike any of his previous novels, *One Indian Girl* is entirely told in a female voice.

Two: The bride – and the buses

Radhika Mehta is a late bloomer. She was a nerd through school and college, but in her late twenties, she is a greater “success” than her more popular peers could ever be. Hell, she is a greater success than even most unpopular nerds. Headhunted into Goldman Sachs from IIM-A, much like her creator, Radhika shines bright in her career in the high-value, low-emotions Distressed Debt section of the global bank, in their glamorous New York office.

While Radhika's rooted, conservative, middle-class West Delhi parents badger her about settling down with a suitable boy, Radhika embarks on her own journey, encounters love, sex and dhokha (not necessarily in that order), challenges many of the stereotypes associated with her particular class and culture background – while affirming other stereotypes – and, much to the chagrin of her mother (which groom can match her bonuses?), begins to quickly earn an annual compensation of half a million dollars and counting:

“A hundred and fifty thousand dollars. So one-and-a-half-lakh dollars,” I said on the phone to my mother.

“Tell me in rupees,” she said.

“It is forty-five to the dollar now. So, around 70 lakhs.”

“That's your bonus?” I heard a vessel drop.

“What kind of work do you do anyway?”

“What is that supposed to mean?”

“I have never heard anyone earn that much.”

“I told you, I am in distressed debt. So we work with companies in trouble.”

“How can you make money if those companies are in trouble?”

I laughed, “We do. Is dad around?”

The chief buses that trundle by are three in number: the fish-eating Bengali Debashish Sen urf Debu, an advertising professional in New York City, whose feminist and communist leanings both bear out to be rather cosmetic in nature; Neel Gupta, a young Rajat Gupta-ish type who's made partner at Goldman Sachs early on, and is married with kids; and the rather unfortunately named Brijesh Gulati, the groom at the destination wedding, an IT engineer with Facebook who dresses like Sundar Pichai and also belongs, before Menlo Park, San Francisco, to Radhika's neighbourhood, Naraina Vihar, in West Delhi.

Three: Globalisation and other malcontents

The first time I read Chetan Bhagat was for an MA course in JNU that was called, cleverly, “Globalisation: Literature, Culture and Society” and taught by Makarand Paranjape. I remember we were discussing *One Night at the Call Centre* in class, and I stayed up several hours the night before to complete the book. I was familiar with the success of *Five Point Someone*, and had gifted it to younger cousins, but I hadn’t read it yet. I enjoyed *One Night*, especially in the context of the various popular fiction tropes employed in its canvas, even as we read a whole bunch of economics in class to re-examine the mainstream rhetoric of globalisation.

In my opinion, it is important to see *One Indian Girl* in that framework. Since popular fiction is often not massively self-aware, there is, of course, a consistent glorification and celebration of the global financial ecosystem that has given Radhika her extraordinary material wealth. Not even the slenderest of critiques appear. This is gently underlined through the difference between her investment banking job, for instance, and her father’s at the State Bank of India – he had retired as manager – and only once is there an argument between Radhika and Debu over the outcome of a casual telephone conversation between Radhika and her colleagues that will result in the retrenchment of two hundred workers in a factory in China (by closing the factory and selling it as real estate) to give Goldman Sachs a clean profit of twenty million. Otherwise, there are no uncomfortable questions asked.

But what makes this compelling is the neat role reversal. Many of my former literature classmates, girls mostly, activists and humanitarian souls, married rich if dull bankers and thereby maintained the fiscal and moral balance within the family through a neat division. But since it is Radhika who earns much more than many of her beaux – and enjoys her success and wealth without intellectualising it one bit, which is just as well – there are a great deal of ripples within the relationships that follow. This is a deeply interesting issue to examine. From *Abhimaan* to *Ki and Ka*, we have been interrogating the effects of “success” on gender roles for a while now, and Chetan Bhagat has put this aspect of relationships front and centre in *One Indian Girl*.

Four: shallow beautiful people

So we can say that this is a story of successful shallow Indians, not exactly at home in the world but trying desperately to be, looking for love and meaning in their lives while Whatsapping and Facebooking relentlessly. Their lives are a fry cry from those of their parents; so much so that, suddenly, generational chasms have widened beyond all measure.

While the mothers and aunts are meant to provide both comic relief and a commentary on the traditional roles that the Radhikas of our generation have joyfully stepped out of, it is their predictable patter that introduces a strongly Indian (and rather likeable) chorus, in the middle of all the political correctness. Of course, mistake me not...

Five: Let’s talk about cunnilingus

The political correctness is not a bad thing. I mean, I was not wild about *Half Girlfriend*, primarily because I’d found its politics problematic, but it seems Bhagat set out to ask some of the right questions in *One Indian Girl* – from career choice to ladkiwale versus ladkewale hierarchies – questions that, to many of his readers, will seem novel and urgent. If Pink was meant to educate the young Indian male about consent, *One Indian Girl* runs the gauntlet from the definition of feminism to the shattering of glass ceilings and the power of cunnilingus – in educating the youth of India.

There are things serious feminists will disagree with (his views on waxing, for instance) and there are things that post-feminists will disagree with (his prescriptive approach at times). But there is no doubt that they’ll all keep reading till the very end to find out exactly what happened, in the final analysis, at the bus stop.

CONCLUSION

Chetan Bhagat brilliantly shows his understanding of the pain and passion of young lot. Most of his characters are young blood. ‘*Five Point Someone*’ has three IIT students as the leading male, ‘*One Night@ The Call Center*’ tells the story of young Call Center Executives; most of them are those who have just left college, ‘*Three Mistakes of My Life*’ has young entrepreneurs and ‘*Two States of My Marriage Life*’ has the post graduate students of IIM as the leading characters. A proper focus would make people understand that feminism is a problematic issue even today in the subcontinent as there is a tug of war between liberal feminism on one side and orthodoxy on the other. A part of India allows women to enjoy unrestricted freedom, while

the other half kills them for love and rapes them for lust. In such a scenario literary writers pitch in to make people understand the importance of liberty through their stories. They make them visualise the unreality in such a manner that it becomes a possibility sometime in future. Chetan Bhagat does this in his 2 States: The Story of My Marriage with Ananya Swaminathan. Ananya Swaminathan should not be seen as a normal female character but should be viewed as a role model for the next generation of Indian women. Though the novel was written decades back when the IT Boom was at its peak, its message will be very much relevant for the next few decades. This statement is made as India is a nation that transforms very slowly and the changes that take place in the society are slower than the tortoise. This study highlights the cultural sync that takes place in a gradual manner with the aid of economy, society and education. A sane reader may feel that Chetan Bhagat creates only hi-fi women characters who either belong to the upper middle class or even beyond that level. Such women are modern in their outlook and live a complete life.

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