

INDIAN WOMAN-THE ICON OF NEW INDIA IN THE NOVELS OF CHETAN BHAGAT

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ABSTRACT

The name of Chetan Bhagat is profoundly perceived today in the field of Indian English fiction as the voices of a generation of Middle class Indian youth facing the choices and frustrations that come with the prospect of growing wealth and advancement. This besides Bhagat's fictions speak to the possibility of the new Indian woman whose development in mainstream society matched with India's economic advancement, and catches their evolving subjectivity. The post-progression time starts the possibility of the 'new Indian woman' during the 1990s with the picture of the 'modern', emancipated and liberated women integral to the national undertaking and India's yearnings to be a worldwide economic force. With the developing urbanization and globalization, various possibilities have opened up all around. Men and women are no more found over the span of the old vision which marks men as predominant and women as second rate. Right now, so far corrupt women are given their due spot and respect.

Keywords: Society, novel, men, women, India, etc.

1. INTRODUCTION

Born in mid seventies of the last century, Chetan Bhagat is a living Indian author who has composed well known novels like *Five Point Someone-What not to do at IIT (2004)*, *One Night @ The Call Center (2005)*, *The 3 Mistakes of My Life (2008)*, *2 States: The Story of My Marriage (2009)*, *Revolution 2020 (2011)*, *Half Girlfriend (2014)* respectively and an assortment of expositions titled *What Young India Wants (2012)*. Bhagat is considered more to be a young symbol than only an author. Bhagat's writings are more ladylike than manly. He gives voice and shows his interests more in his women characters as compared to the male. Like Shakespeare, he also has the right to be censured for making preferable courageous women over men. Bhagat's additional chronicle of his anxiety for women characters discloses to us the way that means towards women empowerment can be believed to speed. Bhagat claims women empowerment as one of the sure impacts of globalization; simultaneously, it is indisputable that his novels conclusively give us social stuns which are a normal stun of globalization, modernization, and business misuse. These progressions speak of the terrible cry of a greater part of universal Hindu women in Indian culture. Accordingly, it is comprehended that being under the appearance of freedom, there is a positive degeneration in the status of women as voiced forward in the novels of Chetan Bhagat. Chetan additionally composes opened segments for driving newspapers, reflecting on youth and national development. His characters are social dissidents and his womanly heroes help us to remember the female characters of Shaw for their

vivacity viz. normal female nature. The spot of activity of his novels is set in the perplexity of Metropolitan Indian urban areas. With the developing urbanization and globalization, various possibilities have opened up all around. Men and women are no more found over the span of the old vision which marks men as unparalleled and women as second rate.

2. THE EMERGING NEW INDIAN WOMAN

Well known fictions are viewed as one of the significant social locales that draw in with changing gender subjectivities. Bhagat manifests the untiring efforts of his characters to come out of the slough of melancholy. He portrays his women as the true revelers of the human life. Adversity does not stay with them for long. It does not subdue their will to enjoy life. They very soon emerge out of it and start delighting in the life. All the women characters of Chetan are intelligent and have the capacity to make their own choices and ready to accept challenges and risk no matter what their decision is.

Along these lines, Rupal Oza has likewise recognized that the post-advancement time started the idea of the 'new Indian woman' during the 1990s which introduces the picture of the 'modern', emancipated and liberated woman in mainstream society. This idea was viewed as imperative to the national undertaking as it is attached to India's desires to be viewed as a worldwide economic force.

Oza affirms that "Inside open social talks the Indian woman was deliberately made to be modern, speaking to globalizing India, yet "Indian" by being tied down in 'center' values" (Oza 31).

The picture of the respectful, benevolent mother regularly reflected in many of the writings of prior generation was supplanted by the picture of the newly 'liberated' woman who was brought into the open circle. Interestingly, many of the business fiction composed particularly post progression including Bhagat's novels, reflect post-millennial Indian woman and her urban life. A new setting of living and way of life decisions and, thus, horde new potential personalities. As opposed to the prior female stories, the standards of social weight and desire appear to have moved with the women currently getting them now more intrinsically bound to weights of globalization, economics, and the genuine probability of individual decision. Be that as it may, the two generations of stories investigate being a woman in the Indian society.

The presentation of the 'new Indian woman' likewise came when the Indian gender social structure was experiencing change, as an ever increasing number of women were seen taking part in the open space and Indian society all in all was encountering a staggering nearness of imported merchandise and western pictures. These encounters made "social uneasiness, starting expanding fears of 'Westernization'" which came about in the simultaneous "ascent of globalization and Hindu strict fundamentalism" (Mclachlin 7).

