

RELEVANCE OF EROTIC ODYSSEY IN CHETAN BHAGAT'S ONE INDIAN GIRL

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Abstract: India is a land of Vatsyayan's "Kamasutra". He has taught the world the art and science of Kama (sex). It is only here and its surroundings that people worship the lingam (phallus) of Shiva along with the Yoni (pudenda) of Parvati. Naturally, worship of 'eroticism' is the go of life here and is respected by one and all. Specially by the Hindus. Chetan Bhagat, a born Punjabi Hindu, is undoubtedly influenced by Vatsyayan and his philosophy. Since he writes in English, his novels are also touched by sensual worlds of D.H. Lawrence, Graham Green, E.L. James, Judy Blume, Vladimir Nabokov and host of others. Surya Prakash and Dr. Rajnish Pande in their research paper entitled "Delineation of Erotic Scenes in the novels of Chetan Bhagat" aptly writes, "Whether English Literature or Hindi Literature, many authors of both the languages have devoted a few chapters or part of their works to eroticism through the minute delineation of the body from top to toe, body movements, kisses and copulations, sometimes symbolically and sometime directly." Like his other novels, Chetan Bhagat has also celebrated pre-marital sex in his latest fiction *One Indian Girl*. But, here the descriptions are highly orgasmic, passionate and intimate. The vibrant example is enough to testify it. Once Radhika- the protagonist- visits Catherine for waxing in U.S. their simple talk is enough to stir anybody's libido. It goes as follows :

"Ohohoh! Slower, that hurts, I said to the waxing lady."

"You haven't done this before said my fifty year old waxing lady Catherine politely, while ripping the waxing strips off me most brutally.

I was lying down in my underwear. I had come to completely Bare, a funky 'high-tech meets comfy chic' waxing studio on 68th street and Madison.

"I have twice in my life. In India years ago, I said.

In fact, Radhika goes for whole leg and pubic bush waxing before meeting Debu privately. Radhika's preference is enough to suggest that she wants to attract his boy-friend for coitus. Interestingly, Radhika, the hi-flying technocrat, succeeds in satisfying her orgasm not only with Debu but also with another colleague at different times. Thus, the upcoming research paper will try to discover and establish the relevance of erotic odyssey in Chetan Bhagat's magnum opus *One Indian Girl*.

Key-words: Erotic odyssey, Kamasutra, Orgasmic, Passionate, Intimat Magnum opus etc.

Introduction: Modern english fiction of India is enriched with a variety of novelist like Kiran Desai, Arundhati Roy, Arvind Adiga, Amit Chaudhari, Jhumpa Lahiri, Kiran Nagarkar, Mann Joseph, Rohinton Mistry, Amitav Ghosh, Siddharth Dhanvant Shangvi, Ruskin Bond, Salman Rushdie, Mira Jacob, Sheena Iyengar, Bharati Mukherjee, Ajay Kumar Pandey, Anjali Joseph, Chitra Banerjee, Shobha De, Khushwant Singh, Chetan Bhagat and many others. Every other day new writers are creating ripples in history firmament of India with their refreshing works. But, for the part one decade the author who has won the hearts of both adolescents and youths, apart from bollywood directors, is *Chetan Bhagat*. He has virtually hijacked the emotion of the youths and teens by using bolder images and new thoughts which many love and like. One of the most vibrant thoughts that he has put forward in almost all his novels is that of premarital coition. Through his novels he has tried to propagate that Indian women must enjoy total equality in society, quite at par with men. That is why his female characters are highly assertive of their rights and live life on their own conditions, shading away all inhibition so far as

carnal relationships are concerned. Vidya in *Three Mistakes of My Life*, wishes to enjoy every kind of freedom. She wants freedom to choose her own career, time and place to love with her own brother's friend and tutor. On the top of it, she even wishes to lose her virginity at her birthday before wedding. *Chetan Bhagat* describes a particular scene of Vidya's boldness in following words while she is enjoying the warmth of her boy friend. "She took off her kurti, remove your hand, they won't run away. Huh! I Said. How else do I remove this ? She said pointing to her bra. I moved my hands to her stomach as she took the bra off and lay on top of me. "Take it off, she said tugging at my shirt: at this point, I could have jumped off the terrace if she asked me to. I followed her instructions instantly." [1]

