CHAPTER-VII
Conclusion: Major Research Findings

[The present chapter exclusively focuses on the concluding remarks of the entire present research work. Actual research findings, with the special reference to the ‘Research Tool’ defined in the first chapter, have analyzed in the present chapter and final conclusion of the present research work has been extracted out. Along with that, the present chapter concludes certain general observations of the researcher regarding the writer Chetan Bhagat’s art of fictional writing and some of his exclusive characteristics as a writer of contemporary Indian realistic pulp fiction writing in English.]

7.1 Testing the Research Tool

In due course of the extensive thematic literary research analysis of the select fictions of Chetan Bhagat, with special reference to the defined Research Tool, the researcher could detect many issues of contemporary Indian society which are already defined in the Research Tool, along with that, he could explore certain issues which are not defined in it.

The details of the explored issues of contemporary Indian society, with comprehensive research analysis of the select fictions of Chetan Bhagat, are tabulated as follow:

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<th>No.</th>
<th>Name of the Fiction</th>
<th>Major issues Explored</th>
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<td>1.</td>
<td><em>Five Pinot Someone</em></td>
<td>Issues Related to Education System of India</td>
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<td>• Raising Notoriousness: Lack of Disciplinary Ethics</td>
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### Conclusion: Major Research Findings

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<td>• Generation Gap</td>
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<td>• Ruin of Indian Family Value System</td>
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<td>• Lower Middle Class Hardship</td>
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<td>Changing Urban Metropolitan Realities</td>
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<td>Globalized job Environment related Issues</td>
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<td>Governmental Policies and their Impacts on People</td>
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<td>Cross-Cultural Issues</td>
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<td>Metropolitan Youth Culture related Issues</td>
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<th>3. <em>The Three Mistakes of My Life</em></th>
<th>Major Issues Related to Middle Class People</th>
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<td>• Independent Behavior of Youth</td>
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<td>• Youth Ethos and Isolation In Unfulfilled Dream</td>
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<td>• Devastation of Indian Moral Value System</td>
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<td><strong>Issues Challenging Social Integration of India</strong></td>
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<td>• Political and Religious Hypocrisy</td>
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<td>• Communal Differences and Impacts that Follow</td>
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<td>Conclusion: Major Research Findings</td>
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### Issues Related to Education of Lower Class People
- No Motivation for Sport Activities
- Modernity Mania of the Young Generation
- Some Miscellaneous Issues

### Issues Related to Middle Class Sensibilities
- Disturbed Inter-Personal Relationships
- Typical Middle Class Mentality
- Excessive Marriage Expenses
- Dowry; A Social Menace

### Issues Related to Multicultural Indian Society
- Diversity in Unity
- Socio-Cultural Diversity and Conflicts that Follows
- Prevalent Racism
- Inter-Caste Marriage; Still a Social Stigma

### Issues Related to Young Generation of India
- Issues Related to Higher Educational Institutions
- Modernized Thinking and Behavior Pattern
- Parental Possessiveness
- Compromised Approach of Youth in Need
- Depression and Anxiety in Social Pressure

### Issues Related to Corporate Banking Sector of India
- Timing Uncertainties In Job Environment
- Deceptiveness in Corporate Banking Sector
- Cunning ness of Senior Employees to the Junior ones

### Issues Related to Education System of India
- Coaching Class Culture
- Commercialization of Education and their Effects
- Corruption leads to Crimes in Education
- Black Money and Money Laundering In Education

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**Select Issues of Contemporary Indian Society in the Fictional Works of Chetan Bhagat**

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### Issues Related to Contemporary India
- Corruption
- Power Misuse
- Delay in Court Judgments
- Evil of News Fixing in the Press

### Issues Related to Lower Middle Class People of India
- Lower Middle Class Hardship
- Disturbed Inter-personal Relationships
- Scams in Ganga Action Plan Affect people’s Health

### Issues Related to Young Generation of India
- Parental Pressure and Youth Isolation
- Love Triangle (Trio) and Mental Trauma
- Crushing of Revolutionary Voice of Youth

The researcher, while comparing the Research Tool and the Actual Research Findings, could find that, most of the issues identified in the Research Tool are raised by the writer in his fictions with their impacts on the people of the contemporary Indian society. They are like, issues related to Indian family system, middle class hardship, inter-generational conflicts, modernity mania, corruption, black money, issues related to employment, issues related to westernization, issues related to education system of India and Issues related to Indian politics. Moreover, the extensive research analysis of the same fictions brought to the surface many other issues raised by the writer, which are not identified in the Research Tool. They are like cross-cultural issues, political and religious hypocrisy, suicide, typical middle class mentality, excessive marriage expenses, issues related to corporate sectors, power misuse by political and administrative people, delay in judiciary system of India, evils of media like news fixing or paid news, and certain others issues which are directly or indirectly associated with the middle class community of the contemporary Indian society.

