

**Trajectory into Popular Culture:  
A Critical Analysis of Chetan Bhagat's Novels *2 States* & *3 Mistakes of My Life*****Dr. B.C. Dash**Associate Professor,  
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Chetan Bhagat is a star writer and a trendsetter of Popular Fiction in India. A writer, columnist, TV show Judge, Motivator and now Producer Bhagat has done it all at a very young age and wants to influence & inspire the youth of the country with his writings for a better India. The elitist hate him for his pursuit to the less chartered territory of popular fiction & bestsellers and accuse him of writing low brow and crass literature but for Bhagat such labeling does not mean much as long as he has the support, love and admiration of his fans and followers. Bhagat's phenomenal success as a writer and his popularity has time and again reiterated the fact that he understands the pulse of his readers and serves them what they have experienced in their real life. The two novels taken up for analysis has all the elements associated with popular culture such as food, place, costume, fashion, sports, politics, music etc. Merged with the love story are important issues which the country faces today such as corruption, unemployment, quality of education, competition, politics, dreams and aspirations, religion, language etc. and through his work he wants to find a solution to the problems faced by the youth of this country. Bhagat has made the young generation read when they find themselves lost in the quagmire of social media and technology. He is also a catalyst in bringing a radical change in the publication industry of India. The popularity of Bhagat's novels and equally successful Bollywood adaptations and a new breed of Indian writers in this genre indicate to the fact that popular fiction is here to stay in India and has a bright and commercially successful future ahead.

**Key Words:** Culture, Popular Fiction, Language, Colour, Food, Everyday Life.

Popular Culture has foregrounded itself in a phenomenal way in the 21<sup>st</sup> century. Much to the surprise and dislike of the elitist who negate it and describe it as 'vulgar culture' or 'commercial culture', today it is popular culture all around which is dominating the art and cultural scenario in the world. Be it the Harry Potter series in fiction by Rowling or novels by Agatha Christie, Madonna & Michael Jackson in pop, fashion, Bollywood & Hollywood movies & music, theatres, magazines, advertisements, sports etc. are all part of present day popular culture. The contemporary popular culture is no longer confined to the narrow & prejudiced views and in fact has expanded its

intellectual and artistic horizons by cultivating a new synthesis of the popular forms with the other cultural traditions of the fine arts and the avant-garde and by developing a new historical awareness of its own traditions.

The recent developments in the field of sociology (art, mass media, leisure, everyday life etc.), anthropology (Catholic approach), history, communication etc. contributed immensely to the rise of popular culture by providing new analytical tools and much needed legitimacy. Besides, the emergence of feminist movement, Marxists interpretations regarding role of popular culture in mobilizing political actions, media, films, advertisements etc. have helped in catapulting popular culture to its present status and form. Popular Culture studies now demands an inter-disciplinary approach.

The historical background to the rise of popular culture from the definition of culture is full of contradictions & complications. Though the seeds of popular culture were believed to be laid in the folk culture, it was in the 1950's & 60's that popular culture came into prominence. On one hand there were people like Matthew Arnold who defined culture as 'the best which has been thought and said in the world' (*Preface to Culture & Anarchy*) & F R Leavis who regrets about sharp decline in culture as 'the epitome of finer values' and on the other people like Richard Hoggart, Edward Thomson, Stuart Hall & Raymond Williams interrogated the elitist view and pointed out the problems of valourizing the restricted literary canon. In fact Raymond Williams expounded the view that 'culture is ordinary' (*Culture & Society*). Williams maintained that culture is the product of social interactions of everyday life. Richard Hoggart emphasized on mass culture (*The Uses of Literacy*) and concentrated on the varied cultural experiences of ordinary people and was influential in dismantling the high/low binaries in terms of evaluating cultural practices. The establishment of Birmingham Centre for Contemporary & Cultural Studies and the launch of the *Journal of popular Culture* (1967) were two very significant events that led to a significant change in the approach and mindset of the people and popular culture was taken seriously as part of the academic interest. In fact it is very recent that few popular books have been included in the curriculum of colleges & universities across the world.

