Appendix-1

Publication:


Chetan Bhagat, known more as the youth icon than just an author is ‘the biggest selling English Language novelist in India’s history. He has opened the floodgates for a new movement in Postmodern Indian Writing. His name doesn’t grace any Booker list, but it is found on the lips of every college student in India. While the global literary dwell on the fiction of India’s past, Chetan Bhagat has become India’s favorite writer by embracing the present. He manages to retain his sense of humour despite writing on topics that are actually the harsh realities of life. His writing has revolutionised the postmodern literature. According to him, the purpose of literature is to raise a mirror to society.

Many writers are successful at expressing what's in their hearts or articulating a particular point of view. Chetan Bhagat's Novels do both and more. Starting with himself in the picture he goes on to narrate a real
life story amalgamated with real events intermingling with a grave, dark background. He catches the pulse of the nation by using a language that the youngsters swear by. Also, engaged in writing Columns for leading newspapers, he mainly focuses on youth and national development based issues. His columns have been discussed in Parliament and among the top leadership of the country.

Chetan Bhagat’s Postmodernism writing offers India a mixed bag of ideas. It embodies reader friendly language with a style so novel and fresh. His novels are “tugs at the emotions” rather than moralizes serious literary ambitions. He places the facts comically and sarcastically mesmerizing the readers. His writings have gained the greatest legacy of refined postmodernism literature by dismantling the authority of the West.

“**Five Point Someone**”, Chetan Bhagat’s first debut novel deals with dilemma of today’s engineering students in India who get into the country’s top university like IIT, only to rebel against the stultifying atmosphere of academic competition. He has clearly portrayed ragging, hostel life, work pressure from the higher authority, increasing suicide cases, a great criticism on education system in India following internationally lauded IIT system that has stifled student’s creativity by forcing them to value grades more than anything else. Uninspiring
teaching and numerous assignments adding to their woes while still making time to enjoy one’s youth. Young people had begun to have far more options than their parents but their choices remain circumscribed by traditional education system and overbearingly high expectations.

His second novel “**One night @ the call center**”, is a romantic comedy that involves the anxieties and insecurities of the rising Indian middle class, including questions about career, inadequacy, marriage, family conflicts in a changing India, no financial growth for right people with knowledge and skills and the relationship of the young Indian middle class to clients whom they serve in the U.S.A. The author invites readers to identify aspects of themselves and their lives that make them angry and that they would like to change. One of the salient features of this novel is a key role of fiction that transports the reader into a different world. All the characters experience a dramatic and disturbing event during the night when they receive a call from God, and all use this moment to re-examine their own lives. God motivates the group to such an extent that they get ready to face their problems with utmost determination and motivation. This helps them to have clear-cut goals in their mind. Thus they venture ahead with much more confidence and positive thinking in the BPO Industry.
Call centres are becoming a mainstream solution now. While there are several issues related to call centres, Chetan Bhagat’s main concern through his postmodern writing is on one issue i.e “Is the government creating the right kind of jobs that work our young people to the full potential? He believes if the government really gets its act together on infrastructure, the young workforce will get better quality jobs that are more fulfilling and will make India move ahead.

His 3rd Novel “Three mistakes of my life”, told through the eyes of the protagonist, is a story of Indian young generation of this modern world facing unexpected love, thwarted ambitions, absence of family affection, pressures of a patriarchal set up, and the work environment of a globalized office. The novel depicts the condition of aspiring businessmen in India; failing to pursue economic gains, the ups and downs in the middle class to earn bread and butter for making both the ends meet. In this novel, Chetan Bhagat also deals a controversial theme of natural calamities like Gujarat Earthquake, religious politics and Godhra riots. Bhagat touches a chord in not only the young, but also the elderly. He inspires people to stand upright even after real-life nightmares have wreaked havoc to their dream, and to resurrect their lives even when all hopes have succumbed to devastation. Horrendous killing of innocent people on religious basis with no humanitarian is the biggest
slur to our nation. A matter of fact, India has traveled much ahead since Independence till this day and also we find drastic changes in the development of infrastructure and progress in almost every field but Indian mentality or attitude still needs to be changed very seriously. We Indians are easily driven by emotions and not by practical thought.

The latest book of Chetan Bhagat “2 States- the story of my marriage”, is the story of a young man and lady from two different states of India who fall in love and decide to get married but their parents do not agree due to the cultural differences. The book covers their individual struggle to achieve goals, their strong bonding of love which wins them through all odds. This novel is perfect opportunity of depicting the typical Indian mentality of not accepting inter-caste marriages and the tradition of still living in 'age-old orthodox and impractical beliefs'. “India is a very religious country, and older people have extreme views on religion and young people are not able to relate to it.” For Bhagat the generational divide is the one India desperately needs to bridge. He says that the older generation grew up in a time of scarcity and prized a suffocating social conformity where everyone lived separate but equal lives. The young are almost a race apart with a liberal attitude that is inimical to the Indian hierarchies of caste and creed. He expresses his positive thoughts for inter-state marriage as the national integration that will significantly
increase greater understanding between two cultures resulting in ultimate unity.

