



## Delineation of Erotic Scenes in the Novels of Chetan Bhagat

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### ABSTRACT

Chetan Bhagat, a rock star of India publication, from his debut novel has been daring to cater erotic scenes in his novels for which he has been criticized and applauded at different levels by his critic as well as his readers. Some call his work obscene and other call it aesthetic. The research paper tries to measure how much he has been aesthetic or obscene dealing with sensuous and erotic scenes in all his novels published till the date. The works will be examined at the parameter of The Reading Process and his own 7S formula.

### KEYWORDS

7S, Eroticism, Sensuality, Chetan Bhagat, Reading Process, Aesthetic pleasure.

People cross their fingers and raise their brow when erotica or sensuous literature is scripted in India. It is happening in a country where temples' walls are carved with intimate and explicit sexual movements. It is happening in a country where Kamasutra was written, read and experienced. After all, what happened to the India which was an open minded and frank nation to deal with these topics with dignity? What happened that people feel shy and cross fingers to speak about it? Why don't people want to confess that they are phallus worshiper? Eroticism and sensuality have been an integral part of Indian art and culture. This eroticism and sensuality become obscene, offensive as well as aesthetic and pleasurable as there is a very thin line to separate it. The standards to measure it are established by society and so-called moral bourgeois dictators. It has authentic evidence in India as well as in the other parts of the world. It was in the past, is in the present and will remain in future. The artists who have aesthetic sense represent it while creating their works whether it is in the form of text or sculpture or dance. For this eroticism, many have been acclaimed praise, on another hand, many have been condemned. Erotic songs are pervaded in almost every dialect of India. Frankness to erotic topics at the occasion of marriages, festivals are naturally amalgamated in Indian society but still when a writer tries to present the description of erotic and sensual moments in his work, he has to face condemnation and criticism from one sect. Whether English Literature or Hindi Literature, many authors of both languages have devoted a few chapters or part of their works to eroticism through the minute delineation of the body from top to toe, body movements, kisses and copulations some time symbolically and sometime directly.

Chetan Bhagat who was born on 22 April 1974, is an Indian author, columnist, and speaker. Recently he has been on television as an anchor, Judge, and expert panelist in different debates. He has scripted six bestselling novels, *Five Point Someone* (2004), *One Night @ the Call Center* (2005), *The 3 Mistakes of My Life* (2008), *2 States: The Story of My Marriage* (2009), *Revolution 2020: Love, Corruption, Ambition* (2011) and *half girlfriend* (2014) besides he has addressed the youth of India in the non-fiction title *What India Wants* (2012). Here I am neither interested in his knack of plot construction or characterization nor going to discuss which contemporary socio-economic-political and educational problems he has dealt in his novels. Brushing aside this critical perspective, I would focus on his aesthetic skill in presenting erotic and sensual delineations of the intimate relation between his male and female protagonists of his novels. Chetan Bhagat has not been yet accepted as the Indian English novelists who have the reputation of being called aesthetic literary personal-

ity in the row of Mulk Raj Anand, R. K. Narayana, Raja Rao, Salman Rushdie or Vikram Seth although his works are read like a hot cake. Usually, a writer writes under the influence of his contemporary socio-political conditions. Chetan Bhagat's novels reflect the same influence.

In English novels with the erotic and sensual scheme, sex is an inevitable need. The reader is served, after some pages, the copulation scenes and each and every action is delineated in detail. The author provides it in accordance to the present desires of his readers. Many time it is clear that there is no need of such scenes. It was just to provoke the erotic feelings hidden in the subconscious. Indian English literary world in last decade has received many pulp and erotica fictions whose themes are an explicit relationship between all kinds of human relations. In these novels, the authors like Sreemoyee, Ananth, Sangeeta Bandhopadhyay, and Madhuri Banerjee have frankly delineated premarital and extramarital relationship in a very bold manner and have got a good response from the readers. Seeing these writers coming up, whatever the critics think, it is clear that India is opening up to erotic fiction and is keen for more. But Chetan Bhagat can't be equated with these writers because he doesn't pay attention to these themes as well as an in-depth description of physical description whether it is aesthetic or otherwise.