It seems a common tendency of the writer to certain typical issues of the society like the issues related to education system of India, the interpersonal relationships, young generation of India, and certain other issues that are the outcome of the crafty political and
administrative system of India. He has repeatedly raised all such issues in all of his fictions. Here, the point becomes very clear that, having a middle class background, the writer has special worries for the vast community of middle class section of society. He, through his fictional works, mirrors the pangs and pathos of the middle class people who are targeted victims of the high intensity of the above mentioned issues.

The writer seems to have more concern for the putrefying condition of education system of the country and its effects on the people of the contemporary Indian society. In all of his fictions except One Night @the Call Center, he has raised various issues related to education sector of India. In Five Point Someone, he has pointed out the educational issues related to higher education system of India like ragging, lack of disciplinary ethics on campus, rigidity and monotony in academic work, mindless mugging, and students’ unrest and mental stress. In The Three Mistakes of My Life he has pointed out the educational issues related to the lower middle class urban milieu of the society. In this fiction, the writer has pointed out the pathetic condition of government schools of the country, which are devoid of certain basic facilities for imparting education. In 2 States, again, the writer critically exposes certain issues of top class higher educational institutes of contemporary India. The entire Revolution 2020 is a thorough revolt against what is actually happening in the education system of India, in a way strong manner. The evils of coaching class culture, commercialization of education, corruption in education, black money and money laundering in education etc. are strongly criticised in the fiction. Even in the latest novel (till the date) Half Girlfriend, by depicting the pitiful condition of the rural school, the writer has represented the actualities of the rural schools which are devoid of any governmental grants even for basic facilities like toilet and drinking water. Many expressions and descriptions related to the educational sector in his fictions are sparkling and thought provoking. He seems to be very much discontented with what is going on, in this sacred sector of society in India. So, his revolt and reaction is echoed in his writings, may it be his fictions or his regular columns or his blogs or social sites. On the degradation of the Indian education system, he observes five root reasons and recommends some valuable suggestions in his What Young India Wants as:

1. The schools are terrible. ( . . . ) we need to redesign the traditional model of school, perhaps using technology to impart learning. The education
may be at the primary level, but it still needs to be of high quality. Low quality of education is not education at all.

2. The curriculum in our schools is obsolete. We need to revise the syllabus keeping in mind the needs of the industry and service sector.

3. The massive inflation rate has made life extremely difficult for people with low incomes. Every pair of hands on the field is now more valuable than sending a child to a substandard school for several years. The benefits of which are unclear.

4. There isn’t enough money being put into education to make more schools or improve existing ones.

5. The hidden benefits of illiteracy to politicians. (. . .) While there may not be a deliberate strategy to keep people illiterate, there is no burning passion or political incentive to make India educate either (113).

Another issue, which is recurrently depicted by the writer in all of his fictional works except in Half Girlfriend, is the issue related to interpersonal relationships. Modernization of Indian society, along with certain positive outcomes, has brought certain evils of the western society. Individualistic approach to life has attracted people for personal independence from mutual inter-dependence. Its effects can obviously be observed in the growing tension in inter-personal relationships in the Indian family system. The writer, in his various fictions, has raised the issue of disturbed inter-personal relationships, prevalent in the contemporary India social life. The interpersonal relationship between Prof Cherian-the father and Neha-the daughter as well as between Ryan and his Parents in Five Pint Someone, between Priyanka and her mother and Varun and his father in One Night @the Call Center, between Ishaan and his father in The Three Mistakes of My Life, Between Krish and his father and between Krish’s father and his Mother in Two States, and between two brothers in Revolution 2020, is not good and the same keeps them in constant tension and anxiety. The old generation in most of the cases cannot cope with the modern generation in various aspects of life and so there occur clashes of opinions and tussles of some kind in their thinking and behaviour. The over parental expectations, over parental domination and rising individuality among the young generation in the modernized society can be considered some of the reasons for the disturbed interpersonal relationships. The writer
has also frequently mentioned the extra-marital relationships as one of the causes for broken interpersonal relationships in his fictions. In *One Night @ the Call Center*, Varun’s father has an extra-marital affair with his office secretary so he does not live with Varun and his mother, Radhika’s husband has a girlfriend in Delhi, so he does not treat her well. In *The Three Mistakes of My Life* Govind’s father does not live with his family because of his extra-marital affair outside.

