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EMERGENCE OF NEW CULTURAL IDENTITIES UNDER GLOBAL EDUCATIONAL INFLUENCE IN 2 STATES: THE STORY OF MY MARRIAGE OF CHETAN BHAGAT

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Abstract

This article analyzes the novel 2 States: The Story of My Marriage by Chetan Bhagat, which depicts the cultural contradictions and challenges faced by an inter-state couple in India. The article examines how the novel portrays the impact of globalization, education, and consumerism on the formation of new cultural identities among the urban middle class youth. The article also explores how the novel employs the concepts of rhizomatic, molar, and molecular tendencies, as proposed by Deleuze and Guattari, to show the dynamics of cultural assimilation and resistance in the context of money and marriage. The article argues that the novel reveals the complexity and diversity of Indian culture, which defies linearity and homogeneity.

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1. INTRODUCTION

Indianness as a cultural identity defies linearity. North and South India have different lived experience. Cultural distinctions generally grow out of differences in literary and linguistic identities which are strikingly plural. Legacies of social and cultural transformations add to these variations. Beyond tourist exposures, interactions and exchange, in event of matrimonial advances such cultural differences often come to the forefront. Despite the rhetoric of multinational capitalism and growth of IT sector converting earth as a global village, Indian experience remains genuinely diverse and deep. In his fiction, Chetan Bhagat takes the route of delineating emergent popular culture and thus, creating a narrative space for the ways these different cultures co-exist and face tensions. However, while the novelist seems to offer only the overt cultural dimensions, in his novel *2 States: The Story of My Marriage*, characters in the novel as individuals actually strive to grapple with the stereotype images of their respective cultural images and identities. This paves way for the emergence of new cultural hungers of assimilation in private and community life – an aspect that yields new textual meanings to this novel when read in the light of Deleuze and Guattari's rhizomatic, molar and molecular tendencies. It depicts the urban middle class Punjabi and Tamil traditional culture, particularly in the context of money and marriage and shows the impact of globalization and education in the top management institutes on the young generation of traditional Punjabi and Tamil families. Although Indian culture displays the concept of unity in diversity but if cultural realities of North India and South India are compared, diversity and differences overshadow the nationalist rhetoric prevalent in popular culture and customary emphasis on 'unity'. This aspect has been reiterated by C. Suganthan in his insightful paper "Cultural Contradictions in Chetan Bhagat's *2 States - the Story of My Marriage*" when he points out the historical existence of cultural diversity as this novel predicts the cultural contradictions between two different states of India. This contradiction is found almost everywhere in India. This is in existence even before colonization and it continues even in Post Independence India. Only the degree of arrogance has been slightly reduced due to education. (415)

Through this novel, Chetan Bhagat tries to map the cultural territory of Punjabi community and Tamil community around the idea of inter-cultural marriage and depicts the inroads and fissures brought by new generation. Educated in global institutions, Krish and Ananya extend their own cross-cultural experience to their respective families. For them, the emergence of their new identity as husband and wife is subject to their mutual understanding as well as exchange of cultural codes between North and South India, specifically Punjabi and Tamil. It is interesting to assess the historical depth of cultural change in later 20th century which seems inescapable in the behavior of major characters of the novel, particularly, how consumerism feeds on traditional layers of cultural unconscious which are reflected in the attitudes of parents, in varying degrees. The tussle between the molar and molecular tendencies impacting assertion of identity or its formation, is quite diffused in this novel.