A painter delineates the beauty of body and expression with his pencil and brush using different colour patterns in visible form whereas a writer presents the same with the power of words in the mind of his readers. Shakespeare's *Rape of Lucrece*, John Keats' *The Eve of St. Angus* are literary works in which we can see the beauty on mental screen with the word power used by them. Chetan Bhagat uses modern adjectives to elucidate the carnal beauty. In *half girlfriend*, he describes the beauty of Riya who lives in Delhi and takes admission in St. Stephen College. Chetan Bhagat sees her dressing sense, makeup, ornaments and doesn't ignore her lips where Bhagat usually pays special attention in his novels:

She walked towards me. She wore a wine-coloured dress which ended six inches above her knees. She had applied light make- Her face looked even prettier than it did every day. She wore dangling diamond-and-white earrings, with a matching necklace and bracelet. She had dark red lipstick on, making her appear fuller than usual. I couldn't believe I had kissed these same lips a week ago. (HG 50)

Chetan Bhagat has Indian sense of beauty. As an Indian poet does give metaphor to the beauty of face and eyes of a girl wrapped in *Sarree*, he equates the beauty of Riya's face with

yellow flowers:

Eyes squinting against the mid-morning sun, she draped her yellow *dupatta* around her face. She looked like a bunch of yellow flowers. I had to be firm. I ignored how cute she was, lest it weaken my resolve. (HG 62)

Although Riya has covered her body in T-shirt and tights, Madhav's eyes investigate her body's arc. 'She wore a fitted white T-shirt and black tights. Although fully covered, the snug outfit highlighted her curves.' (HG156) It is general and the natural tendency of youth to see and feel the curves of the female body through their x-ray eyes.

Now, Indian history is taking U-turn as Indian literary arena is taking a slight wholesome attitude while dealing with erotic and sensual topics in their works that may flabbergast many people who try to investigate Indian culture with dominant Victorian male value system. In India still the folk deities and traditions have survived and they emphasize smooth nature of gender and mythologies in their stories that reinforce this idea. The next generation that grows up celebrating such rich culture. Addressing the participant in National Queer Conference 2013 held at Vivekananda Hall, Jadavpur University, Kolkata, Gopi Shankar Madurai says:

Indian culture is originally abundant with legends and mythologies where heroes and heroines have chosen various genders without guilt and their choices have been accepted and respected. Ironically, today the western nations are progressive in researching and educating about gender and sexuality expressions, while India, despite of its rich cultural heritage respecting and accepting gender variations and choices are lagging behind and even lacking that sensitivity. Hindu society had a clear cut idea of all these people in the past. (Wikipedia)

In *One night @ call center*, Chetan Bhagat begins the novel travelling alone in a Railways Compartment but his aloofness doesn't remain unaffected and soon has a beautiful and unavoidable girl and his male hormones become active so he demarcates her beauty in these sensual words:

She said, adjusting her long hair that ended in countless ringlets---She was young. Perhaps the mid-twenties. Her waist-length hair had a life of its own: a strand fell on her forehead repeatedly. I could not see her face clearly, but I could tell one thing- she was pretty. And her eyes-once you looked into them, you could not turn away."

