



Assessment Of The Novels With Special Reference To Chetan Bhagat

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ABSTRACT:

The basic historical perspective of Indian English literature attempts to contextualize the genre's development and rise from its inception to its current popularity. British colonialism in India coincided with the rise of Indian English literature and history. Although academics agree that the first good Indian English work dates from the early 1800s, opinions differ. The adoption of English literature and language by the Indian upper-response class, as well as educational reform by the British administration and missionary efforts, all contributed to its rise. This article highlights about the assessment of the novels with special reference to Chetan Bhagat.

Keywords: Chetan Bhagat, Novels, Assessment.

INTRODUCTION:

William Bentick's Charter Act of 1813 and the English Education Act of 1835 were designed to target educational reformers. In an attempt to correct and equalize some of the East India Company's slaves' materialistic and greedy dispositions, the English government passed the Charter Act, which declared England responsible for the indigenous people's educational development. English became the medium of instruction in India after the English Education Act, which was influenced by Thomas Babington Macaulay's infamous minute on Indian education, and English literature became a punishable topic in Indian educational institutions. It's grown from a seedling to a firmly planted, blossoming tree, with more changes on the way. Despite the fact that a series of historical events and notable individuals appear to have propelled Indian English literature to its current pinnacle, Indians have not taken up the pen in the English language. In contrast, Indian literature in English has only been around for a century and a half [1]. There's Sake to begin with. The travelogue Travels of Dean Mahomet, written by Dean Mahomet, is the earliest English-language writing by an

Indian. This book was first published in the United Kingdom in the year 1793. Sake Dean Mahomet was a British Armed Forces Indian warrior from Bihar who was brought to Britain by his chief Captain Godfrey Evan Baker after his retirement because Din Mohammad was an excellent chef. In the United Kingdom, Dean continued to study English and keep track of his notes. It is noteworthy, however, because British colonial officials did not place a premium on English education, instead emphasizing the importance of citizens being educated in their native tongue. The British were encouraged to integrate English and vernaculars as a medium of instruction in schools by Raja Ram Mohan Ray and other social advocates [2].

ASSESSMENT OF THE NOVELS WITH SPECIAL EMPHASIS TO CHETAN BHAGAT:

Michael Madhusudan Dutt and Bankim Chandra Chatterjee, two well-known authors at the time, began to write in English. Dutt wrote the epic verse in English, while Chatterjee wrote Rajmohan's Bride, the first book in the series. The novel was serialized in a journal in 1864, but it wasn't published until 1935 as a book. It's worth noting that both Dutt and Chatterjee returned to English writing after establishing themselves as well-known figures in Bengali local literature. Toru Dutt, for instance, began painting poetry and novels in both English and French when she was a precocious adolescent. She died when she was twenty-two years old, leaving two unfinished novels: *Le Journal de Mademoiselle d'Arvers*, the first Indian novel in French, and *Bianca, or The Young Spanish Maiden*, the first Indian novel in English. She published two condensed volumes of original English poems, *Ancient Ballads and Hindustan Legends*, in addition to her previous works.

The Mid-Portion refers to the part of the body that is in the middle. English writing became more common as nationalism became more popular in the late nineteenth and early twentieth century's. The English language has developed into a sophisticated and effective means of expressing admiration for British monarchs. Surendra Nath Banerjee started *The Bengali*, an English newspaper in which he promoted liberal ideas and patriotism to the general public. Surendra Nath Banerjee began publishing *The Bengali*, an English newspaper that he used to spread liberal ideas and patriotic sentiments to the general public. Surendra Nath Banerjee started publishing *The Bengali*, an English newspaper in which he spread liberal ideas and patriotic sentiments to the people. Surendra Nath Banerjee began publishing *The Bengali*, an English newspaper in which he disseminated liberal ideas and patriotic messages to the general public. Surendra Nath Banerjee started circulating an English newspaper called *The Bengali* through which he spread liberal ideas and patriotic messages to the citizens, and Dadabhai Navroji wrote *Poverty and Un—British Rule in India*, in which he brought attention to the demand for India's wealth into Britain. Later in the freedom struggle, activists such as Bal Gangadhar Tilak, Lala Lajpat Ray, Mahatma Gandhi, Aurobindo Ghose, T. Prakasham, Kasturi Rnaga Iyer, and Sarojini Naidu wrote activist writing. Despite the fact that they wrote in their native tongues, they chose to express their

anguish and pain in English. These individuals used a variety of literary forms to express themselves, not just critical essays. English readers are enthralled by Tagore's Bengali poetry, but they are enthralled by Naidu's romanticism. Glimpses of Indian History & the Discovery of India by Jawaharlal Nehru and An Experiment with Reality by Mahatma Gandhi have been recognised as a necklace of Indian books in English [3].