Chetan Bhagat has used his refined postmodernism literature to make young generation’s mind both technically as well as mentally strong. He wants to be a part of the historic changes taking place as India awakens to its potential. The pressures to succeed are part of what is making India a vibrant, fast-changing economy and society. His entire writing has come up as a potential blockbuster delighting the new generation to find reality in his work thereby developing the mindset of the readers for progressive India; where not only the spirit of patriotism, but also the standard of living is high.
Publication:

“Migration and Diaspora: The Central Theme in Jhumpa Lahiri’s Fictional World”


President Lyndon B. Johnson signed the “Immigration and Nationality Act of 1965”, into law, abolishing several immigration quotas. This piece of legislation resulted in a massive surge of immigration from Asian countries, including India during the late 1960s and 1970s. In particular, this allowed for many Asians to go to the US under the qualification of being a “professional, scientist, or artist of exceptional ability” contributing to the reputation of Asian-Americans as being intelligent, mannered, and a model minority. The Asian immigration boom tapered off in the US since then. Their reputation as a model minority had been firmly cemented, building a reputation for Asian Americans of remarkable educational and professional success. This serves as the cultural backdrop in Indian American author Jhumpa Lahiri’s work.
Jhumpa Lahiri was born in London, in July 1967, and brought up in South Kingstown, Rhode Island. Even though she was brought up in America, she became very close to her Bengali heritage from an early age. Lahiri has traveled extensively to India and has experienced the effects of colonialism as well as experienced the issues of the diaspora as they exist. She feels strong ties to her parents’ homeland as well as the United States. Growing up with ties to two countries created in Lahiri a sense of homelessness and an inability to feel accepted. She reflects the trauma of self-transformation through immigration, which can result in a series of broken identities that form "multiple anchorages." Lahiri depicts the diasporic struggle to keep hold of culture as characters create new lives in foreign cultures. Relationships, language, rituals, and religion all help these characters maintain their culture in new surroundings even as they build a "hybrid realization" as Asian Americans.