(ON@CC 2)

In *2 States: The Story of My Marriage* that is served as an autobiography of Chetan Bhagat he once again tangles into the beauty of hair and moves the focus on neck, eyes, nose, lips and ears. He doesn't give an explanation to "the right size and in the right places" and leaves to the reader to imagine with their own previous experience. Chetan born in the 70s must have been aware of Sridevi's Indian beauty parameter so by knocking the mind of his readers with Sridevi wishes them to peek into their subconscious:

Her waist-length hair rippled as she tapped the steel plate with her fingers like a famished refugee. I noticed three black threads on the back of her fair neck. Someone had decided to accessorize in the most academically-oriented B-school in the country. (2S 3)

She had perfect features, with eyes, nose, lips and ears the right size and in the right places. That is all it takes to make people beautiful- normal body parts - yet why does nature mess is up so many times? Her tiny blue bindi matched her sky- blue and white slawar kameez. She looked like Sridevi's smarter cousin, if there is such a possibility. (4)

In *The 3 Mistakes of My Life*, Chetan introduces a different

female protagonist in the form of Vidya who wishes to enjoy every kind of freedom. Freedom of choosing her own career, time and place to love with her own brother's friend and tutor as well as to lose her virginity at her birthday. Chetan uses a good pace of narrating intimate relation when the world was busy watching cricket match and Vidya explores a new adventure of a novice experience which she had been longing for:

I don't know if it was the candlelight or the birthday mood or the cushions or what.

But it was then that I made the second mistake of my life.

I opened the top button of her kurti and slid my fingers inside. A voice inside stopped me, I took my hand out. But she continued to kiss me as she unbuttoned the rest of her top. She pulled my fingers towards her again.

'Vidya...' By this time my hand was in places impossible to withdraw from for any guy. So, I went with the flow, feelings, desire, nature or whatever else people called the stuff that evaporated human rationality.

She took off her kurti. 'Remove your hand, they won't run away.'

'Huh?' I said.

'How else do I remove this?' she said, pointing to her bra. I moved my hands to her stomach as she took the bra off and lay on top of me.

'Take it off,' she said, tugging at my shirt. At this point, I could have jumped off the terrace if she asked me to. I followed her instruction instantly. (T3MML 200)

Kiss as a word and an action sends spark in every nerve of doer, watcher, and Chetan Bhagat has used it nicely but not explicitly and passionately in his novels. Readers find his protagonists dreaming and hankering after kisses of their sweethearts. Chetan Bhagat has a knack of compelling the tender mind and heart of his readers to chase their instinct. He does not serve love as love at first sight but at the first time of the 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. Kisses are not the full stops of adventure but an encouragement to obtain and win something more.

*Revolution 2020* which deals with love, corruption and ambition in a great and systematic way and sketches kiss as chaste and pure which gives the feeling of protection:

I kissed her, and she kissed me back with closed eyes. It was not frantic or sexual. It was, if at all, it is possible to kiss like that, chaste and pure. However, we kissed for a long time, our pace as gentle as the rain on the window. I felt her tears on my cheeks. I paused and held her shoulders. She hugged me and buried her face in my chest. It was what Aarti always did, and I loved it when she did that. It made me feel protective. (R2020 248)

Chetan Bhagat seems to be well aware of *The Reading Process* by Wolfgang Iser. As a novel takes all action in the mind of a reader who visualizes characters and episodes with his as well as writer's power. A literary work is comprised of sentences that the world within a work of fiction. All sentences with ambiguity, or fluidity, give a meaning that make the reader an active participant in the reading process. Through these sentences, the content of the text comes across. With these sentences, the reader actively predicts what is going to take place. These sentences also have retrospective importance to the reader. A text in which the reader is easily able to predict is considered inferior. It becomes boring. Chetan Bhagat understands this theory of Wolfgang Iser. He tickles the brain

and patience of his readers in the word and sentences which they are able to perceive and decipher. In his novels, longing for a kiss leads to an intimate relation:

"Are you going to kiss me or what?"

Maybe it was the flowers, or just the whole excitement of breaking in, or maybe even that she had finally grown up. I moved forward, and even though I had seen a million kisses in movies, I can't tell you how hard it is to deliver a good one the first time.