These works were not written with the intention of being read by people in the United Kingdom. They were instead written for Indian readers who were already familiar with English, which is diverse and has come into contact with a wide range of native languages, and it is no longer associated with colonial characteristics. As a result, English evolved into an Indian language as well as a fluent and simple means of communicating with the rest of the world.

R.K. Narayan, Raja Rao, and Mulk Raj were all born in the 1930s, and Anand's work had a significant impact on English literature. In India, they were regarded as the "basic poles" of English writing. Mulk Raj Anand's novel *Untouchable*, published in 1935, is regarded as a pioneer in the Indian literary genre of "dalit writings." Bakha, a toilet cleaner who inadvertently pummels a member of a higher caste, recounts a single day in his life. His works include *The Village*, which was published in 1939, *Through the Black Waters*, and *The Sword and the Sickle*, all written in England, as well as *Coolie*, which was published in 1945, and *The Private Life of an Indian Prince*, which was published in black and white in India. He was one of the first Punjabi and Hindustani writers to translate English idioms. In the region, Raja Rao was well-known as a writer. Gandhiji's novel *Kanthapura*, published in 1938, was about the impact of Gandhiji's teachings on the nonviolent resistance to the British.

The Serpent and the Rope, his other novel, is a masterpiece that explores the parallels between Indian society and Western civilisation. The serpent in the title represents deception, whereas the rope represents truth. K.R. Narayan's writings are among India's most well-known and widely read today. *The Financial Expert* debuted in 1952, followed by *The Seller of Sweets* in 1967, *The Painter of Signs* in 1976, *Swami and Family* in 1935, *The Bachelor of Arts* in 1937, *The Dark Room* in 1938, and *The English Teacher* in 1944. He also wrote two short stories set in Malgudi, an imaginary semi-urban village in southern India. For his work *The Guide*, which was released in 1958, he was given the Sahitya Academy Award. The A.C. R.K. was presented to him by the Royal Society of Literature in 1980. Narayan was named an Honorary Member of the American Academy of Arts and Letters Institute, as well as receiving the Benson Award. His writing style is more vivid, less rational, and more rooted in a different spirit, resulting in a more authentic and captivating storey in which he used gradation dialogic prose with subtle Tamil overtones based on the essence of his characters to create a more authentic and fascinating storey in which he used gradation dialogic prose with subtle Tamil overtones based on the essence of his characters to create a more authentic and fascinating storey [4].

In the post-colonial period, Indian writing in English adopted a unique path with distinct traits. The number of 'societal motifs' was reduced, and a 'character' was added to the scriptures. Salman Rushdie, Bharati Mukherjee, Vikram Chandra, Gita Mehta, Anita Desai, Kiran Desai, Arundhati Roy, Chitra Banerjee Divakaruni, Raj Kamal Jha, Jhumpa Lahiri, Bharti Kirchner, Khushwant Singh, Tarun Tejpal, and Amit Chaudh are among the writers who have moved to Delhi. As a result, the question of whether these writings are authentic Indian scriptures emerges. Rajendra Yadav, a well-known Hindi author, once complained that Indian writing in English depicts India in a haphazard manner, such as Pankaj Mishra's *The Romantics*, in which he is merely a tourist unaware of the people's inner psyche, or Vikram Seth's novel *A Suitable Child*, in which he uses a cleverer mechanism to find a bridegroom that takes him to various locations and professes. This is a fictitious travel itinerary based on a fantasy novel. They are a third-rate serpent and a rope trick when they enter our society; their entire approach to Westerners is also a third-rate serpent and a rope trick [5].

S.V. Naipaul, a Nobel Laureate and Diaspora novelist, earlier stated that Indian English authors were responsible for creating a corpus of ejected literature that was predominantly produced by authors and consumed by readers outside of India. Altaf Tyrewala, author of the novel *No God In Sight*, frequently chastises NRIs for portraying themselves as front-liners in the eyes of Western readers and the media, and for living in the First World while writing about the Third, visiting India for a month or so to gather information for their writings. Despite the fact that a number of western authors, such as Rudyard Kipling, Mark Tully, Dominique Lapierre, and William Dalrymple, spent the most of their life in India and published works on the country and its people, our critics never classified them as English writers due to their race. Why do we accept the works of Naipaul, Salman Rushdie, Vikram Seth, Hari Kunzru, and the Desai as India writings if we dismiss these types of writings as Indian writings when the first group arrived in India and the second group left? Kunzru officially asserts himself to be a British author, refuting Indian claims that he is an Indian author who writes in English. The position of the outsider is crucial to the wellbeing of any society. The issue is that, unlike other globalizing countries, India has never adopted an outsider, misfit, or breakdown attitude in the last two decades. In a variety of ways, the discourse is goal-oriented. In India, everyone is involved in a power nexus of some kind. It's past time to reclaim that place from irresponsible conduct. Take a step back and objectively analyse the nexus to find that elusive vantage point [6].