2. PUNJABI CULTURE, LIBERAL EDUCATION AND IDENTITY FORMATION OF YOUTH

The author restricts himself in narrating only those aspects of Punjabi culture which he himself has experienced as the novel is autobiographical. Consumerism has deep impact on Punjabi way of living in their day-to-day interactions and their social, cultural and religious activities of community. They are represented in this novel as upper middle-class society whose sensibility is shown to be money conscious in their day-to-day interaction, relationship and family alliances especially related to marriage. They have their distinct food choices and dressing sense which is largely derived from North Indian way of living. But this orthodox and linear cultural space is intruded by young generation with their newly acquired awareness derived from global environment of institutional space. With the passage of time, the young Punjabi generation has developed some traits and attitudes which are quite distinct if not contrary with the cultural preferences and actions of old generation. In the novel, Krish Malhotra, the protagonist, the narrator is a Punjabi youth. He represents the new Punjabi identity with liberal outlook and new approach towards life. The exact cultural identity he along with his family carries is actually an assemblage of multilingual and multicultural experience of pre and post-partition India.

Cultural difference felt by the protagonist is of a molecular type. It arises out of deeply ingrained attitudes of both cultures. Krish is not free from cultural biases and feels strange on reaching Ananya's home first time as there is unimaginable silence. He says: 'The house had an eerie silence. A Punjabi house is never this silent even when people sleep at night'(89). When Harish comes to visit Ananya's home, he is offered breakfast. All of them were eating in utter silence and Krish as per his Punjabi experience cannot help himself and comments "Ananya's mother served her standard fossilized snake snacks. No one spoke to each other. In a Punjabi home, if a similar silence occurred, you could assume

that something terrible has happened- like someone has died or there is a property dispute or someone forgot to put butter in the black daal”(125). Krish is a Punjabi narrator and depicts Tamil culture as per his lived experience and his interaction with Ananya. Contrary to his mother and relatives, he does not make any correlation between external manifestations and collective social behavior. It shows his mature and broad-minded vision. His experience of getting education in multi-cultural ambience of educational institutes helps him. In this context, he acts like an experienced cosmopolitan individual who can laugh on cultural differences but does not let them interfere in his mission.

3. INTRA-CULTURAL CO-EXISTENCE AND YOUNG GENERATION

Bhagat in his fiction shows Indian young generation quite sincere and responsible. Although they feel suffocated in cultural obstructions, yet by and large they confine their resentment upto showing their aggression. They maintain social and family relations with great efforts. Krish has bitter relations with his father and being economically independent, he can marry Ananya without the approval of his parents. But both he and Ananya want their parents to be happy on the day of their marriage. They are ready to bear any kind of trouble but decide to solemnize marriage only with the blessings of their parents. This stance of Krish and Ananya makes Bhagat, a cultural critic who wishes to bring change in family dynamics but disallow snapping of its basic thread. Krish comments on the unbending parental authority in the life of their wards and sighs as “Because they are parents. From biscuits to brides, if there is anything their children really want, parents have a problem” (39). The use of climax and alliteration in the phrase ‘biscuit to bride’ serves its purpose in highlighting that parental interfere in every aspect of their children’s life. Yet both of them try to manage their consent. They take on themselves to convince each other’s parents.

The identity and conduct of lovers have distinct features in this novel. Krish is a man of commitments and loyal to his beloved Ananya. This devotion signifies the cultural shift from arranged marriage to love marriage in which the latter claims more constancy and fidelity than the former. Chetan Bhagat advocates this new cultural arrangement in which love marriages are arranged with the consent and blessings of parents. For convincing Ananya’s parents, Krish gets himself posted at Chennai. He takes the task of teaching Manju, Ananya’s brother, helps her father in power point presentation and arranges a show for her mother to display her singing skills. In the different and odd cultural environment, he feels suffocated and fed up but he bears for love of Ananya. Despite all herculean efforts Ananya’s family couldn’t be easily convinced as it was too traditional.

Her father requests Krish:

‘Don’t meet Ananya too much. We are simple people, we don’t say much. But don’t spoil her name in our community,’ he said.

‘Uncle But...’

‘I know you are classmates and you are helping Manju. We can be grateful, we can feed you, but we can’t let Ananya Marry you. (109)

The above cited conversation throws light on the identity of South Indian people who suppose themselves to be simple and status conscious. The incident projects the identity of Krish as an ideal lover. His efforts show the assertion of molecular elements and his unflinching will power not to be swayed by the powerful currents of molar tendencies.