"Oops...not so hard," she said, "gentle, baby kisses first." (FPS 131)

Aggressiveness in kissing and having sex is not always at the part of boys, Chetan Bhagat's female protagonists show the repressed desire being unleashed and they enjoy it without guilty conscious. Vidya from *The 3 Mistakes of My Life* is one of the boldest female protagonists in Chetan Bhagat's novels. Vidya doesn't hesitate to express her own love and longing towards his brother's friend and her tutor Govind. Her eagerness to unleash her desire for experiencing kisses and losing her virginity on her eighteenth birthday demonstrates the passion of female with body and mind to take decision of it of her own although their intimate correspondence crept beyond the borders of their private lives into their social relation:

We kissed during almost every class since the last month, so it wasn't a big deal. Sometimes we kissed every time she solved a problem. At other times, we took a kissing break every fifteen minutes. Once, we didn't kiss at all as she did a mock test. However, we made up for it in the next class where we spent the first ten minutes kissing and the rest discussing her mistakes. When we felt desire, we kissed.

(T3MML, 197)

When a reader picks up a novel of Chetan Bhagat, he has some expectations from the author's works. Chetan keeps the reader's perception awaited till the right time and place arrives. Many times, reader waits for kissing and intimate scenes between his leading characters, it seems that it is going to happen now and then but his longing is prolonged but the reader is not disappointed at last at the perfect time and place his wish is fulfilled by the author.

In *2 States*, the young readers get the chance to have a glimpse of hostel's culture where boys and girls take the liberty and visit one another dorm for study or to have experience of sensual pleasure uninterrupted. Chetan Bhagat who had been the part of such institute culture during nineties has depicted it authentically. The marketing strategy for this book directly targets the youth who are willing to join such institutions and have expectations. There are several descriptions of sensual moments when Ananya enjoys with Krish, and experiences it the first time in the boys' dorm "I froze. Ms. Swaminathan didn't as she came close to me. In a second, her Frooti-laced lips were on mine. We kissed for three seconds." (25, 25)

Chetan Bhagat with artistically woven sentences creates a virtual world before his readers who take it as a real one which they have experienced or wish to experience it. Chetan plays with words and instigates the subconscious of his readers. Thus, while reading the text, the division between reader and writer becomes blurred because the reader takes someone else's ideas and immerses himself in them. The reader shuts out his own sense of self and becomes someone he is not. There is the personality of the reader which is immersed in the story and is subject to the author's thoughts and there is the previously existing self.

We turned to the TV screen. One night Sally was feeling low. Harry comes over to her house. He comforts her. They end up kissing. I don't know if the scene motivated me or the wine

or the fact that I felt I might not get another chance. I leaned over to kiss Aarti. She looked up at me in surprise. However, she did not protest. Just stared. (R2020 220)

Chetan Bhagat doesn't use long and complex sentences to delineate sensual moments. Being practical and knowing well that sensation doesn't last for a long time, it comes slowly and vanishes quickly, with his short and dynamic sentences, he creates motion picture in the mind of readers successfully:

I kissed her again, this time more insistently nothing for two minutes and then she was kissing me back. We kissed again and again. I kissed her lips, her cheeks, her forehead, her nose, her ears and her lips again. I switched off the lights. (R2020 220) Kiss is an intoxication in a human being, especially for youth. Ones he gets the experience whether real or textual, he is trapped in it. He begins to demand more and never lasting.

Chetan Bhagat acquaintance with his readers' mental behaviour allures his aim:

One kiss, and her silence thereafter, had devastated me, I didn't want to kiss her just once. I wanted to kiss her a million times, or, however, many times it was possible for a person to kiss another person in a lifetime. (R2020 209)

Chetan Bhagat knows his young readers. He knows what kind of books or movies the youth of 21<sup>st</sup> century are accustomed to read and watch. In his novels, he uses the name of movies, songs, heroes, and heroines. He knows his readers must have watched Spiderman kissing his girlfriend. He leaves it to readers to recall it from their subconscious mind and work out to implement their own imagination how all these things happen in his novel:

She laughed. I took aim and bent. In a second I managed to place my lips on hers, despite her face being upside-down. Spiderman kisses like that. It isn't easy. I wouldn't advise it if you're kissing someone for the first time. (HG 37)