Other significant contributors in the field of cultural studies include people like Edward Thomson, Gramsci, Adorno & Horkheimer, Althusser & Stuart Hall etc. Thomson in his book (*The Making of the English Working Classes*) talks about masses adapting to their own tastes and says that 'class is defined by men as they live their own history, and in the end this is its only definition'. His book worked within the tradition of Marxist historiography and dealt with the questions of Culture, Consciousness, experience and agency. Gramsci's (*Selections from the Prison Notebooks*) use of hegemony also helped in the rise of marginalized class and its culture to enrich the edifice of Cultural Studies. Hegemony, in Gramscian theory, refers to the socio-cultural productions of 'consent' and 'coercion'. He used hegemony to counteract the notions of incorporations by stressing that the hegemony did not entail the disappearance or destruction of difference but ensures the articulation of difference. Adorno & Horkheimer (*Dialectic of Enlightenment*) coined the term 'culture industry' to describe the products and the processes of 'mass culture'. While Althusser (*Contradictions & Over-determination*) talks about 'multiple causality', Stuart Hall elaborated the Gramscian concept of Hegemony by incorporating the

questions of power, constitutions, politics and economy. According to Hall, there is ‘no single, unproblematic definition of culture’ and that ‘the concept remains a complex one- a site of convergent interests, rather than a logically or conceptually clarified idea’. The invention of popular culture as mass culture was a response to middle-class fears endangered by industrialization, urbanization and the development of an urban-industrial working class. Apart from these leading strands and views, there are numerous other ways through which culture has been viewed and studied. Mukerji & Schudson remind us that early sociologists like Robert Park and Thorstein Veblen evinced a ‘strong & unembarrassed interest in popular culture’ and that sociologists, took for granted the legitimacy of studying popular culture. This has resulted in taking popular culture more seriously as a terrain of political and social conflict. Today popular culture represents a variety of fully developed art forms each with a special autonomy and value of its own.

Popular fiction has also evolved over the last half-century. For some, it is defined by what is not ‘literature’. Most critics implicitly adhere to the claim that whereas ‘literature’ is indifferent to (if not contemptuous of) the marketplace, original and complex, the popular fiction is simple, sensuous, exaggerated, exciting and formulaic. Whereas ‘real’ writers spend decades agonizing over each sentence or paragraphs, this genre produces a new paperback each year to be ‘consumed in airports and quickly discarded’ (Gelder). The contrast between ‘popular fiction’ and ‘literature’ occurs against the backdrop of continuing debates about the categories ‘low’ and ‘high’ cultures by authors like Lawrence Levine and Andreas Huyssen. It is difficult to define or explain what constitutes popular fiction. Generally it is believed that it includes books which everyone reads and the book is among the bestsellers whose aggregate figures show an impressive ability to reach across wide social and cultural divisions with remarkable commercial success. According to Scott McCracken:

*Popular fiction, from folk tales and fairy tales to popular ballads to modern bestsellers, has always provided a structure within which our lives can be understood. Who we are is never fixed, and in modern societies an embedded sense of self is less available than ever before. Popular fiction has the capacity to provide us with a workable, if temporary, sense of self.*

(*Pulp: Reading Popular Fiction*; 1998)

The American popular fiction writer Elizabeth Lowell believes that ‘accessibility is the hallmark of popular fiction’ (*Popular Fiction: Why we read it, why we write it*). She emphasizes the role of entertainment in attracting the common readers rather than to exercise them.. In Sophia Kinsella’s best-selling Shopaholic series, the novelist emphasizes consumerism and glamorizes the culture of shopping. Again, in Janice Radway’s romantic fiction (*Reading the Romance*, 1984) the emphasis is laid on gender and sexuality where gender stereotypes have been showcased. Also, in Radway’s opinion, the readers who pay money to buy books of their own choice matter most and it is important to entertain readers rather than to exercise them. She castigates literary fiction for its pessimistic look based on Marx, Freud and Sartre and opines the view that the optimistic philosophy of the popular fiction is the reason behind its success at the sales counter. Popular fiction is formulaic and stereotypical in the sense that the prospective reader approaches it with a certain measure of foreknowledge of what exactly he can expect in the novel. The term ‘literary’ and

‘popular’ actually sums up two contrasting attitudes to fiction. While literary fiction aims to hold up a mirror to human condition, the popular fiction aims to entertain, thrill and comfort the readers. The difference also manifests itself in the plot, character, language and styles of the fiction. Popular fiction is basically plot driven, attracts to a broad audience and caters to ordinary readers with an average level of understanding while literary fiction is character driven, appeals to readers who have past history of reading and who understand the subtle nuances of literature. The growing popularity of popular novels suggests that people now want to read about issues which make them more empathetic and appealing at the interpersonal level.