Identity formation of Krish has dimensions other than what Punjabi culture brings. He comments “ I am 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 sambhar better than Tamil Brahmins” (7). Here multiculturalism is shown via food. Adjustment with two food items as different as chicken and sambhar truly reflects the national character. It shows his altered sense of punjabiness developed as a result of his living in Delhi and particularly in hostels.

Krish, a punjabi boy is compelled to live among aliens in Chennai. He has to bear the crisis of identity that hangs between Punjabi and Tamilian as S. Kale Sahebrao in his thesis “*Thematic Dimensions in the Select Novels of Chetan Bhagat: A Study*” emphasizes :

Krish in Chennai also face the attitude of Tamilians. His consciousness of Punjabi sensibility shows that the cultural identities too travel with geography and in this respect it becomes a shaping force of human consciousness. The consciousness of Krish shifts between Tamil and Punjabi culture. (102)

Krish’s identity as Punjabi goes under transformation amid his struggle to adjust with Tamil culture. He learns the lesson of multiculturalism not as an outsider but as somebody who interacts daily with Tamil people.

4. MULTICULTURALISM AND NATIONAL IDENTITIES

Indian multicultural experience for Krish is particularly rewarding. His ongoing relationship with Ananya and interactions with her family give him a new sense of Indianness. through his multicultural love story develops nationalistic identity free from regional biases. When Krish goes to a government approved wine-shop to buy two bottle of wine, he is refused by the shop-keeper because his age is below twenty five. But when Krish offers ten rupees extra per bottle, he gets convinced and gives him wine. This attitude has the genesis in his cosmopolitan upbringing and business consciousness, an offshoot of capitalism. He favors inclusive and sensitive form of Indianness, instead of Punjabism or Tamilism in his thought process and behavior. The western ideas of social change like equality between man and woman, eradication of regionalism and futility of dowry in marriage have rooted themselves deeply in the psyche of Krish and make him a globalised, Indianized Punjabi. The universalist and cosmopolitan culture of top institutes where he studied, taught him the weakness of Indian culture especially regionalism which acts as a hindrance for country's development as he outbursts before Ananya:

'Yes, the stupid biases and discriminations are the reason our country is so screwed up. It's Tamil first, Indian later. Punjabi first, Indian later. It has no end.

Ananya looked at me. 'Go on,' she coaxed mischievously.

I continued. 'National Anthem, national currency, national terms-still we won't marry our children outside our state. How can this intolerance be good for our country?' (Bhagat, Two 102)

These comments of Krish express his frustration on preference of regionalism over nationalism. Here he problematizes Indian identity which boasts of unity in diversity. He craves for that unity which seems to be elusive. He imagines his kids as "they won't be Tamil or Punjabi. They will be Indian. They will be above this nonsense. If all young people marry outside their community, it is good for the country. That is the great purpose (103). In the end, Ananaya gives birth to twins and the nurse asked him "You are from two different states right/ so, what will be their states" (259)? He answers "They'll be from a state called India" (259). This comment shows how strongly he feels that Indian as an identity must have real unified sensibility to connect its diverse cultural segments. Prasenjit D. Roy in his article "Intercultural Communication: A Perspective After Chetan Bhagat's 2 States: The Story Of My Marriage" stresses the changes which the society requires for including new perspectives and experiences on cultural and social boundaries:

Chetan Bhagat negotiates the issue of inter-community marriages in context of the synthesis of culture and solidarity of nations. The new perceptions of social relationship require the reorientation of the social system to ensure a balanced mode of relations to resist the forces that are creeping fast in the era of globalisation and multicultural constructs. It ensures that Bhagat observes human conditions entirety and no longer celebrates the idealised images of life. He looks forward to cultural combination and harmonious survival of man beyond social prejudices. (219)

The scholar in the interest of national ethos, advocates the re-alignment and structural changes for the inclusion of new identities in the society.