Again in *Revolution 2020* Mr. Bhagat's protagonist describes his blue- experience very undauntedly because the response of his female friend is highly encouraging and extremely proactive . The following excerpt is enough to justify the theme in question. " I kissed her , and she kissed me back with closed eyes. It was not frantic or sexual. It was , if at all , it is possible to kiss like that , chaste and pure . However ,

we kissed for a long time, our pace as gently as the rain on the window. I felt her tears on my cheeks. I paused and hold her shoulders. She hugged me and buried her face in my chest. It was what Arti always did, and I loved it when she did that.^[2]

Even *Half Girlfriend* also celebrates eroticism and the protagonists – both male and female – enter into premarital physical knots vigorously interesting by, neither of them has any discomfort and uneasiness. Both Madhav and Riya are quite comfortable in their romantic association: ‘ ‘Shh...’ I said and kept my hand on her mouth. I came forward and kissed my finger placed on her lips. Her eyes blinked in surprise. I removed my fingers. My lips landed on hers. She put her arms around me as if to keep her balance. The kiss was light light at first and then picked up intensity. Frogs croaked, crickets chirped and breeze soared as Dumraon’s night sky witness Bihar’s, if not world’s, best kiss.’^[3]

In the novels written before *One Indian Girl* Chetan Bhagat has presented erotic symbolism in some what disguised form but this latest novel represents the growth and maturity of the novelist because here he demonstrates how an educated Indian Girl prefers to enjoy the freedom of libido even before wedding. She tries to prove that if boys can be promiscuous and flirtatious, girls too have all the choices to be so. The following confession of Radhika is sufficient proof of her modern mindset. Hi, I am Radhika Metha and I am getting married this week. I work in a top

investment bank. Thank you for reading my crazy story. However, let me warn you. You may not like me too much. One, I make a lot of money. Two, I have an opinion on everything. Three, I have had sex before. Now if I were a guy, you’d cool with all this.

Since I am a girl, these things don’t make me too likeable, do they?^[4]

Thus Radhika’s truthful disclosure is sure to blow the minds of the traditional Indians, but it is certainly being relished by the new generation to a great extent. The book delves into the deep lying patriarchy in Indian society. The restrictions that are not spoken about yet exist all around us. Radhika deals with an insecure boyfriend who cannot handle her earning more than him and later a married boss who becomes her lover, but seldom acknowledges that she could want to start a family too. Neither of the men she encounters understand that she could want to have both worlds – a home as well as career. On the basis of above study it is easy to conclude that in the tween age, teen age and adulthood erotic longing is quite natural in human life. Not that, erotic urges die towards old age but since a person becomes physically fragile, one enjoys it through senses. The case of Radhika is no different from many literate ladies of India. The only difference is that she has confessed whereas others hide. The famous Indian journalist – cum – author *Khushwant Singh* rightly opines:

“Love is an illusive concept and means different things to different people.

There is nothing illusive about lust,

because it means same things to all people:

It is the physical expression of liking a person of the opposite sex.

Cuddling, Kissing and fondling leading to sexual intercourse.

Love can not last very long without lust.

Lust has no time limit and is the true foundation of love and affection.”^[5]

Radhika, appears to be following the philosophy of and transparent. It seems Radhika truly follows *Mr. Singh* which, philosophically speaking, is true *Khushwant Singh’s* other opinion where he believes:

“Only one life to Live

Sex is important. When denied it becomes more important.

The Body’s need come above

religious taboos and notions

of morality”^[6]

Had it not been so, Radhika would not have so *Khushwant Singh’s The Company of Women*, Radhika personal about her closeness with Debu in *Chetan* acknowledges her desire for amatory longing as *Bhagat’s One Indian Girl*. Just like *Mohan Kumar* of follows:

“He Kissed my nipples. He moved

Up and kissed my collarbone. He

kissed my chin and then my lip’s

for several minutes. He tugged

at my panties. My heart beat fast.

Was I really going to get fully

naked in front of a man?

I guess it was too late

He pulled down my panties.

He removed his trouser and

Underwear . I had not seen
a naked man so up – close .
I wanted to get a good look,
more as an anatomy lesson. However,
he held me tight and continued to
kiss me. His hands reached higher
on my thighs.
'Your legs are so soft' , he said.
I decided to take a life membership
of Completely bare.
He touched me between my legs.

The Brazilian had made everything Smooth.....” [7]

Thus these quotes and philosophies it is easy to conclude that like many other elements , eroticism is an integral component of human life . If food and water is essential for stomach , satisfaction of

concupiscence is also equally important both for body and soul. And , if any literary work promotes it, it is wholly in satisfied and righteous .

References:

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