Despite the fact that today's Russian, French, Italian, and even Latin American writers write in English, their works are recognised world literary masterpieces. The vast bulk of their works are in English.

On the list today are "French writing," "Italian writing," and "Latin American writing." When it comes to Indian writing, however, reviewers favour authors like Salman Rushdie and Vikram Seth, who are well-versed in the country's literary history. At a Santiniketan

reception honoring Rabindranath Tagore, Tagore stated that his insults and notoriety, which he withstood with internal courage for so long, were not insignificant. Tagore remarked that he had no idea that Christ, whom he had paid homage to on the east coast, would stretch his right arm and believe the same thing on the west coast because of his insults and dishonor, which were much to suffer from the country's heart. The legendary velvet garland was bestowed upon him by Europe. The country's men's distinct sense of culture fascinates certain people. The United States of America has nothing to do with this. While we're discussing what constitutes Indian writing, it's easy to lose sight of our own Indian writings. Our error obscures both authentic texts and the mask of Indian literature, effectively concealing India from the rest of the world. We may be presented with Latin America in all of its essence, cultural environment, lives, and customs when reading Garcia's books. Indian writing in English in Western countries focuses on the lives of the Indian Diaspora and their unfamiliar culture in bestsellers. It's hard to ignore works produced in the original languages of nations when discussing post-colonial literature. Following a number of suggestions, the term "post-colonial literature" was coined. The country's new cultural identity, now that it has gained independence, is a heated issue of discussion. Who is the true power player in this situation? What is a national holiday, and why is it observed? What is a person's role in our country and how does he or she fit in?

Is this something you'd be interested in doing? Actual post-colonial Indian works, which may be found alongside regional and English publications, are a long way from the people and the country [7].

In 2008, *The Enchantress of Florence*, *Unaccustomed Earth*, Amitav Ghosh's *Sea of Poppies*, Neel Mukherjee's *Past Continuous*, and Manjula Padmanabhan's *Escape* were all nominated for the Vodafone-Crossword Book Awards, and Amitav Ghosh and Neel Mukherjee split the prize. Because his introduction is the first attempt in Indian fiction to discuss exchange sexuality, Ghosh had to share the award with Mukherjee. Even though Vikram Seth has been diplomatic but forthright about his views on gay and bisexual orientation, depicting this alternative sexuality in a very ambiguous way in his novels *The Golden Gate* and *a Suitable Boy*, Ghosh was forced to share the award with Mukherjee because his introductory novel is the first attempt in Indian writing to explore exchange sexuality. Similarly, Jhumpa Lahiri's work *The Namesake* expands the realm of Indian literature by exploring the ambiguity of one's identity in relation to one's name. These motifs, on the other hand, were discovered in Indian literature long before Seth, Lahiri, and Mukherjee. Since the 1950s, there has been a change in the style of Indian literature. Indian writers were becoming more experimental in their depictions of emotional longings. In Indian writings and their linkages to English writings, Marxism, Existentialism, Magic Realism, and other modern literary trends are no longer stable and solid; these Indian Literatures no longer hide behind them. Jagadish Mohanty is a well-known figure in Oriya literature and a forerunner in the language's

development. In addition, he was a crucial figure in the development of existentialism literature. In the 1980s, he released *Nija Nija Panipath*, in which the narrator, a young Brahmin kid from coastal Orissa, travels to Western Orissa's plateau, purchases a fake tribal identity Samaru Khadia from a mafia group of work suppliers, and works in the firewood fields. Everything about the protagonist's originality appears to be in ruins as he realises that he isn't himself, but rather another person with an entirely different self. Before Jhumpa Lahiri's *The*

Name Shake, this novel was written chronologically and released in book form. Mohanty's reputation was limited to the Oriya people because he was never translated. In 1927, Pandey Bechan Sharma, better known by his phoney name Ugra, which means serious, published *Chocolate*, a book and collection of ten short stories in Hindi. Those are homosexuality-related stories. The book focused on historical conceptions, class, masculinity, and sexuality, as well as Hindu-Muslim and Indian foreign ties, in order to provide a nationalistic perspective on Indian identity. An English version of this work was recently released by Oxford University Press. As result, naming Vikram Seth or Neel Mukherjee the top gay sexuality writers in literature only reflects our critic's ignorance. These are only a few examples of the possibilities.