Kissing creates a sensation not only in mind but also in the surroundings for lovers. The most sensitive body part of human being is lip that sends a spark and tickle in the nerves and neurons and transmits the lover into another world:

'Shh...' I said and kept my hand on her mouth. I came forward and kissed my fingers placed on her lips. Her eyes blinked in surprise. I removed my fingers. My lips landed on hers... She put her arms around me as if to keep her balance. The kiss was light at first and then picked up the intensity. Frogs croaked, crickets chirped and the breeze soared as Dumraon's night sky witnessed Bihar's, if not the world's, best kiss ever.

(HG167)

I'd love to say I saw stars and heard sweet, music during my first kiss...But when you are in the middle of a kiss, sound and sight get muted I checked once to see if the other terraces were empty. Then I closed my eyes. (T3MOML 184)

"He elucidates the importance of sexual inclination and eroticism in life. Bhagat boldly deals with sex realistically and examines sex relations natural and harmonious. He regards sex as a spiritual bond to serve the purpose of the life force and vitality. It is not merely a physical union between the man and woman, but the only way to bless the society with the world citizen. " (Aisha Parveen 001)

Now the educationalists have started advocating sex education in schools at a different level because of which educational and sexual revolution has already at high swing all over India.

India is the youngest nation in the world with 70 percent of

its total population younger than 36 years, making up a large workforce and eager consumers also named LUCKIES: the Labelled. Urban, Chilled. Kicked-with-Life Indians. (David and Unnithan 2005: 18). Youth is full of passion, pomp and power and his energy should get proper utilization and diversions. The world of literature with the influence of west and market has now targeted these young people and so not only Indian English Literature but also Indian Vernacular Literature has produced the works which were and are considered taboo in Indian society. In India, teenagers and youth have never been given the opportunity to quench their curiosity related to their physical and hormonal changes. Even the strict society has created hard norms about sex. The natural biological instinct of youth has its own demand and desire which they try to satiate it with pornographic works of art and literature uncensored. Work of art and literature on eroticism and sensuality can provide catharsis if dealt with an elite and careful manner.

India has been extremely liberal and open-minded in the discussion of man and woman's intimate relationship. There are many pieces of evidence still present intently that tell us that people living in the century were very frank. Women had the upper hand in all aspects of life. Even prostitutes, *davdasis* had respected place in society and had right to choose their partners at their will. Mythological stories are full of liberty in intimate relations. Artists and authors had their patron who provided them livelihood and respectable position in their court for producing sensual and erotic work of art:

China, Japan, India, Rome, the Arab-Moslem societies which endowed themselves with an *ars erotica*. In the erotic art, truth is drawn from pleasure itself, understood as a practice and accumulated as experience; pleasure is not considered in relation to an absolute law of the permitted and the forbidden, nor by reference to a criterion of utility, but first and foremost in relation to itself; it is experienced as pleasure, evaluated in terms of its intensity, its specific quality, its duration, its reverberations in the body and the soul. (The History of Sex, 57) Temples like Khajuraho have different erotic sex position on the walls pillars for everyone with a purpose. They regarded sex as a great spiritual passion, not merely a physical union between a man and a woman, as the only way for the mingling of two souls. They tried to discover sublimate the sexual act. The onlookers rapidly encounter with the sexual openness enjoyed by the men and women.