The mid nineties which saw India's economic progression likewise mark the rise of the new Indian woman who is commended as a symbol of the new India in media and mainstream society. Bhagat's novels are aware of woman essence in the youthful India. This is for the most part in light of the fact that as India coordinates into the worldwide economy, a significant number of women particularly those having a place with the working class have profited by the extension of the private division which offers them remarkable wages and open doors for more prominent opportunity of versatility not experienced by the prior generations. The picture of the consistent and subservient gendered subject right now in a changing country is never again practical. It tends to be seen that the digressive production of the idea of the new Indian woman is firmly identified with the white collar class talk on globalization and modernity whereby the working class keeps on characterizing their modernity through certain conventional standards and practices while likewise embracing qualities, for example, more noteworthy freedom, confidence and solid commitment to vocations and expert development. The new Indian woman is never

again found uniquely in the residential world but on the other hand apparently participates effectively in the expert and open spaces. Right now the new Indian woman needs to locate the correct harmony among convention and modernity.

It is seen that a developing number of white collar class women in India have joined the open workforce because of extension of administration and private sectors following India's fuse into the worldwide economy. Their noticeable quality and proficient life is significantly more perceived by media and mainstream society. This brings up an intriguing issue of how women with regards to India are seen to profit by the basic adjustment arrangement of the economy or whether interest in paid employment has improved their general feeling of empowerment. Corresponding to this, an examination is attempted how the idea of the 'New Indian woman' is engendered and recognized in Bhagat's fictions and how limits of cultural agreeableness is re-imagined in new India through their job as a female.

Chetan Bhagat has aptly depicted the element of imperativeness in his women focal characters. His woman characters have faith in an outright, an ideal, an unadulterated and a respectable opportunity. They generally take creativity in the romance. Hence, they break the social decorum – man ever pursues woman. They are the chasers and the men are the pursued. Bhagat is the main writer among his peers who has portrayed woman as the tracker and the man as the uncovering under her visually impaired enthusiasm to suit his motivation. His women utilize all strategy to serve the female impulse.

3. WOMEN PROTAGONIST IN BHAGAT'S NOVELS

Bhagat's development of women subjectivity with regards to the 'New India' can be contended that as a book, his novels contribute in the proceeding with development of the new Indian woman, representing her as both modern subject and conveyor of the Indian custom. The portrayal of the new Indian woman in mainstream fiction, for example, Bhagat mirrors the rise of new subjectivities for Indian women that are tied, in specific ways, to older ones.

In the novel *The 3 Mistakes of My Life*, Vidya who is the more youthful sister of Ishaan plays the affection enthusiasm of Govind the storyteller hero. In the novel, she has quite recently finished her class XII and has chosen to take a year off to set herself up for medicinal selection test. Govind can't resist the opportunity to respect her

magnificence and her reckless self-assurance. She is well in tuned with the contemporary mainstream society. She is a brisk less fatty and is very wise. She is full grown past her years with regards to connections and she is the person who effectively persuades Govind to open up about his emotions, association with his companions and future dreams.

She lets him know, "You are older than me and a hundred times superior to me in math. Be that as it may, here and there, I am much more developing than you" (184). Vidya is the person who starts their relationship and when Govind at first wavers, she guarantees him, "I am turning eighteen. I can do anything I desire ... I can cast a ballot in that political decision. I can have a financial balance. I can wed ..." (184)

The collection and articulation of sexual want comprises the attainment of opportunity. In Bhagat's novels, we see that affection, companionship, sex and relationship are convincing themes. Pre-marriage sex is an issue around which the female hero effectively settles on her own choice and it means a place of autonomy and decision in the connection among male and female. This is as opposed to many of the circumstance of the women heroes in novels of prior period.

In *Revolution 2020* Aarti is the female hero got between the fondness of the two legends Gopal and Raghav. She is the daughter of a District Magistrate invested with rich magnificence, ladylike delicacy and reasonableness. Aarti is depicted as eager enough to have her own decision of career however insufficient to join governmental issues which is generally viewed as a man's space. Also there is the fact that there is a possibility for her to be an MLA because of her family's involvement with legislative issues. Gopal has been enamored with her privilege from the beginning yet she just sees him as her closest companion. Later Raghav too succumbs to her and she turns into his girlfriend. Despite the fact that she has never come up short on any male consideration, Aarti faces a similar male centric weight as different champions of Bhagat's books. She wants to turn into an air-lady yet her parents won't let her leave Varanasi and she is in this manner constrained to search for an occupation inside Varanasi. In spite of the fact that she is permitted to seek after a course in Aviation, she can't persuade her parents to permit her to work somewhere else.

