



ISSN Print: 2394-7500  
ISSN Online: 2394-5869  
Impact Factor (RJIF): 8.4  
IJAR 2024; 10(1): 92-94  
[www.allresearchjournal.com](http://www.allresearchjournal.com)  
Received: 04-11-2023  
Accepted: 05-12-2023

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## Chetan bhagat on screen: A critical study

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### Abstract

The paper deals with how the movies and literature are getting closer day by day studying the fiction of Chetan Bhagat adapted into films. Film and literature are the twins in modern time. Literature has its easy access to the common people on screen. Literary texts leave their foot prints on the scripts of the movies that acquaint literature to the mass. The small screen has been popularized literary texts through movies and serials. Now the film is new criticism of different literary texts.

**Keywords:** Film, movie, script, adaptation, screen, text, dialogue, campus novel & pedagogy

### Introduction

Chetan Bhagat's writings are touchy to the young people. The growing Indian in the model of west changes India rapidly even severely affecting its traditional cultures and life style. The young educated people are the carrier of the changes. Bred and enrolled in the Universities of cities, they carry the changes to their locality. As the brilliant students are the quintessential boys of their locality, their life style and thought influence others.

Bhagat writes his bitter and better experiences as young boy in college. The IIT, regarded as the top technological educational institution of the country, has been satirized for its teaching and learning method. Even in the new millennium, where technology is the life support of the growth and development of a developing country like India, the IIT and IIMS could not be modernized in pedagogy. The experienced and senior teachers still follow the mug up method of scoring marks to get jobs in better packages. The scoring marks may bring jobs but the creativity of the students is affected in this way. Chetan's challenge pointing out the flaws in the technological intuitions has unearthed the reality of the institutions where young people dream to be enrolled. Chasing after their dream to get enrolled in IIT, half of the jungles have been cut down to publish the IIT entrance books but the fundamental flaws in these institutions still remain unsolved.

The scripts of the films carved out of Bhagat's fiction are changed a lot. But it is not changed as the fiction Vikas Swarup's *Q & A*. The differences between the texts and scripts of Bhagat's fictions are less unlike other fiction writers like R. K. Narayan, Sobha De and Anita Desai. The texts meant for armchair reading portraying reality in poetic language are generally not within the reach of the common people's understanding. The scripts of the texts are designed to delineate the things, events, plots and scenery as per the common peoples liking who pay for entertainment.

So the films contain more fantasy than fictions. Fantasy portraying the protagonist in films is not generally found in the texts. The texts mostly portrays protagonist in a satirical way describing all the odds of his body, mind, activities and ways of life. The hero of a film is the most idealistic person who is an epitome of virtue and the most powerful man with an appealing figure and get up. Such things are rarely found in the texts. The film's fantasy is meant to entertain the audience. The films' commercial success is only parameter to evaluate the quality of the films. So the movie makers spend a lot to make films only for the commercial purposes.

The rapidly dwindling Odia film industry fails to get back its glory only due to repeated loss. The films produced from different Odia fictions do not become commercially successful as a result; the film industry in Odisha is running in loss and waiting for its complete demise. The Odia film lovers have been attracted to theaters which is very costly and time consuming than that of films. Despite that the film's lovers are still enjoying movies in TV though they

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rarely go to the film hall rarely. In this way most of the film halls in Odisha have been shuttered down.

*Bapa*, a story in Odia, written by Gourahari Das has been filmed which bagged the film fair award in 2023. But this film is not commercially successful. *Nada bindu*, another popular Odia novel has been carved out script for film but it could not be successful commercially though it is about the Odia culture and traditions. Bhagat's fictions are unique for portraying the changes which are not generally noticed by the common people. The latest pictures and the pictures of the recent future weaved connecting different latest plots and events touched the hearts and mind of the young people. The writers focusing on tradition and weaving stories from imaginations rarely succeed. Their fictions dealing with love and love related tragedy is stale subject. The innovative plots based on reality are the trends of the writings styles of the age which Bhagat picks it up to adopt in his writings.

Bhagat's voluminous works, even though receives lacks of intellectual applause, and is the bestselling novels of our time. Some critics opine these voluminous works are meant for the train journey reading but reality has its own revelation which generally skipped by his contemporary fiction writers.