Assembling Everything:

The goal of the study isn't to establish whether English or regional texts are superior or inferior. Rather, it aims to incorporate English literature into India's literary tradition while maintaining Indian identity. To distinguish between Indian and non- Indian writings, use the term "Indianness" only. As a result, Indian writing in English during the time of R.K. Narayan could never be regarded alien to Indian writing. Tagore and Amrita Pritam were not considered vernacular authors. Kamla Das was a gifted writer who fluently communicated in both English and Malayalam. Whether it was Krishna Chandra or Sadat Hassan Monto, no one cared who a writer was or what he wrote in the language. Their work was publicly accessible online, and it was written in Urdu, Hindi, and English. Indian literature in English was considered to have Indian traits at the time, rather than being a lingua franca. Despite the fact that they are not in black and white, Indian compositions have recently been omitted from other English-speaking languages [4,5].

English is a key means of communication and a language that is tied to the surface world. In the present and after globalisation, it has positioned itself in such a way that no one can categorise it as colonial or foreigner indefinitely. How could anyone dismiss Fakir Mohan Senapati, Premchand, Amrita Pritam, T. Shivshankar Pillai, N.T Vasudevan Nair, or Mahashweta Devi since their writings are all published in English? Others, on the other hand, claim that a book's culture is distinct from its language. According to Indian writer Shashi

Deshpande, English is destructive to Indian society in some ways since it has become the language of India's upper crust, rather than the language of ex-colonizers. She recognises that because she writes in English, her work will only reach a small number of English-speaking readers, the vast majority of whom will agree with her viewpoint. When an author writes in English with the intention of changing society, the language hinders the poor and oppressed, who are most in need, from using English in their daily lives. Another issue is that writing in English necessitates the use of a language that the vast majority, if not all, of the characters are unfamiliar with. Many Indian authors, on the other hand, see English as only a way of expressing themselves and communicating with a worldwide audience. Despite significant progress in English literacy and urban Indian wages, English literature is not well received in India. As a result, rather than speaking about Indian English Literature, it is more appropriate to refer to Indian Writing in English as the original form of Indian Writing available in English [2,3]. With all of these benefits and drawbacks, Chetan Bhagat burst onto the Indian literary scene in the year 2000 with his first novel *Five Point Someone*, a thrilling storey about some IITians that shook the nation with its grating iconoclastic details from the insides of one of India's most prestigious educational institutes, IIT, and its equally absorbing method of telling the storey that shook the nation. Since then, the author's three subsequent books—*One Night at the Call Center* in 2005, *Three Mistakes of My Life* in 2008, and *Two States* in 2009—have all garnered positive reviews from readers in both train carriage stalls and established bookstores. The author has carved out a career for himself in India's entertainment hub, Hollywood, by penning film screenplays and appearing on talk programmes, and his books have become the "unputdownable" hot choices of the internet-crazed age. Many observers attribute Bhagat's remarkable narrative abilities, which speak for a new generation and were purposefully placed on the cover pages of the books' original release to emphasize the success of their product by the writer and publisher. Bhagat is regarded as a forerunner of a new type of lawyer, one who is well-suited to dealing with the difficulties that confront the multilingual generation. Bhagat has a near-religious following among young Indian readers who enjoy his writings. Chetan is also responsible for a major shift in the literary style of Indian English. Bhagat recognised the effects of globalization and the advent of media culture in his writings. The current goal is to investigate Bhagat's status as an artist who "may very well propose something usable in the producing or of true works of modern art" by writing fiction that "reveals and interacts" with the "felt intimacies" of their time "technically and thematically," and who "may very well propose something usable in the producing or of true works of modern art" by writing fiction that "reveals and interacts" with the