She tragically says "My parents can't perceive any reason why I need to work. They can't comprehend why the DM's daughter needs to trudge. Every one of my girlfriends are getting

hitched, arranging children and I am most certainly not. I am weird" (220)

She was especially aware of the social custom. Through her dress performance, it is unmistakable that Aarti fits in with the acknowledged ideals of feminist expected of Indian women. The name Aarti is additionally a joke on the Hindu strict ritual of a night petition and right now we perceive how the champion of the novel is intently attached to the conventional Hindu strict movement. Right now, by one way or another develops to produce a significant picture of Indian social and conventional values with respect to women. In this way, Aarti is an embodiment of free women of India. They are loyal enough to uphold the customary estimation of a male centric society and insightful enough to seek after one's dreams and want and in that lies her portrayal as the new Indian woman usually depicted in contemporary mainstream society.

Riya Somani's character in the *Half Girlfriend* is introduced as that of "the poor minimal rich young lady. Originating from an affluent Marwari business family with a location on Aurangzeb Road, in Lutyens' Delhi, probably the most extravagant zone, she originates from a world totally different from that of the male hero Madhav Jha.

Much like Bhagat's other female heroes, her fantasy about considering music after school isn't bolstered by her family as they need her "to wed into a rich Marwari family" and "live like a sovereign" (32).

Offering her own fantasy to him, she lets him know:

I have this fantasy. I need to play music and sing ... in a bar in New York ... I would prefer not to be a celebrated vocalist or a demigod. I would prefer not to wed a very rich person. I simply need to sing in harmony, encompassed by energetic individuals. I need to claim a house in Manhattan, my home, loaded up with novels and music CDs. I need to play ball on ends of the week; I would prefer not to look at twelve lehengas for my engagement. (Bhagat, *Half Girlfriend* 33)

Riya speaks to the new Indian woman in the manner she thinks and holds herself. She is instructed, shrewd and certain about her own skin. She is an expert ball player, and is skilled with melodic ability. She knows her own brain and is clear in her ambition to be a vocalist. She wouldn't like to carry on with the sort of life her man centric family imagines for her. She comprehends the sort of future that anticipates a young lady like her from her locale and she settles on her own choice to search for another option.

Riya values her autonomy wildly and won't permit anybody to direct to her. In spite of the fact that she originates from a rich Marwari family, she admits to Madhav's mom that the explanation she has decided to work is on the grounds that "I need to be autonomous" (162).

At the point when she understands that her past which incorporates a bombed marriage will consistently come in the middle of Madhav and her bliss, she chooses to expel herself totally from his life. Right now the courageous woman as so generous, as one who puts the enthusiasm of her man before her own wants, Riya still complies with the idea of the customary Indian women in spite of her wild feeling of freedom which is a characteristic normal for the new Indian woman. After Madhav understands reality with regards to her, he sets out on his mission to search for her. Nonetheless, with all that she has experienced to understand her fantasy and achieve the sort of free life she longed for, her life gives off an impression of being in immaculate request simply after Madhav at last comes to discover her. She is happy to allow marriage a second attempt regardless of the terrible experience that she has had along these lines upholding the conventional idea of a family above independence.

Priyanka is the primary courageous woman in the novel *One Night @ The Call Center* and plays the adoration enthusiasm of the storyteller hero Shyam. At the point when the novel opens Shyam seems to be infatuated with Priyanka in spite of the fact that they have of late separated. Priyanka is exhibited in the novel as a solid character and someone who goes to bat for what she has faith in. She has an away from of what she needs to do with her life and she is happy to make a solid effort to accomplish her objectives. She has a stressed association with her mom and this contention with her mom stems generally from their distinction in assessment of what is viewed as proper conduct and clothing for a young lady. Priyanka is depicted all through the novel as a praiseworthy character who thinks about the welfare of her kindred women. Priyanka blessed with every one of these characteristics speaks to an ideal modern Indian woman who is taught, yearning with her very own psyche but then the significance of the marriage issue can't be avoided by her.