The writer can understand and explain the value of interpersonal relationship much better as he himself has the personal experience of disturbed relationship with his father as he himself accepts the same in one of the interviews with Priya Gupta from *The Times of India* on April 12, 2014. To answer the question ‘talk about your father, he says:

I don’t like abuse of power and somewhere down the lines; I felt he was not fair to my mother. She did a lot for him, the family, and the in-laws, but she never got her due and it was a life lived just like a lot of Indian women who do that. When I was very young, I didn’t realise it but by the time I was a teenager, I started realizing and resented it. I was always a rebel. My father being in the army was authoritarian and would deny her simple things like meeting her family, as it would make her happy. May be, it was a result of his own inner frustrations, but he would not give her freedom and I had to write 2 states (a) to understand where my father was coming from and (b) to forgive him, but 2 states helped me forgive my father.

The writer, being ‘daddy cool’ of twins, loving husband of his wife and a caring son of a mother who has faced many hardships in her personal life, understands the significance of the interpersonal relationship in life. He has depicted the interpersonal relationship with many of its facets in his various fictions. He is a kind of rebel against any wrong in interpersonal relationship as he accepts and so are his protagonists. All his protagonists are very much caring for interpersonal relationships and they are at the same time protestors against anything unusual in their relationships with others. And also broken interpersonal relationship is one of the constant themes in the fictional works of Chetan Bhagat. In the same interview with Priya Gupta, he remembers the observation of a French journalist that in all the (three) books of him, the relationship between the protagonist and the father is dysfunctional. In *Five Point Someone*, one guy doesn’t like his parents, the other guy has a
paralysed father and the third guy has a strict father, in *One Night@ the Call Center*, Shyam is different and his parents are always fighting. In *The Three Mistakes of my Life*, the father has deserted him and he has a bad relationship with his father. Even in *Two States* the father-son relationship is not healthy. The same is the case with *Revolution 2020* in which Gopal and his father have many differences of opinions regarding Gopal’s career and other decisions in life. The writer, through various such examples in his fictions, seems to have realistically represented this very actuality of contemporary Indian society, which challenges the great Indian family value system.

In course of the analysis of the select fictions, the researcher has come to know that the issues associated to the young generation of India, has been one of his most recurrent thematic concerns in all of his fictions. All the major characters of all his novels are young boys and girls in their twenties. Their issues related to their education and career, to their job or business, to their love and sex, to their marriage and their social life etc. are raised by the writer his fictions. In *Five Point Someone*, the young characters like Hari, Ryan and Alok are struggling hard to adjust with the rigidity of higher education system. In *One Night @the Call Center*, the young characters like Shyam, Varun, Priyanka, Radhika and Esha are striving hard for saving their job, In *The Three Mistakes of my Life* the young characters like Govind, Ishaan and Omi are trying to earn money by small business and establish their identity in society. Vidya in the same fiction is trying to come out of her lower class background. For that she plans to do a course in PR so that she can settle in big city like Mumbai. In *Two States* the young hero Krish and heroine Ananya are struggling hard to bridge the gap between the people of two different cultures. In *Revolution 2020*, Gopal is struggling to earn a lot of money and earn social status and Raghav is fighting with corrupt forces in the society. In *Half Girlfriend*, Madhav is trying improve the condition of his village school by all possible means. Each young character of Bhagat experiences a kind of pang and predicament in their personal or social life. This is also because the young characters are very ambitious with high aspirations in their lives. They are either modern in their approach to life or they are not satisfied with their present family background. Each of Bhagat’s fictions carries a wide variety of youth with their ethos, aspirations, sentiments and isolations in their life. In spite of various issues and problems in life, all the young characters of Bhagat are good human beings. They are modernised in their thinking and behaviour.
pattern. They are sometimes depicted as possessing the revolutionary zest. They do not easily accept the rigidity in any situation. They revolt, react or reform the situations. Bhagat is widely read by the young brigade of India as he has depicted almost all aspects of the young generation in the best possible manner, so he is the most popular among the young readers of India. Bhagat, through various young characters, has echoed the voice of the contemporary youth of India in his fictions. He has expressed his personal observations, opinions, and sentiments depicting certain strong characters in his various fictions. He has special liking and concerns for the youth of the country. He has many expectations from the youth for making India better. He, in his What Young India Wants, mentions it in the clearer manner as:

    In the youth of India I see hope for change. I see them as impressionable, open to idea and willing to accept that things need to be different. It is from youth that I derive most of my optimism (97).

The writer has repeatedly raised certain conspicuous issues of middle class section of society of contemporary India in all of his fictions. Middle class urban milieu is the common background in all of his fictions. The prominent issues of middle class society, which are frequently raised in his works, are the lower class poverty and middle class hardships. Shortage of money is the constant issue of all the middle class families depicted in the fictions. Sources of incomes are limited in all the depicted families and their expectations from life are high. The results are worries, anxieties, tension, frustration, and depression of some or the other kind in their lives. The point becomes very clear here, that having a middle class background, the writer has special concerns for the vast number of middle class section of society. He, through his fictional works, mirrors the pangs and pathos of the middle class people of the contemporary India society. The writer has, somehow, depicted the still prevailing middle class family related issue of Dowry in three of his fictions. The writer seems to be very much concerned about this very issue of contemporary Indian society. It is shown in Five Point Someone that marriage of Alok’s sister is not possible because the family does not have sufficient money to be given as dowry. In One Night @the Call Center, Priyanka reacts strongly at the Have-More restaurant when she sees that a mother-in-law is scolding, threatening and taunting her daughter-in-law, in the presence of her educated husband for not bringing dowry. In Two States Krish’s mother Kavita is shown
very hungry for the dowry which she expects to collect from Krish’s in-laws. Even Krish’s maternal uncle Rajjimama gives a huge amount of dowry to the in-law family of his daughter Minti. The writer has mockingly and sarcastically depicted and strongly registered his protest against the prevailing issue of dowry through the strong female characters like Priyanka and Ananya. Along with that, the writer seems to have a strong repulsion for the prevalent all-round corruption and bribing of every kind in the contemporary Indian society and its direct or indirect impacts on the people and their lives.

All In all, the writer has raised most of the issues which are prevalent in the contemporary Indian scenario. The writer, through this fictional writings, has created a huge brigade of young reader, who have at least started reading (of course something written in English). The writer is generally appreciated for nurturing a reading habit among the young generation of India. So, and also, through his sparkling and thought provoking writing skills, he has touched the minds and hearts of the new generation. Millions of his young readers, up till now, perhaps, used to be unconcerned or disinterested for what is going on in the society and country, now, have started building their strong opinion for what is good and what is bad for the society and the country. This should be considered as a very good beginning for the better future of tomorrow for our society and our country.
7.2 Some Other Exclusive Observations

During the intensive study of the select fictions of Bhagat with the especial reference to the Research Tool defined in the first chapter, the researcher has come across certain exclusive observations regarding his genre, his typical style of fiction writing, his wider range of thematic concerns and certain others as follow:

Reading each and every select fiction more than four to five times, and certain authentic critique notes by various scholars and literary critics, the researcher observes that the most appropriate genre which can be applied to Chetan Bhagat’s fictions is Postmodern Indian English Realistic Popular Fiction. The researcher has certain typical observations and assumptions for finding this genre most appropriate to Bhagat’s fictional writings. The writer is born in India and he lives in India and he has, a natural citizenship of India and he writes in English. So here, one point becomes very clear that he is undoubtedly called Indian English writer. The researcher finds many elements of postmodern sensibilities in his fictional writings. Postmodern cult in Indian English literature is roughly dated from 1980. However, it is found in its full bloom at the beginning of 1990s in the era of globalization and free trade. The thematic concerns of the literature produced during the time, shifted from the typical rural culture of India to the urban sensibilities and beyond the national boundaries. The most cultivated genre of in Indian English literature in postmodern period is novel. Fiction writing has all its maturity of production period in Indian English literature during the time. Bijay Kumar Das in his Postmodern Indian English Literature (2003) rightly points out that in the postmodern era, love, sex and marriage or the failure of it, are some of the leading themes in Indian English novel. In his opinion, the other prominent themes of the postmodern Indian English fiction includes lack of faith in religion and decline in moral standards and behavior, corruption in public and private lives, feminist aspects and contemporary realities of the human society. The writers of postmodern fictions in Indian English literature are generally narrated in a simple and strait forward style of narration. The effects of advancement of science and technology can be clearly witnessed in such fictions when the story sequences are observed highly impressed by scientific and technological advancement in the words and deeds of the major leading characters. The chief thematic concerns includes metropolitan realities like economic crisis, pseudo-modernity, socio-psycho-economic effects of the liberalization, privatization and...
globalization on the lives of the people of modern society and others like self-identity crisis and social identity-crisis.

One can easily find almost all the thematic concerns of postmodern novel writing in the fictional works of Chetan Bhagat. All of his fictions are published from the year 2004 to 2014 which is the most prosperous and productive period of fictional writings in Indian English literature. His First novel *Five Point Someone* (2004) has middle class sensibilities as chief of its thematic concerns. *One Night@ the Call Center* (2005) has globalized issues like job insecurity, BPO business culture and its consequences on its employees, love, sex, problems of marriage and extra-marital affairs, frustration, depression and anxieties in modern society and economic-crisis and its consequences on people. The *Three Mistakes of My Life* (2008) also has love, sex, marriage, and other youth related themes like self-identity crisis and social crisis. *2 States* (2009) has multicultural thematic concerns along with love, conjugal life related issues, corporate culture related themes. *Revolution 2020* (2011) has corruption, bribery, black money and others like love, ambition and youth aspirations as thematic topics. Language related issues and urban-rural diversities are depicted in the *Half Girlfriend* (2014). That way one can easily see the postmodern thematic sensibilities in his fictional writings.

Bhagat’s fictions have some exclusive characteristics of realistic fiction. Bhagat’s fictions, as mentioned many a times, realistically represent the actualities of contemporary Indian society. The theme of his fictions is realistic in nature. The problems faced by Hari, Ryan and Alok in *Five Point Someone* in higher education system like ragging, mindless mugging, rigidity of system and parental pressure are the real problems of the students of the higher educational institutes of India. The embarrassing situations faced by Shyam, Varun, Military Uncle, Priyanka, Radhika and Esha in the BPO sector of the country in *One Night@ the Call Center*, are real representations of about three hundred thousand people of India working with this global business sector. The multicultural conflicts in *Two States* and rampant corruption in educational and social scenario in *Revolution 2020* are undoubtedly the realistic representations of the contemporary Indian society. Even the dilemma of poor speakers in English like Madhav in *Half Girlfriend* seems to be actual representations of millions of young people who are facing hardships in the good English speaking environment. The situations depicted in the fictions are real and life-like. The college
Select Issues of Contemporary Indian Society in the Fictional Works of Chetan Bhagat