Erotic symbolism, whether more or less disguised, is found in all religions and all rites, in the churches, mosques, and temples of every sect, because it is the very nature of any representation of the world creator or motor principle. For example, in an ancient and very widespread symbol known as "Solomon's seal," the igneous or phallic triangle (pointing upward) penetrates the aqueous triangle or vagina (pointing downward). The same symbol (vertical fire, horizontal water) is represented by the cross. A study of symbols inevitably reveals the erotic content of their meaning, whether intentional or conscious. (The Hindu Temple: Deification of Eroticism By Alain Daniélou 9) The outer and inner walls of the Hindu temple are entirely covered with symbolic representations and sculptures describing the various aspects of earthly and heavenly life in which erotic scenes prevail. Since this fact often arouses great surprise, it is best to clarify their significance and explain why such portrayals are present in holy places while excluding a priori any pornographic connotation. The value of the erotic representations decorating Hindu temples is both magical and educational. (42) India talks about women Empowerment but it is limited to her political and economic liberty and still she is missing the liberty which was enjoyed by the women before the advent of Islam and Christianity. Chetan Bhagat writes in his article:

"Perhaps our attitudes changed during centuries of Mughal and Victorian rule, both not exactly known for their liberal attitudes. Add a bit of Brahmin puritanism to it and somewhere down the line, Indians began to frown upon all pleasures, particularly sex."

In India, only men are allowed to feel sexually empowered, and women are just a tool to satisfy them, whereas sex is a biological process, and both feel the same. Before joining graduation, most of the students have not obtained an education in co-education institutions. Thus, they are not able to understand their opposite sex and they form different kind of notion about the other which they get to know through second hand and unauthentic sources. In the mind, there is a kind of fantasy about each other world. In a letter to her brother Samir, She confesses:

I just want to tell you, don't worry about me for I know girls should be good. Sometimes I feel this guy is only interested in getting physical. Other girls who have boyfriends tell me all boys are the same, want the same thing. But can I tell you something? Even I want the same. No, no I haven't done anything yet. But then, every now and then I get curious, start imagining what Hari would do if I let him. Is thinking that a bad thing? (FPS 116) And she loses her virginity to Hari at her own home when her parents were away on the eleventh day of her brother's death. Neha who has a sprain in her leg stays at home and Hari has to come to see her. She shows a letter of her brother in which he has confessed the reason of his frustration. Hari was on a mission to obtain the key of office, but Neha changes his mind. She does something which he has never dreamt of. She provokes him. Hari says:

"We kissed, and then we kissed again. Then she held my hand and did something that she had never done before; she put it on her breast..."

"Well Tiger, are you going to remove anything or not?" she said.

"I..I..." I said as she pulled me close.

Half an hour later, we lay on the bed, spent but completely content. (FPS 168).

With deep analysis about youth, Ira Trivedi-author of *India in Love*, shares her experience with the columnist Manali Shah of in an interview. Ira's experiences have led her to be tremendously optimistic about India's youth leading a sexual and Cultural Revolution. She takes the favour of youth of 21 century and says optimistically:

"They are exposed, hungry, creative, and more than anything else, they are desperate for freedom. They are leading the sexual revolution and will continue to lead it in the future. I feel India will move towards a western model of marriage." (Ira to Shah) At present, youth is attracted and enthralled by the ways of the western world and want to retrieve the same freedom which people had enjoyed before the advent of Mughals and Victorian British. They want to experience complete freedom. Freedom about everything. They desire to explore the world which has been restricted for them. They dare and risk to defy the rules and regulation established in the society and they consider such restriction good for nothing. As it is known that sex is natural phenomena in every creature on the earth, having examined the novels of Chetan Bhagat, Jitendra Kumar Mishra concludes in this line, "Bhagat introduces premarital sex as a natural need in the youth." (Mishra, 22) Chetan Bhagat shows the changing attitude of youth towards love and sex. In *The 3 Mistakes of My Life*, Vidya celebrates her birthday with his tutor:

Only four candles remained burning by the time we finished. We combined the six cushions to make one mattress and lay on it. Only after we were done did we realise how cold and chilly it really was. We covered ourselves in my jacket and dug our cold feet inside the lower cushions. 'Wow, I am an adult and am no longer a virgin, so cool. Thank God,' she said and giggled. (T3MML 201) Chetan plays with the reader's mind very well in Half Girlfriend where the reader imagines and expects something to be happened between Bihari boy, Prince of Dumraon, and Rich girl of Delhi Riya. He prolongs reader's

expectations till the last of the novel. In the last chapter 46, Riya surrenders herself in the arms of Madhav.