5. MULTICULTURALISM AND TAMIL IDENTITY

Ananya, the female protagonist represents the new Tamil identity shaped by the post economic reforms processes, globalization and the cosmopolitan space of top institutes of India. She exhibits a marked difference in behavior and cultural preferences in comparison to general cultural gender behavior of Tamil women. Christiani Tiwi Sumanti describing the impact of education on culture in "Chetan Bhagat's Two States English language education study program" states:

The theorists indicate that universal modern norms of organisation and the growth of supranational institution bring the world society. They state that the educational institution are singled out as a central to the transmission of culture and values that become global in scope. These modern norms infiltrate perfectly in the young generation (Meyer et al.;1997;Boli and Thomas.,1999). In Two States , the young generation's perception about the relationship is formed openly. Meanwhile, the educational platform is one of the important backgrounds of the meeting in Two States. It proves the theory that the educational background is the place of cultural change. (18)

The waves of globalisation and hybrid atmosphere of IIM Ahmadabad mould Ananya's personality so much that the formative influence of her parents and culture does not come to the surface. In the modern space of institute and Ahemdabad, she behaves quite differently than she is among her own

people. Chetan Bhagat expresses the overall change in the feminine sensibility in the educational space as :

Good-looking ones were rare; girls don't get selected to IIM for their looks. They get in because they can solve mathematical problems faster than 99.9% of Indian population and crack the CAT. Most IIM girls are above shallow things like make-up, fitting clothes, contact lenses, removal of facial hair, body odor and feminine charm. (Bhagat, Two 3)

This comment of the novelist at this initial stage of the plot shows the impact of academic hard work and business education on the basic nature of women. They strictly focus on career and avoid any attention seeking activity. Ananya also has the same type of features in her personality which shapes her Tamil identity in a unique way.

The female identity is at its authentic selfhood in the character of Ananya. She is quite forward looking having independent outlook on a number of subjective and social issues. True to her educational identity, Ananya does not believe in Astrology. She throws away the pendant given by her mother because she thinks it ineffective and useless. She considers matching of horoscope for marriage as a superstition. A given stereotype image of Tamil people is that they are conservative and introvert. Further, they are also believed to be less expressive in comparison with other cultures and regions within India. But Ananya's extrovert behavior breaks this notion. The atmosphere of Institute has taught her to assert her views confidently and forcefully. She accepts this non-expression of Tamil people as a cultural problem: "We never talk. At home, my mom and dad, they hardly talk. We'll talk about news, the food, and the weather. But never talk about our feelings. I only do that with you" (102). This comment from a Tamilian is weighty as it emanates from her lived experience. This gap in communication can be the cause of misunderstandings and false impressions. But Ananya is far from having this flaw in her nature. She is a genuine representative of the cultural distinction of her region, language and socialization.

Linguistic identity of Punjabis or Tamils is an essential component of their collective and subjective attitudes. Tamil as mentioned above is the mother tongue of Tamilians. But in multicultural interaction, its use must be avoided. But they still use Tamil in intra-cultural communications. Ananya also keeps linguistic identity to the core of her heart. She speaks in Tamil whenever she meets a Tamilian. Krish describes " Sandil spoke to her in Tamil. Tamilians love to irritate non-Tamil speakers by speaking only Tamil in front of them. This is the only silent rebellion in their otherwise repressed, docile personality" (101). These comments carry the racial overtones as Tamils are described repressed in comparison to Punjabis.

North and South Indian dress codes, means of make-up and manners of socialization often re-affirm differences in cultural attitudes and social structures. The Tamil culture has different typical attire which has a stark similarity with other South Indian cultures. The Tamil men like Ananya's father wear lungi like Dhoti on most of the occasions and the women like her mother wear Kajeevaram sari. They are not least affected by western homogenizing of culture and consumerism.