*Interpreter of Maladies*, a collection of nine distinct short stories, Lahiri’s debut, addresses sensitive dilemmas in the lives of Indians or Indian immigrants. The stories’ themes include marital difficulties, miscarriages and the disconnection between first and second generation immigrants in the United States. The book brings to light many of the issues with identity faced by the Diaspora community. It talks about a few stories involving ideas of otherness among communities in India. The stories revolve around the difficulties of relationships, communication
and a loss of identity for those in diaspora. No matter where the story takes place, the characters struggle with the same feelings of exile and the struggle between the two worlds by which they are torn. The stories deal with the always shifting lines between gender, sexuality, and social status within a diaspora. Whether the character be a homeless woman from India or an Indian male student in the United States, all the characters display the effects of displacement in a diaspora. Many of Lahiri’s characters, specifically the ones in the diaspora, must cope with new and sometimes shockingly different gender stereotypes and roles in their new homelands. Generation gaps, culture shock upon moving away from the “homeland” and questions of sexuality play their roles in Lahiri’s interpretations of gender and what it means to Indians in Diaspora. ‘A Temporary Matter’ told from the third-person perspective of the husband, deals with the disintegrating relationship of an Indian couple, Shoba and Shukumar who are away from their home country. The blessed house clearly shows the bias of two religions i.e Hindu and Christian between sanjeev and his wife Twinkle; a newly married couple, exploring their new house in Hartford, which appears to have been owned by fervent Christians. They keep finding gaudy Biblical paraphernalia hidden throughout the house. Twinkle is exited to find them but Sanjeev turns disgusted. “Sexy” depicts the story of a young woman, Miranda, and her affair with a married Indian man named Dev. ‘Interpreter of Maladies’
the story centers upon interpretation and its power. The interpreter has power as a vehicle of understanding. Mr. Kapasi’s work enables correct diagnosis and treatment by understanding the pains and troubles of patients—effectively, he enables the saving of lives. Mrs. Das looks for this understanding from him, seeking absolution for the secret of her adultery. In confessing to Mr. Kapasi, she endows him with a sort of priestly power, expecting her confession to draw out forgiveness and consolation. Lahiri also establishes a contrast in this story between characters who care and those who don’t. The Das parents exhibit complete carelessness, neglecting to keep an eye on their children, ignoring each other, acting completely self-centered. ‘Mrs. Sen’, the titular character of Lahiri’s story demonstrates the power that physical objects have over the human experience. While her homesickness, lack of meaningful social connections, her item-centric nostalgia only accentuates the fact that the people she meets in America are no barrier to her acclimation. The people in the story make it easy for Mrs. Sen to embrace life in America. But despite this, Mrs. Sen refuses to assimilate to any degree. In contrast to depictions of resistance to Indian culture found in several of the stories in Lahiri’s collection, ‘The Third And Final Continent’, portrays a relatively positive story of the Indian-American experience. The protagonist’s human interactions demonstrate a high degree of tolerance and even acceptance of Indian culture on the part of
the Americans he meets. Mrs. Croft makes a point of commenting on the protagonist’s sari-wrapped wife, calling her “a perfect lady”. In this story, the obstacles and hardships that the protagonist must overcome are much more tangible, such as learning to stomach a diet of cornflakes and bananas, or boarding in a cramped YMCA. By ending on a cultural tone of social acceptance and tolerance, Lahiri suggests that the experience of adapting to American society is ultimately achievable. All the nine stories in Interpreter of Maladies, set in America and India, are united by the motifs of exclusion, loneliness and the search for fulfillment. They do not restrict themselves only to the experiences of migrant and displaced individuals. Communicating the fact that exile and exclusion are not the privilege of any one group in society alone, Lahiri portrays the specific situations of individuals as symptomatic of the ubiquity of loneliness and alienation. Her novel *The Namesake* once again takes readers behind the closed doors of people who have immigrated to the United States to find a better life and the challenges they unexpectedly discover in the process. Lahiri’s *The Namesake* is about a Calcutta family, settled in America but attempting to do the best they can by not only transforming into true Americans but at the same time retaining their Bengali customs and heritage. The writer skillfully investigates the intricacies of the diasporic feelings of strangeness, the conflicting ways of life, cultural bewilderment, the struggles of assimilation and the intervening ties
between generations. The parents struggle with raising their children in America while maintaining their culture. The children struggle with being American, but still having parents who are from India, thus facing the crisis of dual identity. The Namesake examines the nuances involved with being caught between two conflicting cultures with their highly distinct religious, social, and ideological differences.

“The Namesake” portrays both the immigrant experience in America, and the complexity of family loyalties that underlies all human experience. Ashoke and Ashima Ganguli, after an arranged marriage in India, emigrate to America where Ashoke achieves his dream of an engineering degree and a tenured position in a New England college. As she prepares to give birth, she realizes how isolated she has become. If she was still in Calcutta, she would have her baby at home, surrounded by all the women in her family who would administer all the proper Bengali ceremonies and would tell her what to expect. In the United States, Ashima struggles through language and cultural barriers as well as her own fears as she delivers her first child. Their son Gogol, named for the Russian writer, rejects both his unique name and his Bengali heritage when he goes to school. Gogol, a thoroughly Americanized teenager, is indifferent, preoccupied with his favorite Beatles recording. Such quietly revealing moments give the narrative its emotional power. The loneliness of lives
lived in exile is most poignantly revealed in the late night family
telephone calls from India, always an announcement of illness or death.
In The Namesake, as the Ganguli parents, especially Ashima, struggle
with adapting to a different culture than they are used to, their children
struggle with trying to respect their roots while adapting to American society.

Jhumpa Lahiri says that for immigrants, the challenges of exile, the
loneliness, the constant sense of alienation, the knowledge of and longing
for a lost world, are more explicit and distressing than for their children”.
Lahiri’s experience of growing up as child of immigrants resembles that
of her protagonist, Gogol in the novel. Though Gogol and his sister Sonali
are born and raised in the U.S. they feel the frustration of being different
from most of the kids they know. Some mock their names, some
vandalize their mailbox with derogatory terms and some just find them
funny. When his high school class reads „The overcoat,” a short story
written by the Russian writer Nikolai Gogol, Gogol is extremely ashamed
of his name.

Despite his parents’ efforts to keep him “indianized,” Gogol starts
behaving like his American friends and doing the same things that they
do. He easily accepts the American style of living but doesn’t prefer
Indian identity. Gogol finally learns that the answer is not to fully
abandon or attempt to diminish either Indian or American culture, but to
mesh the two together. The diasporic crisis of dual identity faced first by
his mother, Ashima, then in a more intensified manner, by him finally
gets resolved when Gogol realizes that his identity is embellished by both
cultures. He does not have to be one or the other; he does not have to
choose. He is made up of both, and instead of weakening his pride, his
identity is strengthened by this. Coming out of his turmoil Gogol is able
to stand on his feet and is no longer ashamed of himself or the way he has
lived his life till then. He has assimilated himself in American culture and
values, at the same time retaining his parents ‘Indian heritage’ and is now
proud of his name Nikhil Gogol Ganguly and all that it means. Gogol, at
thirty-two, discovers in his father’s gift of Gogol’s short stories a
temporary reconciliation with his name and the heritage he has rejected.