We embraced. We kissed. We touched. We caressed. We reached the bedroom, the bed. Our lips never stopped kissing. Our hands never stopped touching. Every moment felt special as we made love. I entered her, and our eyes met. Both of us felt strong and vulnerable at the same time. (HG 258) In One Night @ Call Center, Chetan Bhagat brings a youth, Shyam who always keep condom in his wallet. Being asked if he had condom, he says to Priyanka:

“Yes sir , we live in constant hope.” When she is assured, she moves ahead.

‘Ouch,’ she said. ‘Sorry, this isn’t as elegant as in the Titanic movie.’

‘It’s alright. Clumsy sex is better than choreographed sex. And certainly better than no sex,’ I said as I pulled her close.

‘By the way, do you have a condom?’ she said.

‘Yes sir. We live in constant hope,’ I said as I pulled out my wallet.

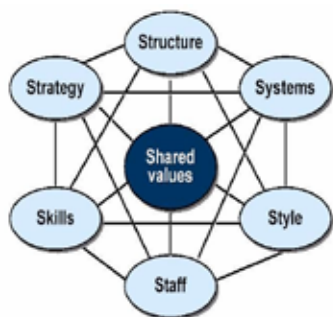
We laughed as she embraced me. She started kissing me on my face. I kissed her shoulders. In a few moments, I forgot I was in the company Qualis.

Twenty minutes later we collapsed in each other’s arms on the backseat. (ON@CC) D. H. Lawrence defines sex and devoted all his art to the communication of physical sensations. He always perceived sex with triviality and also with passion because there is nothing to hide and he perceived it with passion for it was the only “motivating power of life” and the culmination of all human strength and happiness. In his essay ‘A Propos of Lady Chatterley’s Lover’, he propagates -“I want men and women to be able to think of sex fully, completely, honestly and cleanly” but not to make of it “a dirty little secret”. (P&O 243) Chetan Bhagat came very close to D.H. Lawrence art of delineation erotic sex in *Revolution 2020*, when Gopal goes to see Arti in Hotel Ramadas where they come intimately close. Chetan Bhagat arouses sensual feeling with dialogue, action and gap which is filled with the imagination by the reader:

I waited and then drew her close to me.

‘Gopal! She said, and held me close, Passion repressed for years came forth unleashed, I bit her and kissed her all the time that I was becoming one with her.

I knew my life would no longer be the same again, what happened only magnified my love for her, they say men withdraw after sex. But I wanted to draw her close, cuddle and keep her with me forever. (R2020 220) As for success of any commercial institution, McKinsey gives his 7S management framework in which he emphasizes on ‘Shared Values’ that is interconnected with Structure, Style, Skills, Strategy, Systems, and Staff. Chetan Bhagat implements his own his own 7S



Framework for entertainment. In which he tells seven ingredients that can make novels grand success in modern commercial market satiating everyone desire. These seven elements are Sentiments, Spin, Stunt, Stupidity, Satire and Sensation.

“All seven aspects in the framework are very important. However like



‘Shared Value’ in McKinsey’s framework, sex is the cornerstone of my framework. See, it’s not just about how erotic the writer can make a sex scene, but also about the placement and timing. A plot which keeps the reader guessing about the sex scene, such as when it will happen, will it happen at all, where will it happen, whom would it involve and in what situation – are crucial. An appropriate placement of such a scene makes a novel or a movie even more gripping than a revenge plot,” Chetan Bhagat replied to a question posed by a ‘page 3’ reporter from Times of India.