"felt intimacies" of their time Chetan Bhagat's debut in Indian English literature occurred at a time when the emergence of a vibrant media culture and the growth of a corporate structure in urban and semi-urban Indian society influenced reading preferences, particularly among young people whose incorporation into the corporate drawing was just

the beginning. The internet's rapid emergence as a new source of information and a vast source of entertainment has spawned a fresh discussion about individual and societal value systems. As a result of these improvements, new cultural standards have emerged, which condition the ingredients for regularizing and representing historical practise once again. The formation of a cultural industry,

according to Theodore Adorno and Mark Horkheimer, is the result of the union of mass culture with traditional tradition. These Frankfurt School critics contended that the formation of mass culture has political implications, claiming that all forms of popular culture are part of a single culture business whose goal is to maintain orthodoxy among the people in order to sell interests. Commercialization and corevision in the aftermath of globalization have had an impact on popular literature since the 1990s, when Shobha De and Anurag Mathur were writing. Its formal realism and ready-to-entertain mentality facilitated the cultural sector's rise. A new marketing strategy and potentially improved coverage were all that was required for the new technology. In the face of renewed awareness of extraordinary youth-related issues, such as the lack of appropriate work situations, claustrophobic education structures that suffocate potentialities and, above all, the more active role played by the youth in moving their country forward,

Bhagat's fictions sprinkled on these new fields of insight. Because he worked in the same industry as the current generation and used well-crafted works to sell his product, Bhagat is likely to have a better awareness of their pulse. In his Prologues and novels, Bhagat frequently refers to his work as "goods." Thanks to a greater grasp of the nature of the 'cultural industry,' Bhagat went away from the predominantly romantic or strongly feministic, impolitely funny and pleasantry forms of the nineties fictions and toward problems that are significantly more relevant and troubling the current generation. In his writings, Bhagat favors suspense and paranormal topics. Whatever the issue, Bhagat recognised that the products needed to be well packaged in order to sell, because the younger generation is aware of the product's value as well as the amount that arrives in a box. From the opening page, Bhagat's books are plainly marketed as commodities, and he takes great pains to package them as well as possible. Aside from the fact that the front and back pages of the book contain carefully chosen reviews from newspapers and individuals who speak highly of the writer and his product, they also include a sketch of the handsome man himself, as well as his e-mail address, allowing his readers to personally bond with the maker, thus increasing the value of the 'product' and strengthening the delight and charm of the book. Bhagat's works are frequently staged in a theatrical setting. Bhagat begins his novels with 'Prologues,' which either contain the theatrical confess or comprise the book's greatest dramatic scene, as he did in *One Night at the Call Center*. His 'Acknowledgements,' such as his assertions in *Three Mistakes of My Life's* 'Acknowledgements,' that he does not want to be India's most respected writer, that he 'wants to be India's most loved writer,' or

that he offers readers a survey at the Call Center that he does not want to be India's most respected writer,' are all scripted. In his fictions, he calls his chapters "Acts" and his epilogues "Epilogues." Bhagat's style is inspired by both cinematic and theatrical genres. Using the 'flash-back' technique, his tale moves back and forth smoothly. His ability to impart information to readers with such passion and self-expression displays his knowledge of the mosaic [6,7]. We now have a bigger supply. Bhagat has tried to use the persona of a new Gandhi in his storey to affect change in order to restore India's proper place in the world, which has led him to preach or engage in educational activities on several occasions. Bhagat's novels, on the other hand, frequently portray patriotism as a purely commercial strategy for attracting readers, and his plot is frequently influenced by the debates it generates. Vroom and Shyam establish themselves as they try to build a software company that survives on global consumers in order to climb out of the hole, similar to the characters in *One Night at the Call Center*, the best-known critique of American hegemony. On the other hand, Ishaan, a passionate cricket coach who loves the game in India but despises Australians, says that an Australian should be conscious of the effort he puts in for his nation. His characters primarily communicate in English, enjoy an American lifestyle, and regard the world as a potential dream destination, all with the stated goal of moving their country forward. The plot and point of view of Bhagat are also constrained. In *One Night at the Call Center*, a woman on the train pushes Bhagat to write about the country's youth as they face a new battle, but to whom is Bhagat speaking? Call centre employees, IITians, and people who work in shared housing, according to Bhagat, symbolize the county's youth. As a result, his works' ideological position is entirely fictitious. As a result, the study comes to the conclusion that Bhagat's narratives neither portray nor deal with the "felt intimacies" of our period "technically not conceptually," nor do they establish any "finished" shape. His point of view reflects a trend in popular writing in India that has been influenced by globalization's shifting sources of change. It tried to capture and frequently authenticate the cultural industry's beliefs by appealing to an elitist readership that was well-publicized [8].

CONCLUSION:

By projecting expectations, New Capitalism attempts to spread stereotypes. Because English education has grown so widely in India's new globalised environment, it appears that the country is sharing both the benefits and drawbacks of globalization. And Hari, the author hero from *Five Points*, had a revelation regarding its impact. "I recognize they're a bunch of nonsense," someone once commented, "but they do a fantastic job of diverting your attention away from the absurdity of ordinary life."

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