The subject of popular fiction is about everyday life. What happens in the home or in the workplace, the relationship among men and women or between ethnic groups and social classes furnishes the raw material out of which characters and situations for the popular fiction are constructed. However, they are represented as a stylized, highly meditated set of narrative modes, having fast pace & events unfolding in quick succession. It is also believed that the way in which the writer tries to resolve the predicament of the protagonists also helps in establishing him/her as a popular writer. The author tries to cater the public taste by presenting some social and political issue of national significance as a backdrop to retain the interest of the common readers.

Popular fiction in India made a great leap with Shobha De’s *Socialite Nights* (1989) and Anurag Mathur’s *The Inscrutable Americans* (1991). With the arrival of Chetan Bhagat with his first novel *Five Point Someone* (2004), the very scope and scale of Popular Fiction in India got redefined. The emergence of Chetan Bhagat compelled the average Indian to sit-up and read. He created a new pool of readers for the publishing house to notice and cater to their demand. Bhagat’s popularity paved the way for a new breed of writers like Amish Tripathi (*Shiva Trilogy*), Soma Das (*Something of a Mocktale*), Harshdeep Jolly (*Everything You Desire*) & Amitabha Bagchi (*Above the Average*), Anuja Chauhan (*The Zoya Factor*) etc. to follow. After *Five Point Someone*, Bhagat has penned down other fictions like *One Night @ the Call Centre* (2005), *The 3 Mistakes of My Life* (2008), *2 States* (2009), *Revolution 2020* (2011), *Half Girlfriend* (2014) & the very recent *One Indian Girl* (2016). Bhagat’s novels deal with the themes of Love, Man-Woman relationships, marriage, career, middle class life, corruption etc. He deals with contemporary issues like the quality of student suicides, private coaching centres, misplaced ambition, urban problems etc.

Bhagat’s ‘*2 States: The Story of My Marriage*’ and ‘*3 Mistakes of My Life*’ are very popular works which have also been converted into Bollywood films. *2 States* is a witty tale about inter-community marriages in modern India. Bhagat writes that marriages are not that simple in India as they are all around the world. Unless all ‘other issues’ like dowry, race, caste, creed, religion, economic condition, social mobility, culture etc. are settled till the last minute, marriages do not happen. Love marriages generally reject or ignore ‘other issue’ and therefore are not supported by the family members and they out rightly reject such couple. It is believed that conclusions based on these factors often prove to be correct and the decisions taken thereafter often make people around us happy.

2 *States* is a story about Krish and Ananya who are from two different states of India, deeply in love and want to get married but they face hardships in convincing their parents for approval of their marriage. In spite of falling in love with one another and in spite of the fact that they represent the north-south divide and belong to two different cultures, they decide to convince their family members for the marriage so that they bless them while they tie their nuptial knot. The story of culmination of marriage after facing many odds and obstacles reflects the deep-rooted psyche of cultural divides and leads us to cultural encounters and of course not without a tinge of humour.

In Act I at Ahmedabad at the IIM hostel when Krish Malhotra and Ananya Swaminathan introduce themselves to one another, they make things very clear at the very beginning:

*Krish asks, "Are you South Indian"?*

*Ananya replies, "Tamilian, please be precise. In fact Tamil Brahmin, which is way different from Tamilians. Never forget that."*

*'And how exactly are Tamil Brahmins different?'*

*'Well, for one thing, no meat and no drinking,' she gestured a cross with the chicken leg.*

*'Absolutely,' I said.*

*She laughed and said. "I didn't say I am a practicing Tam Brahmin. But you should know that I am born into the purest of pure upper caste communities ever created. What about you commoner?"*

*'I am a Punjabi, though I never lived in Punjab. I grew up in Delhi. And I have no idea about my caste, but we do eat chicken. And I can digest bad Sāmbhar better than Tamil Brahmins,' I said.*

*'You are funny, she said, tapping my hand. (6-7)*

This conversation between the two leading characters clearly shows that for North Indians the various states in southern India are no different and they are treated as one composite entity. Also the fact that Sambar is no longer a south Indian curry but has become national and global is reflected because it is being served at IIM hostels where students come from all over the country. The love which blossoms between Ananya and Krish at IIM Ahmedabad does not pay importance to issues like race, caste or creed except as casual reference during the introduction. They find themselves attracted towards one another on the basis of their own criteria and set of rules and they believe that they as a couple can remain happy. However, the problem crops up when they expect their own parents to think like them and accept the other family without any issue. This is not an easy thing in our country and more so when they take decision that their marriage must be blessed by their respective parents.