For Ananya, wearing of traditional Tamil dress is the most powerful tool to assert her Tamil identity. when she is among Tamilians. On the family occasions, she does not feel odd in her Tamil dress and rather enjoys being in Tamil attire. She wears nine-yard dark red silk sari for her marriage and also adorns herself with diamonds and gold necklaces (261). Otherwise, she prefers western dresses like shorts which may be considered objectionable even in institute. When Krish objects her wearing the short clothes, she reprimands him as:

I want to consider the possibility that women are intelligent human beings. And intelligent people don't like to be told what to wear or do, especially when they are adults. Does that make sense to you? Don't be over smart, I said. Don't patronize me, she said. (20)

The comment shows the strong sense of woman empowerment in her identity. Not only she asserts her individuality but attacks strongly on the remains of patriarchal system. Her use of intelligence as a virtue of females in defense of her dress instead of freedom of choice shows her to be mentally strong with analytical and research-oriented approach. When Krish taunts her by saying that there are other ways also to attract attention she forcefully answers "I didn't do it to attract attention. I wear shorts because I like to wear shorts" (20). It is a genuine comment of a woman on her choice of clothes. She scolds Krish for extricating any meaning or purpose out of it. As per Deluezean analysis of identity, she is a character wholly inclined towards her molecular elements.

But Ananya develops quite contrary food preferences. She knows that she is a Tamil Brahmin but it doesn't inform her tastes and preferences which are cosmopolitan. In Tamil Iyer community, non-

vegetarian food and wine are strictly prohibited. Moreover, liquor is forbidden in Ahmedabad also, being the birth place of Mahatma Gandhi. But she being the fan of wine and non-veg twists the argument of prohibition and says "But Gandhiji won us freedom, she said, playing with the little onion. What's the point of getting free only to put restrictions on them?" (Bhagat, Two 6). This is a flawed logic where political freedom is taken for unrestricted choices of food. Gandhi ji, a crusader of political freedom was a regular practitioner of fasting.

When directly questioned about her identity she replies "Tamilian, please be precise. In fact, Tamil Brahmin, which is way different from Tamilians. Never forget that." She leaned back as the waiter served our meal. She tore a chicken leg with her teeth" (6). She tells the difference of Tamilian and Tamil Brahmin while herself violating the norms as "Well for one thing, no meat and no drinking, as she gestured a cross with the chicken leg"(6). But she immediately realizes the hollowness of her statement as her action does not match with her identity as "I didn't say I am a practicing Tam Brahm. But you should know that I am born into the purest of pure upper caste communities ever created" (7). These statements of Ananya show that they are least concerned about their religious and caste identity. Actually she makes fun of her Tamil identity and practices what she likes irrespective of the restrictions imposed by traditions. She does not feel proud of it and rather wishes to be away from this fold and enter into the cultural identity of a globalised educated woman. She listens to her molecular elements and does not let herself swayed by molar tendencies influenced by religious and caste considerations.

Freedom to subjective choices or desire for freedom to assert one's identity is a prominent theme in feminist thought getting acculturated in present day times. But freedom is a culturally constructed desire that varies with location, history, and nature of cultural institutions. Tamil is a traditional identity that allows restricted freedom in man woman relationship. The entry of new cultural concepts like love affairs and pre-marital sex affairs is strictly prohibited. When Ananya accepts that she had kissed Krish in public, her mother vents out her anger:

'Kissing! Annaya's mother said as if Ananya had mentioned us snorting drugs.

'Mom, stop hyperventilating. He is my boyfriend. You understand?'

'You are my daughter, do you understand? You are spoiling our name in the community, do you understand? I brought you up, educated you, made sacrifices for you, do you understand? (151)

In these lines, Krish is making fun of Ananya's mother by comparing kissing with snorting drugs shows wide gap of approach between old and new generation. The context is gendered and man woman relationship is given a very uncommon treatment. Young generation takes the act of 'kiss' etc in public casually and gives value to their girl friend and boy friend whereas old generation does not consider these identities significant and oppose it.