students’ notoriety, and the lack of discipline, Samir’s suicide under parental pressure, Neha’s keeping away from her rigid father in *Five Point Someone* are realistically depicted by the writer. Shyam’s isolation, depression and low self-confidence because of constant failure in life, Radhika being cheated in love-marriage, Esha’s physical exploitation by a modeling professional, Varun’s anger for his father, Military Uncle’s family tension in *One Night @ the Call Center* is the day to day reality of contemporary India. Govind’s hardships, Vidya’s modernity mania, Bittoo mama’s non-secular mindset and the prevalent communal tension in society are all the actuality of the society, depicted in *The Three Mistakes of My Life*. Krish and Ananya’s modern nationalism, their parents’ rigid regionalism in *Two States* are very common practices in the society. The rampant corruption, commercialization of education and the political cunningness of MLA Shukla are recurrent actualities of contemporary Indian society. The present pathetic situation of former princely states, the condition of education in rural India, etc. described in *Half Girlfriend* is the realities of the time. The modernized feminine mindset of most of the heroines of Bhagat like Neha, Priyanka, Vidya, Ananya, Aarti and (of course not Riya in the beginning) who hardly care for the moral ethics in their physical relationships with their boyfriends, is the reality of the present modern society. Bhagat’s characters like are not like super human being or larger than life sort of personalities, rather they are the real human being, having real prospects and problems in their life. The writer has used the real names of the locations which gives a realistic touch to the story content and the same also mirrors certain real cultural and ethnicity of the local society along with the local problems and issues. The depiction of lower class locality of the old city of Ahmedabad in *Three Mistakes of My Life* realistically represents certain typical lower middle class mentality of the people living in ‘Pols’. The description of the people of Punjabi people dwelling in Delhi and Tamil people in Chennai in *Two States* provides ample references of the actualities of their typical mentalities, their social and cultural habits, their language, their food habits, dress senses, their temperaments, their rituals and traditions in various social ceremonies and their ways of life. The writer has used some historical references to give a perfectly realistic touch to the story content in various fictions. The examples are the 26/1 earthquake of Gujarat, post Godhra sabotage communal riots, in *The Three Mistakes of My Life* and Bill Gates visit to rural Bihar in *Half Girlfriend*. The problems and issues faced by the young and old characters
in various fictions are the real problems of young and old people of contemporary Indian society.

Moreover, let’s checklist the exercise, proposed by K. Butcher and L. Manning excerpted from their ‘Young Adult Literature Exploration, Evaluation, and Appreciation’ (2006) with special reference to the fictions of Chetan Bhagat for the purpose of evaluating his fictions as realistic fictional novels as: (The Researcher’s actual response is in YES or NO.)

1. Are there engaging and true-to-life, well-rounded characters who are both wise and foolish while they are growing and changing? ____________________________YES
2. Is there an accurate reflection of the human condition and contemporary life without stereotyping? ____________________________YES
3. Is there sensitivity to all people regardless of sex or sexual orientation, race, religion, age, socioeconomic level, social group, or culture? ____________YES
4. Does the plot appeal to young adults; address the challenges, hopes, and fears as well as the problems faced by contemporary adolescents; and offer hope for the future? ____________________________YES
5. Does the plot ask young adults to consider or reconsider their own values and beliefs, inspire without providing “handy resolutions” (Aronson, 2001, p. 119), and not talk down to readers or tell them what to think? ____________________________YES
6. Is the setting believable? ____________________________YES
7. Is there an appropriate treatment of violence that never glamorizes violence, records it more graphically than necessary, or includes it gratuitously? ____________YES
8. Does the language accurately reflect the characters as well as their educational status, social class, culture, and the place in which they live? ____________YES

The arguments discussed earlier and the above check-list sufficiently confirms the hypothesis that Bhagat’s fictions have many characteristics of Realistic fiction and so they can be put in the category of realistic fictions.