Among others Jhumpa Lahiri is famous as the acclaimed chronicler of
the Bengali-immigrant experience. The majority of her stories are about
exile, about people living far from home and moving to new world. Both
Interpreter of Maladies and The Namesake explore the ideas of isolation
and identity, not only personal but also cultural. When their cultural and
ethnic identity is blurred in a foreign land, their personal identity,
signified strongly by their name also stands vulnerable to change. The
characters in both the works frequently encounter crisis of identity, which
is tied to inabilities to reconcile the American identity with their Indian identity. Her writing is less a response to her parents’ cultural nostalgia and more an attempt to forge her own amalgamated domain.
INDEX

A

Amitava Ghosh-131
Ameena Meer-28
Angela Carter-19
Anita Desai-27
Anita Rau Badami-28
Anjana Appachana-28
Anthony Trollope-4
Anuradha Marwah Roy-27
Arundhati Roy-26,131,

B

Bankim Chandra Chatterjee-20,21,22
Bapsi Sidhwa-152
Balzac-4
Balchandra Rajan-24
Bhabani Bhattacharya-20,23
Bharti Kirchner-28
Bharati Mukherjee-28
C
Chetan Bhagat-
30,32,33,34,38,41,42,78,129,130,131,136,144,145,146,156,157,161,164,
165,166,167,172,193,194
Casanova -3
Chaman Nahali-152,154
Chikwenye Okonjo Ogunyemi-69,71,
Chitra Banerjee-26,28
Clenora Hudson-Weems-62,64,69

D
Daniel Defoe-4
Dante-24
Edward Said-131,193
Einstein-12
Elizabeth Bowen-8

F
Flaubert-4
Franz Kafka-4,19
Finnegan Wake-8
G

Gabriel Garcia Marquez-18
George Eliot-4
George Gissing-7
George Orwell-8
Girish Karnad-91
Gloria Naylor-19
Gunter Grass -18,19

H

H.M. Williams-130
H. Dutt-20
Hemingway-25
Henry Fielding-4
Hudson-Weem-62,64

J

Jack Wilton-20
Jane Austen-4
John Fowles-18
Joseph Andrew-1
Jhumpa Lahiri -
27,30,31,34,35,36,38,41,42,48,49,58,61,62,63,72,77,90,91,96,101,104,10
6,108,110,111,112,113,124,131,143,163,177,179,180,185,189,190,192,193,194

Jurgen Habermas-139

K

Kali Krishna Lahiri-20
Kamala Markandaya-23,26
Kshetrapal Chakravarti-20
Khwaja Ahmed Abbas-23
Khushwant Singh-23,152
K.B. Vaid-25
K.S. Venkatramani-23
Kiran Desai-28

M

Manohar Malgonkar-24,153
Manju Kapur-27
Meena Alexander-27
Meera Syal-28
Michael Crichton-136
Mira Nair-77
Milan Kundera-4
Mulk Raj Anand-22,23,130,131,132,139,
Munshi Premchand-24

N
N.S. Phadke-23
Newton-12
Nikolai Gogol-76

P
Peter Kivisto-47
Paulo Coelho-138

R
Rabindranath Tagore-21,22,130
Rani Dharker-27
Raj Laksh Devi-20
Raja Rao-23,130,131,132,139,
Ritwik Ghatak-77
Robin E.Field-182
Rosamond Lehmann-8
R.Parhasarthy-131
R.K. Narayan-20,23,130,131,132,139
Ruth Prawar Jhabwala-26

S
Salman Rushdie-19,26,29,131
Santha Rama Rao’s-26
Sarat Chandra Chaterjee-21,22
Satyajit Ray-77
Sivasankar Pillai-24
Shauna Singh Baldwin-28
Shobha De-26
Stendhal-4
Suniti Namjoshi-27

T
T.E. Lawrence-3
T.S. Pillai-25
Tolstoy-4
Tony Davis-15
Toni Morrison-19
Toru Dutt-20
Turgenev-4
U
Uma Parameshwaran-28
Upmanyu Chatterjee-131,144,145

V
Vikram Seth-29,131,144
Vyankatesh Madgulkar-25

W
William Dean Howells-4
William Makepeace Thackeray-5
William Shakespeare-58
Winston Churchill-3
William Golding-136