Subjective location of Ananya is quite consistent with her mindset and expressed views on cultural difference. She is a liberated woman who does not give weight to the age old restrictions on man woman relationship in Indian society. Her identity as a new woman who is least bound by the traditional chains overpowers her. The suppression and slavery of thousand years of patriarchy finds emancipation in the concept of new age woman who tends to cross every cultural boundary which the male dominated society has imposed upon her. She freely uses certain abusive words as:

Nirdosh-nicotine-free cigarettes, I read out the title.

Who the fuck wants that? I feel like a real smoke, she said. I gave her a dirty look.

What? Am I not allowed to use F words? Or is it that I expressed a desire to smoke? (7)

She does not want gender to determine her behavior. She eats non-veg, drinks wine, smokes cigarette and uses f words frequently. It is generally considered the male behavior which she has adopted. She is frank and bold and tread that path which is difficult to follow for male even. No body complains about the bad quality of food but Ananya :

That's not rasam. Whatever it is, it's definitely not rasam. And what's that, the dark yellow stuff? Sambhar, the mess worker growled.

Eew, looks disgusting! How did you make it? She asked. ...You calling rasam or not rasam. You make face when you see my sambhar. I feed hundred people. They do not complain, she said. And that is way you don't improve. May be they should complain. She said. (4)

Her confidence is evident in her protest against all types of exploitation. She prefers to choose her own mate and refrains from delegating the power of decision making about love, sex and marriage to her parents. She disapproves any type of marriage imposed by her parents. But she definitely wants the

endorsement of her parents on her choice. If her parents would be offended, in case she does not accept their choice of a groom for her, she would also remain under constant strain if they do not accept her choice. Dr. D.R. Pratima Roy in her article "Shimmering Cultural Conflict In Chetan Bhagat's 2 States: The Story Of My Marriage" commented on the liberated self of Indian woman as :

The young India has much potential within, and the female lead, intelligence and the modern liberated and educated views are the most needed requisites. Most of the modern generation, when it comes to their marital decisions, feels bold enough to approach parents to discuss their inter-state, inter-religious and inter-cultural marriages; they are confident of making their parents accept the ones they want to marry. They are patient and thoughtful of making the parents happy at their weddings, as Ananya-Krish couple did. (47)

This critical argument about Krish and Ananya develops a generalized view of the young generation. The critic considers it a virtue of women to choose their own mates and coax their parents for their choices. Due to their multicultural experience, they are unaffected by the culture, religion, region and caste etc of groom. Ananya is dominating in her love relationship. She becomes a girl friend of Krish while studying in IIM Ahmadabad irrespective of the fact that he belongs to Punjabi community which is far different from Tamil in every respect. But she measures her compatibility and chemistry with him and moves ahead in her relationship. It is indeed interesting that she initiates the physical relationship as Krish describes "I froze. Ms Swaminathan didn't as she came close to me. In a second, her frothy laced lips were on mine. We kissed for three seconds" (25). She is an assertive woman who represents rising women empowerment. She is sometimes over-confident and indulges in a kissing scene with Krish at Marina beach. In her sexual adventures with Krish, she is quite dominating irrespective of the fact that she is supposed to be submissive being Tamilian. Krish says, "I burped. She slapped me. We kissed and kissed and kissed some more. Our lovemaking was more intense, not only because we did it after a long time..." (101). Slapping during intimate physical relations shows the dominant nature of Ananya and meek and docile nature of Krish. D.R. Radha in her thesis "A Paradigm Shift in The Representation of Culture, Society and New Woman in Select Novels of Chetan Bhagat" Compares Ananya with Liza of Pygmalion by Bernard Shaw as:

Ananya's courage is compared with Liza of Pygmalion – by Shaw. She is very different from other women as they have no courage to break off the chains of meekness. She is independent so none can take her into their control. Ultimately Krish succumbs to his woman's strength for perpetuity. (ch-3) The scholar highlights how a new woman who is courageous and independent is emerging through the personality and behavior of Ananya. The point to be noted is that Krish loves her admitting her dominance. The situation indicates the reversal of roles in man woman relationship if measured on traditional yardstick. In the fictional world of Bhagat, it is the victory of feminism. But such a bold, assertive, daring and confident woman does not leave her molar elements unattended but responds to them in molecular way. In this particular aspect of her identity, the philosophy of Immanence comes into play which blurs the distinction between molar and molecular. She is economically independent and well settled in career and does not bank upon patronage of her parents for her existence or survival. She could easily elope with her boy friend. But she avoids bearing the burden of broken relationships. She refrains from celebrating the happiest day of her life without the presence of her parents rather wants her choice to be approved by them. She is more confident than Krish on getting the consent of her parents as she says, "C'mon, mine are a bit conservative. But we are their overachieving children, the ultimate middle-class fantasy kids, why would they have an issue?" (39). It shows that she gives more value to achievement in career than traditions and erroneously think the same for her parents. But she lacks the required wisdom and maturity to handle the parents of Krish. It goes well with her identity of new age woman as she doesn't know how to bend herself. When she meets Kavita, mother of Krish, she doesn't touch her feet as Krish describes "Ananya extended her arm to shake my mother's hand. My mother looked shocked. While Ananya touching her feet would be too much, I felt Ananya should have stuck to a namaste. Anything modern doesn't go down well with parents" (45). But she wins their confidence with her strength which stems from confidence and not to tolerate any evil against woman hood. The molecular aspects of Ananya's self are strong and recurrently asserted. She has an impeccable zeal and stamina to think beyond her subjective experience and immediate interests. That's why, she also demonstrates the identity of a social activist when she becomes successful in saving the marriage of Minti.

Her act of cooperation and help impresses Krish's mother and now she is quite comfortable with her. Her courage and confidence stems from her inner strength and belief in her abilities. She is a crusader who remains unbending to her molar elements informed by dowry but also fights for their removal from society. In this way, we can see that through the character of Ananya, Chetan Bhagat creates a new Tamil female identity who is confident, daring and liberating. She wants to marry with her own

choice but seeks endorsement of her parents on her selection. She has no problem in adopting traditional meals and clothes, but she doesn't hesitate in breaking the traditions even.

Krish and Ananya have deep cultural experience in new contexts and their responses to the traditional mindset of parents are sceptic. Both of them represent an 'emergent' Indian identity - new Punjabi and Tamil identity. They represent the young generation of India who are free from the cultural and racial biases of their parents and old generation. Vikram N. Patel celebrates the absence of cultural and regional biasness in the young generation as :

Krish and Ananya represent the modern segment of the contemporary Indian society. The young generation represented in the present fiction is completely away from all the cultural or regional biases. The young generation knows only one state, that is, India. They know only one culture that is Indian culture. Inter-caste marriage to them is neither a big issue nor the pre-marital relationship is a sin for them. They eat what they like, they drink what they like and they wear what they like. (281)

This new identity of young generation emerges where prejudices and discrimination have no place and individual preferences rule their subjectivity. The globalization and education stressing on national values of secularism, equality between male and female and focus on tolerance of differences have the desired impact on the young generation. They represent youth in globalized Indian scenario. Chasing their dreams, this section forming the basis of much hyped demographic dividend, in reality, carries within subtle underpinnings of new cultural formations. Chetan Bhagat avoids any depiction that undermines their relationship and roots in Indian traditions, family and societal specificities. Possessing prospects of authentic new identities, they remain embedded in a process of appropriation and contestation with or without actual resolutions in their perceived sense of their roles and identities. It is along their progression or reversals, victories or defeats, traumas or emancipation that the narrative technique and realist mode of Chetan Bhagat gets subsumed into cosmopolitanism of global culture or family structures in Indian multiculturalism.

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