The colour of the skin plays very important part in the psyche of the individuals, particularly by those who represent the northern state of our country. In chapter 3, when Krish visits Ananya's hostel and gets to see the family photograph of Ananya, he comments:

*I looked at a wedding picture of her relatives. Given their dusky complexion, everyone's teeth shone extra white. All old women wore as much gold as their bodies could carry and silk saris shiny as road reflectors.(14)*

The female protagonist Ananya Swaminathan stands out different from other girls in her batch in terms of skin colour and her bodily features. The male protagonist finds her pretty at the initial stage

than in comparison with the rest because of her skin colour. Later on, when both of them try to convince the boy's parents before or during the wedding of Minti we find that relatives of every age find it difficult to believe that she was a south Indian because of the colour of her skin. Ananya had to hear a lot of unwarranted and sarcastic remarks:

*"She is Madrasi? Swaran aunty said in a voice enough to belie her age. 'Tamilian", Ananya said.*  
*"But she is fair complexioned?" Swaran aunty said, genuinely confused....*  
*'Shipra, see this, a gori madrasin," Swaran aunty screamed.....*  
*'you are so fair. Are you hundred percent South Indian?' Kamla mami asked.....*  
*"by South Indian standards, she is quite pretty,' Shipra mami added insight.*  
*'I know, otherwise how black and ugly they are, 'Kamla mami said.*  
*Everyone laughed, apart from Ananya. (201)*

Though Ananya is witty, smart and intelligent girl and was declared better looking than the south Indian standards yet she faces all this discrimination because of her cultural background. Krish's mother wants to find a girl for her son who is 'fair as milk'. When Krish visits Chennai for the first time after being appointed in the Citibank he behaves like a typical North-Indian chap who hates the south Indian people except his love Ananya. It is only during his brief stay at Chennai and after coming close to Ananya's family he realizes them to be equal Indians. His realization is slow but definite. We find that when he visits Chennai for the second time to clear the misunderstandings between him and Ananya he says:

*"Chennai seemed embarrassingly familiar on my second trip.....". (236)*

Krish knows it for certain that Ananya will not be welcomed to their house given the kind of people his parents are. He says:

*'They'd have a problem with anyone I choose. And you are South Indian, which doesn't help at all. O.K, it's not as bad as marrying someone from any other religion. But pretty close'. (40)*

Ananya says that he must convince his parents by saying that she is not least qualified and that she is of equal rank and also pretty. To this Krish replies,

*Irrelevant. You're Tamilian. I am Punjabi.(40)*

The negative attitude of North Indians towards south Indians and vice-versa is reflected in many occasions. During convocation when both Ananya and Krish decide that their parents should also meet and know one another, Krish's mother gets the shock of her life to know that her son's girlfriend is a South Indian girl. She is displeased and reacts strongly when Krish asks her to sit near Ananya's family:

*I have come to see you, not sit next to Madrasis. Now let me watch.(46)*

Krish's mother has a strong view about the South Indians whom she generalizes and paints with the same brush. She gives instance from Indian film Industry and says:

...These South Indians don't know how to control their daughters. From Hema Malini to Sridevi, all of them trying to catch Punjabi men.(48)

Also Ananya's mother's gives similar reaction during the event:

*Something, something illa knowledge Punjabi people something.  
She continues:*

*Intellectually, culturally zero. Something something crass uneducated something.(51)*

At the lunch time at Sabarmati ashram when everyone ate in silence. Ananya tells everybody that they are in love. Immediately Krish's mother assassinates the character of South Indian girls:

*This is what I meant when I said about South Indian girls. There are so many cases in Delhi only.(52)*

At home when Krish argues with her mother and tries to convince her by saying that Ananya is nice, smart and intelligent girl, the mother says that she has trapped him like so many northern men trapped by the south-Indian girls. She doesn't hesitate to call Ananya's family as Jayalalitha's family in many occasions in the novel. All the relatives of Krish's mom side try to do their level best by warning and chiding him not to be trapped by a South Indian girl. Shipra masi says:

*Look at him, these black people have done their black magic.  
She further argues:*

*But how can we marry Madrasis? Tomorrow your cousins will want to marry a Gujarati.  
Krish says:*

*So what? Aren't they all Indian? Can't they be good human beings?  
Shipra Masi says:*

*Your son is gone. I am sorry, but this boy belongs to Jayalalitha now.(68-69)*

The bias attitude for South Indians also gets reflected in Ananya's reply to Krish's argument:

*What is the point? Say, I forgive you, what will change? Will your mother change? Will her bias towards me, towards South Indians, towards the girl's side, change? (233)*

The South description from a North Indian's point of view becomes more evident and sharp when Krish lands at Chennai to join his job at the Citibank. Krish describes:

*Tamil women, all of them, wear flowers in their hair. Tamil men don't believe in pants and wear lungis even in shopping districts. The city is filled with film posters. The heroes' pictures make you feel even your uncles can be movie stars.(77)*

The introduction of Anil Mathur, Country head, Chennai though for a brief period, also confirms the anti-south feeling among the North Indians. When he snubs his secretary for unable to arrange a business class on the flight to Chennai, he says:

*What do you mean wait-listed for business class? I am not coming back like I did this morning sitting cramped with these Madrasis.(117)*

Also, when things go wrong in the Citibank, the Chennai Citibank boss Balakrishnan asks Krish to save him by taking the responsibility of mistake on his shoulder. He says:

*The country manager as it is doesn't like me. He is North-Indian. He will forgive you but not me.(114)*

Ananya's father had terrible inferiority complex and he hated North-Indians. He felt unrewarded in his service-life in spite of his hard work and unhappy that his due promotion was given to the North Indian Verma. He called Verma as "Bloody North Indian fellow" in Krish's presence. Ananya's father said that the South-Indians hate the limelight. Moreover, they believe that knowledge is not for showing off:

*If we do good work, people should notice me. I cannot go sell myself like that shameless Verma.(144)*

Food displays the significant difference between the North and the South People. The North people basically Punjabis are fond of non-vegetarian food and stuff like chicken whereas in the south it is strictly vegetarian. Krish who had revolted by bringing chicken to his allotted quarter had to retreat because of the reaction shown by the landlord. Earlier the sardarji, who saved him from the auto driver when Krish arrived at Chennai, warned him:

*'Come home if you need a drink or chicken. Be careful, your building is vegetarian. No alcohol also'.(80)*

Tamils are fond of coconuts and coconut used food items which is not the case with the north Indians. There is lot of importance attached to food by the Punjabis whereas for Tamilians it is a very simple routine affair. When Krish was called for dinner, he was surprised to find that he had to eat it on a banana leaf:

*We sat on the floor for dinner. Ananya's father passed me banana leaf. I wondered if I had to eat it or wipe my hands with it.*

*'Place it down, it is the plate,' Ananya whispered.(93-94)*

In chapter 52 Krish himself acknowledges the differences regarding food or food habits between Punjabi's and Tamilians. He says:

*Few things bring out the differences between Punjabis and Tamilians than buffet meals. Tamilians see it like any other meal. They will load up on white rice first, followed by daal and curds and anything that has little black dots of mustard, coconut or curry leaves. For Punjabis, food trigger an emotional response....The idea is to load as many calories as possible onto one plate, as most party caterers charge based on the number of plates used.....The focus is on chicken, dishes with dry fruits in them and exotic desserts. (222)*



When Krish's relatives visit Ananya's city and home for marriage, they had great expectations. On reaching there they found whole different cultural ceremony for marriage was arranged. It was a great cultural shock for them. When the servers placed banana leaves in front of them for dinner:

*"We have to eat leaves?" Shipra masi said, "What are we? Cow? (253)*

The love for music is part of Indian culture and it is something common across the states and common for every important occasions. However, the taste for it varies as we have noticed in the novel that Punjabi people like the kind of music where they can dance around and have lot of fun whereas the Tamilians are fond of Carnatic music and they place a lot of importance in learning it as a part of their culture. The DJ's, hip-hops and loud music is what Punjabi people demand for which is quite opposite in case of Tamilians. When the North-Indian Krish goes to take tuition at Ananya's house he gets to hear someone singing in a tape recorder. He describes:

*A tape played in the next-room. It sounded like a chorus of women marching towards the army. 'M.S Subbulakshmi', Manju said, noticing my worried expression. 'Devotional Music.' (106)*

Language is a major barrier and the cause of contradiction of the North & south divide which does not allow the people to come closer to one another. The lack of understanding, mistrust, complications, cultural differences etc mainly crop up of this language problem. Krish has mentioned in the novel that the south people irritate North-Indians by talking in the language which they do not understand. Even locating places and understanding place names becomes very different as North-Indians cannot pronounce those names and when south-Indians pronounce the North-Indians place names or for that matter the Hindi language, the tone, accent & pronunciation itself becomes the subject of ridicule and mockery.

2 States as a novel can also be studied from everyday life point of view as well. It has all the ingredients about the practices of the routine, lifestyle, consumption and social relations, subjectivity in the people's responses etc. The novel also has certain elements of consumerism or globalization in it. For example, the character of Ananya, who is a successful student, is equally globalized in the sense she has shed her cultural traits and has been able to mix-up easily with North-Indian people. She is already accustomed to the food habits prevalent in the north of India. She works for a multi-national marketing based company and is always on the move to meet the clients.

Bhagat's novel 3 Mistakes of My Life is again a captivating plot intertwined with the issues of Cricket, Business, Politics & Religion. The story is about three friends Govind, Ishaan & Omi who struggle to fulfill their dreams and passions in the backdrop of communal violence, politics and Gujarat Earthquake. The three characters are budding entrepreneurs and the plot revolves round the ups and downs of their business fortune. They open a small retail cricket goods shop by taking help of Omi's parents & maternal uncle Bittoo mama. Govind was interested in business from early stage. He confides:

*My love for business began when I first started taking tuitions. It was amazing to see money build up. With money came not only things like coolers and sofas but also the most important stuff-respect. (11)*

Ish is a district level player in cricket and since he could not advance his ambition of becoming a national level cricketer, he along with his friends who are also cricket lovers, adopt a boy named Ali who they see as a great potential to succeed in cricket. Soon their business takes off as they make a successful combination of cricket coaching, maths tuition classes & supplying stationary goods. Cricket was a passion for all the three characters and they enjoyed watching cricket and cheered for Indian cricket team like thousands of others in a cricket frenzy nation. The game of cricket is the central metaphor used by Bhagat and is a unifying force in India's divisive polity. The game encourages a Pan Indian sensibility.

Bhagat presents the religious politics very objectively and unbiased manner. Through the characters he tells us that the rivalry between Hindus and Muslims are exploited and taken political mileage by the politicians. Mr. Naseer during his visit to their house shares his views about the political parties in India:

*...like all political parties Spend more time playing politics than working for the country creating differences, taking sides, causing divides-they know this too well.(70)*

The main reason behind the communal tension in India is politics and not religion. In the absence of any reconciliatory mechanism between the two religious group, the political parties take advantage of it. Mr. Naseer says:

*If politicians fuel a fire, there is no fire brigade to check it....just by not talking about it, the differences do not go away. The resentment brews & brews & doesn't come out until it is too late. (71)*

The passion for business and cricket later gets mixed up with the religious controversies of the time. The character of Bittoo mama creates a kind of consciousness for their religious identity and communal prejudices against Muslim community. Bhagat gives us a graphic description of the post Godhra flare up in Gujarat. The description of Godhra train burning incidents, the car sevaks visit to Ayodhya, the escalation of communal tensions and its incitement by politicians, mobs getting loose in the streets of Ahmedabad all become live in the eyes of the readers. The hatred for the other community reaches its peak and is reflected in such statements of Bittoo mama:

*Eye for an eye. I'll slaughter him right here. Then I will cry for my son....(223)*

The novel ends up with Omi's sacrifice exhorting the values of human life and the harm caused by religious disharmony.

Bhagat very successfully is able to weave all the elements of popular culture like Sports, Politics, Business, Language, Religion, Culture, Fashion, Food, Music, Everyday life etc. in both the novels. All these elements are essential part of the novels without which the novels cannot exist. Thus, it is impossible to deny the ubiquity of popular culture in contemporary society which is so

rampant that it links people across geographic, class, race, gender and economic lines. Bhagat's novels are testimony to a new era of choice, taste, availability and above all popularity.

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