Chetan Bhagat who is a Master in Business Management is well acquainted with the cultural industry. He keeps ‘Uh, Ah, Ouch’ scenes away under the mask of kisses and undressing moments. He does it by creating an illusion in the mind of his reader that he might serve them:

The culture industry perpetually cheats its consumers of what it perpetually promises. The promissory note which, with its plots and staging, it draws on pleasure is endlessly prolonged; the promise, which is actually all the spectacle consists of, is illusory: all it actually confirms is that the real point will never be reached, that the diner must be satisfied with the menu. (TCI 38) Chetan Bhagat holds the mind of his reader and does not bring passionate kiss or copulation before his reader in a quick way. The reader always knows that kiss or intimate relation will take place and the protagonist also keeps trying but does not succeed at many attempts. Many writers disappoint the reader on this angle but Chetan Bhagat never. He keeps tickling and poking the mind and emotions of readers. A reader always wishes that to happen and thinks that now and then it will take place and after a lot of delay-dally writer pays heed to the feelings of the reader and he lets him enjoy the intimate and passionate erotic movement which takes place between the protagonist and his amour.

Bhagat’s most of the novel, showed the influence of the healthy and virtuous sexuality, was denounced as obscene by many reviewers. Bhagat’s novels have some similarities to D. H. Lawrence because of the fact that he dealt with sex life very frankly and expressed his faith in the supremacy of physi-

cal life in his novels. Chetan is the novelist who has always advocated sexual, physical satisfaction and healthy bodily life like Lawrence, he also wants man and woman to delineate and reconstruct their relationship by reciprocating tenderness.

Sex both within marriage and outside marriage is a common theme of the novel today. Chetan Bhagat is proved bold here in dealing with sex, realistically and exploring sex relations in almost all of his novels. Bhagat's novels give plenty of clues to the readers throughout his novel that the physical intimacy is the most important thing in man-woman relationship that provide exquisite pleasure. He explores the pre-marital sex very often in his novel. Chetan Bhagat deals with all the facts of contemporary life. Bhagat's most of the novels deal with a realistic account of the sexual relation and intimacy between their characters. Readers easily find the description of love and longing for each other along with their erotic practice.

One thing can be concluded that Chetan Bhagat's novels are not as frank and open as that of D.H. Lawrence or Arundhati Roy, who have given a subtle description of each and every body parts, motions, and waves of their characters. In his philosophy of love and sex, Lawrence is unique among English novelists. He was certainly not a sensualist, but an honest man who treated the subject with greater freedom that had to be done till now, one who examined both the physical and spiritual aspect of the matter and the spiritual was generally not understood. He was most modern in his treatment of sex; there was nothing in him of the Victorian prudery and inhibitions. Each one of his novels is remarkable for its free and frank treatment of sex, so much so that his *The Rainbow* and *Lady Chatterley's Lover* were proscribed on grounds of obscenity.

Chetan knows the power of kiss and its effect of his readers. He targets those who have just attained the age of adolescent or youth who are pursuing education or have an aspiration to stand on their own feet. These adolescent youth who have reached in the premise of colleges or Technical institutes experience a new kind of environment where they can live their life in a different way without much restriction. Most of the readers have suppressed the desire to see and talk to their opposite sex. While reading novel vicariously, they experience all those events which are engineered in the novel of Chetan Bhagat.

With his novels, Chetan Bhagat has proved himself to be a revolutionary for youth illusion and their feelings and emotions. Whenever Chetan's new arrival reaches in the literary world, some people who expect higher literary taste, feel disappointed at a different level. Chetan has created his own style of writing. He doesn't follow the beaten path. The erotic description presented in his novels are not up to the mark of D. H. Lawrence because Chetan doesn't plan his novel to guide youth as how to have a good kiss or sex but just to give an outlet to their repressed desires without guilt. Chetan Bhagat advocates that a female also has her emotional and physical desires. She has a quest for her emotional and physical satisfaction.

Gone are the days, when she was silent and coy about it now she is coming up to her own. Priyanka, Vidya, Aarti, Ananya and Riya all represent those frank and sensible. They know pros and cons of what they are doing and ready to accept its outcome.

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