*2States: The True Story of My Marriage* is an innovative autobiographical novel analyzing friendship in the college which converted into love and attachment. Love in the first sight is a common thing in colleges. The beautiful girls caught the attention of both the teachers and her friends in the institution where she is enrolled. How to lengthen and strengthen the love and romance by mutual trust and sacrifice has been narrated. The love-sickness and its symptoms on the faces and bodies of lovers are well delineated through relevant emotional language. The language of love is better expressed in eyes than the tongues. Shakespeare also expressed the symptoms of love on body and mind in *Hamlet* through the character of Polonius, the minister of Denmark. Polonius, while discouraging his daughter Ophelia to hobnob with Hamlet, the prince, advises how the spell of love uncontrolled the tongue to promise whatever one likes which he rarely keeps practically. Shakespeare says:

Bhagat depicts detail on love and the rises out of it. Love translated into marriage is not the main plots of his fiction but how the path of love is full of thorny is the subject matter his novels. Love is directly linked to a lucrative career with heavy annual package in case of lovers but beloved are the album queens otherwise it is difficult to keep hold a high salaried young man working in the reputed multinational companies.

Bhagat portrays what is going on inside the minds of the educated young people. Though he is not a novelist of stream consciousness, he deals with the psychology of youth: their frustrations, anger, depression, anxiety, love sickness and trauma of unemployment. Loose marital bond, premarital and extra marital sex, family feuds and divorce are subject matter of his analysis.

Indian is a young country because more than sixty percent of population comes between the age group of 18 to 42 as per the 2021 census. More than ten per cent young people read and write in English. In that context Bhagat's writings touched the hearts of thousands of young people for their problems-haunted situations gripped the country.

The love and romance is no more attractive to the educated youth though it has its emotional and imaginary rhetoric in

movies. Really the young people struggle to survive and some struggle to sand. The whole youth entangled in struggle what T.S Eliot writes, "Where is life that lost in living." It means the young people cannot enjoy life under the presser of living or to maintain themselves. Chetan Bhagat's protagonists are the struggling characters suffering from depression and frustration out of chaos. The chaos stems from unemployment and materialism.

Bhagat popularized the novels bringing a new taste narrating his own experiences. Art and fiction have the minor touch only. Reality reigns in his writings both in fiction and nonfiction. In movies, his fiction is altered with certain additions and deletions to suit the audience.

The movie watchers are different from the readers of fiction. Even a same person differs from the films and novels. He enjoys the two arts in the same form in films and fiction. The fiction have different platforms for the reader who basically intellectuals. The writers paint events, situation and incidents in his own words and style to appease the readers but the movie producers and directors always portray the scene to appeal the senses of the viewers. The characters of Bhagat's fiction cannot be produced as it is rather it needs some spade works to clean moralizing and adding the ethnicity. The Indian movie watchers want their heroes to be clean and a man of morality and villain to be an evil force to torment the heroes and the viewers.

The campus life is always attractive as it is a congregation of young people full dream and ambition to make life. The most important period of life in the campus also witnesses many troubles and tribulation to go ahead with career and love. Always complexities arise to balance love and career in case of mismanagement one has to loss one or both at the same time. Misunderstanding in love and relationship among the youth is very common which the materials for the fiction ad films are. Misunderstanding often takes a form of storm erupting into severe violence or it may end with good understanding and adjustments. The rise and fall in life sets out in campus. So the campus is the hot spot for films and fiction which Bhagat chose. Bhagat has his own experiences of love and romance in the college life. How it is troublesome to materialize the love into marriage and how it is complex to sustain and maintain the relationship in marriage to make it linger or forever. Durability of marriage is always questionable in aristocracy and maintainable in lower middle class. The longevity marital life is bliss in the postmodern society. Love is very fragile and is supposed to fade at any moments without any reasons. So modernism and materialism have brought a U-turn in relationship.

Love in movie is different love in fiction. Intellect clips emotion and imagination. Love is the romance in fairy land in movie but very much realistic in fiction, even more realistic what is beyond the knowledge of an intellectual reader. Writer is supposed to unearth the truth inside life which film hides it by coating fantasy around reality. The art is real but in film art is more than real and less than truth.

Bhagat's analysis of love often transfers the youth from the world of imagination to the world of reality. Films always hide the darker side of love in case of the protagonists who are portrayed ideal and constant in love and romance. So fiction needs deletion and addition while scripted. Bhagat's volumes of fiction are problem-based but end with a reasonable conclusion. The films' carved out from fiction are often twisted as per the need. The same classical texts carved out into scripts in different times vary in its

structures and characters to suit the mindsets of the audiences. So it is seen the plays of Shakespeare differently adapted into movies in different times as per the changes of time and mindsets.

The Movie makers try to stick to the tradition with certain commercial changes particularly in love, romances, dances and songs. In the traditional social films such modern stances and songs are not found as they are amply available in the modern movies.

The Movie "Hamlet" produced in 1906 differs to the same movie of 2012. In changing of society and mindset of the audience the films have be changed as per the time otherwise it may not be successful. So the texts and movies carved out from the texts radically differ.

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