Chetan Bhagat’s fictions also have certain elements of popular fiction. He is one the most popular English writer in India. He is one the bestselling Indian writer and his books are sold in millions. Popular fictions are generally written for common people. Bhagat writes for the mass and not necessarily for the class. His wide readership is not confined to the elite group
of scholars and literary persons rather they are read by a heterogeneous group of people who include, students, professionals, housewives, small businessmen, and all the people in India with less confidence in reading English. Popular fictions are generally published in small size, low weight to be read in one or two sittings. Bhagat’s fictions are not published in bulky volumes or in multi-volume. His books are slightly bigger in size to pocket books. One can easily finish reading his book in one or two sittings and one need not to keep a dictionary with him/her to search for the meaning of difficult words. Mostly popular fictions are printed on pulp paper. So occasionally, such fictions are also called pulp fictions. Bhagat’s books are published on recycled pulp paper with paperback covers. That way, it gives much convenience to carry or transport. And also, the price can be considerably controlled. Popular fictions fall in the category of low priced literature. The price of most of Bhagat’s books is around hundred rupees, so it is easily afforded by the common readers. The books are easily available on every street and corner of the country and also one can purchase them online. He writes in very simple English. The ultimate purpose of writing popular fiction is highly commercial. It seems that Bhagat undoubtedly writes from the commercial point of view for pure entertainment or bringing awareness among people. As mentioned in previous chapters, one can see a typical Bollywood style in his writing. One can obviously feel that s/he is watching a Bollywood movie while reading his fiction. Moreover, all his novels are adapted for Bollywood movies and that is a great quality and credit to his writings. So, it seems that he has the habit of writing such a fiction as may be further adapted for movies. Even, when his last book *Half Girlfriend* was published, he did a promo of the book in the typical Bollywood style of promoting a new film. He even appeared in the most popular comedy show ‘Comedy Night with Kapil’ for the promotion of the book as most of the Bollywood films is promoted in this show. Popular fictions are read mostly for light entertainment. This is also true with Bhagat’s fictions. His books are read for entertainment or ‘time-pass’. This ‘quick read and keep aside’ type of writing has the power and influence to keep the reader tightly hold to complete the book in one sitting. A literary genius is sure to be disappointed if he/she is exploring the seriousness of literature and universality of appeal in the fictional works of Chetan Bhagat. He himself confesses many times that he writes for entertainment and his writings are sincere but not necessarily serious. No heaviness of lexicography, no complexity of sentences, no difficult story
sequences, no heaviness of content, no complicated twists and flashbacks, no heavy philosophy of life, just pure simple, tempting and romantic love stories with contemporary social sensibilities. The theme is simple, characters are life like, narration is simple, propose is pure entertainment of the mass. That way, one can say that Bhagat’s novels obviously fall in the category of popular fiction which is a sub-genre of popular literature since most all the elements of popular fiction are easily observed in the fictions of Chetan Bhagat. To sum up, the genre ‘Postmodern Indian English Realistic Popular Fiction’ seems fit and fine for the fictional works of Chetan Bhagat.

Chetan Bhagat seems to have developed his own ways of storytelling. Many critics call it a typical ‘Bhagat Style’ of writing. He writes for people who are not so good in English. He uses the common language which is spoken by common people. He accepts this fact in his Half Girlfriend that he writes simple English. He uses many Hindi words, phrases, idioms and his use of language, to many critics, is not literary. His stories are simple. His characters are real. His narrative technique differs in many ways from his contemporaries. He narrates the incidents and events very naturally. That is the reason why he is read and accepted widely by a wider readership. He has earned a lot of credit and popularity along with a lot of money from his writings. Bhagat has millions of fans, followers and readers and he has an equal number of reviewers, critics and fault finders. He, along with enjoying all success and popularity, many a times, has to face very severe criticism for his writings. Critics and reviewers sometimes criticise his works for practicing many compromises to the ethical values of writing literature. Generally, writing a piece of literature is considered to be a sensible gentleman’s job for sensible gentlemen of the cultured human society. In a piece of good literature gentleman’s language is generally used. The story sequences and the theme are highly expected to be kept away from any sensuous descriptions with pornographic overtone. This is not true in the case of popular fictions. A writer of popular fiction freely practices such compromises in his/her writings. In Bhagat’s fiction, one can observe free use of ‘F’ words in his writings. He, without hesitation, describes kissing scenes and mating scenes in his fictions. Not even a single fiction of Bhagat is free from such descriptions. All these and other exclusiveness of the writers gives him a lot of public attention and wide readership and the same provokes many critics to severely criticise his works and him as a writer. That is why the authoritarians of serious literature do not put him in the category of
serious writers. It is accused that his literary output lacks quality of serious literature. His works are much more criticized because of his language. Critics say that his language lacks high seriousness or mature language aptitude. Sometimes, he is compared with third grade Bollywood heroine or the bubble-gum of Indian English literature. He was accused of being pornographic in writings. It is also commented that a person whose English is poor should read his books. His books are sometimes considered cheap literature which is sold at some public places like Indian railway bookstalls and pick-up stands and he is read for time-pass. What-so-ever may be, but the fact cannot be completely denied that he is read and accepted widely by my millions of people in India. His growing popularity can fill any decent and sincere literary personality to grow envious of him. His comments posted on 17/7/2014 @ 12:46 pm on THE WORLD POST (www. Huffingtonpost.com) with the title I Write About an India That the West is Not Interested in clearly defends all the blames and charges put on him as a writer as:

Indian society discriminates between the good English speakers and the not-so-good ones. English is the new caste system, complete with levels of proficiency translating to various levels to elitism.