Neha assumes the job of Hari's affection enthusiasm in *Five Point Someone*. She is a style structuring understudy and happens to be the daughter of Professor Cherian from the Mechanical Engineering department. Albeit solid hold of man centric society and talks of custom

may confine Neha's opportunity in deciding to have an association with a man, she evades around such restriction set upon her and astutely manages to follow up on her longing and decision without having to totally cut ties with her family. Neha's record right now in opposition to prominent attitude, families keep on being solid despite modernity and globalization and women assume a significant job in adjusting and keeping up family ties.

Ananya in *Two States* has both excellence and insight. Ananya obviously assumes a major job in Krish's life and is behind a lot of his prosperity. Be that as it may, with all her knowledge and achievements, Ananya anyway is unfortunately mixed up in expecting that their relationship will be acknowledged by their parents. In the novel clearly Ananya can break the unattainable rank of gendered limitations, yet she likewise speaks to the circle of safe family life. She is subordinate to her dad's authority; her cling to her family is continually worried in the novel.

Her ability to put her family's respect and notoriety in front of her own craving can be seen when she at last turns down Krish and lets him know, "Will your mom change? Will her predisposition towards me, towards South Indians, towards the young lady's side, change? ... I need to marry where my parents are treated as equal" (233)

Hence the projection of Ananya as one who is autonomous, savvy and able, whose dedication to family is undeniable makes her an ideal agent of womanhood that adjusts both custom and modernity.

In the novel *One Night @ the Call Center*, Esha encounters sexual harassment at working environment when she is urged by her specialist to have intercourse with a multiyear old architect so as to verify a displaying contract. She surrenders to the weight yet is before long told that she is too short to ever be a slope model. Later to repay her, he sends her cash which causes her to feel considerably progressively hopeless. On account of her appearance and self-introduction clearly Esha is frequently generalized and pulls in undesirable consideration along these lines setting her at a defenseless position. In the last part of the novel, Shyam portrays that Esha gives off an impression of being doing very well in her new activity where she works with a NGO to gather pledges with corporate.

He states, "I guess when male administrators hear such a hot woman requesting cash for a decent purpose, they can't state no. The vast majority of them are likely gazing at her navel ring when they

are marking the check" (252) This plainly recommends regularly women in neoliberal working environments of new India here and there can't circumvent being generalized which places them in a helpless position.

For Radhika plainly she battles to keep up work life balance as she likewise needs to satisfy her commitments as the obedient daughter-in-law. She speaks to the new Indian woman as one whose budgetary inspiration originates from her commitment to her family. In any case, for Radhika, the steady strain to adjust work weight and household obligations negatively affects her as she gets addictive to antidepressants for her to look after rational soundness.

Be that as it may, in anticipating these pictures of the New Indian woman, Bhagat's novels likewise points out a portion of the issues that the new Indian woman needs to arrange and explore. As much as women's opportunity to have a career and the open doors stood to them through the progression of economy is praised, it is additionally obvious such goals carry with it certain difficulties. Close by the talk of the new Indian woman is the steady strain of safeguarding Indian 'convention', personality and culture. It gives the idea that the arrangement of the new Indian woman isn't completely ready to dispose of the friendly structures of mistreatment; rather, she is still subjected to existing and new types of male centric abuse.

Sunder Rajan in surveying the portrayal of the new Indian woman seen usually in advertisements has seen that: "Women in history and fantasy who are 'modern,' just as contemporary women who are 'conventional' ... are made to fill in as agreeable images of recorded coherence as opposed to as conflictual subjects and locales of contention" (135).

4. CONCLUSION

Bhagat's novels show many events that "contemporary women" can be both "customary" and "modern" as observed from his women heroes. Then again his novels additionally unmistakably mirror the contention and challenge that woman in contemporary urban India experience while attempting to straddle convention and modernity. In spite of the moving confinements forced on women because of the

economic progression and globalization, it is likewise obvious from the novels talked about that the new Indian woman is as yet not liberated from male controlled society, dowry, sexual harassment, sexism at working environment, work at home, which are the regular destinations of women's persecution subsequently throwing a long shadow on the celebratory talk of the new Indian woman as illustrative of changed India. Overall, Bhagat's novels anyway present the neoliberal picture of Indian women as conceivably encouraging of a superior future.

In every novel of his, the relentless story is that the essential tendency of a white collar class female is to get hitched and settle down in the end. The goals of women's conventional jobs inside the persona of the new liberal Indian woman is landed at through a talk on women's intrinsic feeling of familial consideration, devotion to one's own family and hesitance to defy parental authority which lays on man centric structure. Through this fundamental talk, the message gives off an impression of being that the new woman can be modern and emphatic while proceeding to occupy generally recommended gender jobs as sister, spouse and mother.

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