However, because I write in simple English, my books have managed to be a bridge between Indians who speaks English well and Indian who speak little English. I am fortunate to have a wide reach of readers, including Indians, irrespective of age, gender, class or location. All sects can read and enjoy my books. My books democratize the language. My simple stories are set in contemporary India and reflect society as it is today. And that may be one reason why the west is no so interested in me. I write the actual reality of India, versus the exotic India westerners would rather read about. My characters are looking for jobs while falling in love. They are career oriented, ambitious and have modern values. Who wants to read about such Indians—those who work in multinational banks and shop in malls?

The India that has sold abroad is typically India with lotus ponds and simple villagers who ride elephants and climb up coconut trees and that is all they want to do in life. You won’t find them in my books. If there is a villager in my books chances are he will, be visiting a cyber cafe, checking his phone or
trying to get ahead in life. Don’t know if the west is ready for or interested in that India.
I write to bring about change in my country, towards the direction of economic progress. A fairer society and more respect for the individual and his or her freedom. These changes are desperately required in my country. I wrap my easy-read stories around these issues and that is how I feel I can contribute towards my nation.
And my books have had an impact on some readers. For instance, I wrote a book, 2 States, about a couple, from two different states of India and the parental opposition to their wedding. After reading the book, the father of a girl in the same situation, changed his mind. He allowed his daughter to marry her boyfriend, and ending a two-year long bitter acrimonious opposition. The girl’s father even set up a stole in the wedding function, offering all guests a copy of the book two states.
Perhaps, this also partly explains limited awareness about my work in the west. I have never really aspired to that goal. To change India, we have to change the mind-sets of Indians”
(Source Courtesy: Huffingtonpost.com shared on Facebook 17 July, 2014@ 10:10 pm by Chetan Bhagat viewed on 18 July, 2014 @ 8: 35 am.).

**Final Comments of the Researcher:**
The writer Chetan Bhagat, on many occasions confesses for his not being serious but sincere in his writings. The researcher is of the strong opinion that it is the right time for Chetan Bhagat, the bestselling author of contemporary Indian English literature, to be sincerely serious in his writings because he has a large readership and his influence on young men and women of India. His books, for many readers like the researcher himself, are not merely a time-pass piece of pulp literature, but a good source of literary research which is a part of their academic advancement. The fictions of Chetan Bhagat are now in the list of first five choices for many emerging literary research students of Indian English literature for their masters and doctoral studies in English literature. Various universities of India are prescribing his books in college syllabus. Many reputed literary journals accept and publish research papers, and articles prepared on his fictions. All these reasons show that the public
responsibility of the writer has already increased. For many young and emerging readers and scholars, Bhagat is a role model. The new generation may follow what he writes so he shall have to be very much mindful and attentive what he is writing about. Chetan Bhagat is India’s most loved writer along with India’s most criticised writer. He says in the beginning of his *Three Mistakes of My Life*: I don’t want to be India’s most admired writer. I just want to be India’s most loved writer. Admiration passes, love endures (x). Even Shakespeare didn’t write for the purpose of becoming the world’s best dramatist. Drama writing was his profession. He used to write dramas to be performed in his ‘The Globe’ theatre. These are all proven facts but his seriousness of writing made him immortal for centuries to come. Chetan Bhagat, as he is sometimes critically appreciated, writes his fictions for Bollywood movies and the argument can be supported by the fact that all his fictions are adapted for Bollywood movies, but he, by adding a kind of high seriousness in his fiction writing, can secures his unbeatable position in Indian writing in English in the coming days. All in all, the researcher, in the present research work, has endeavoured to explore the heterogeneous issues of contemporary Indian society and revealed how the issues are replicated in various fictions of Chetan Bhagat. The ultimate function of literature is to entertain and instruct. Literature has power and responsibility both to represent the actual portrait of the people and the society in which it is produced. So, the same come to the notice of the concerned authorities directly or indirectly and necessary modifications and improvements can be undertaken. Bhagat’s fictions have this very aptitude to realistically represent the actual replica of contemporary society with its major issues and that is also in the best possible entertaining and instructive manner. It is hoped that this literary research may do its bit for the very divine vision of social reform of contemporary India.