

Chetan Bhagat and his Market:

A Cultural Studies approach sometimes concerns not only the work that is produced but also the means of production. Questions of how to support the author, of finding a publisher, and even of marketing the particular work are germane to the cultural milieu on which the work is produced.

Chetan Bhagat knows well the process of production – marketing and consumption of ‘anything’ as he has graduated from IIM and IIT.

He knows how best to utilize the cultural milieu and economical conditions of the readers.

He also knows well the demographic of India – the country with most young people.

Thus,

His works concentrates on:

- **Youth** – Demographic advantage – large number of educated Indians are in the age group of 20 to 35.
- they are the centre of all his narratives – Five Point, 3 Mistakes, 2 States, Revolution 2020, 1 night at the call centre
- The problems of youth from the way young would like to narrate and solutions which young would like to have it – not truth or deeply thought solutions, but sweet, sugar-coated solutions – not what is truth, but what is loved to read!
- **Price** of the books – affordable to young pockets – 99 to 150 Rs.
- **Length of narratives** – shorter like novella – read in single seating – people do not have time to read longer narratives or even to ponder deeply on the single thought.
- **Narrative style** – simple – rarely dictionary is required, conversational, youth-friendly style
- **Language – diction** - that of young people – like campus novel – campus slangs, symbols, metaphors etc

- Understanding of target audience and their zeitgeist – getting admission in IIMs/IITs, call-center - Job, entrepreneurship, marriage, education system as enterprise, corporate woman, kashmir. . .
- Marketing – use of social media – Facebook, Youtube, twitter, personal website, blog etc
- Basic tone – Hindutva Capitalism (Neoliberalism and Hindutva; ‘Gujarati *Asmita*’: A Hindutva Tool; For Corporate Capitalism, Archana Prasad
- Sensationalism sells: In a publishing world that made it difficult for an American writer like Nathaniel Hawthorne to be rewarded on the basis of his own efforts, in a time when women writers and women readers were dominant, in a time when he was wrestling with being a writer at all and probing his own dark recesses of imagination, he was able to spin a tale of evil, of "the power of blackness," and demonstrate his fitness for both classic literature and his contemporary marketplace. His success demonstrates clearly not only the difference between popular trends and great literature but also their common roots in popular culture. Similarly, in a publishing world that made it difficult for an English language writers to find readers amidst innumerable regional literatures in India, Chetan Bhagat makes a niche by his own efforts, in a time when TV soaps and cinema were dominant, in a time when he was wrestling to find publishers & probing his own options to quit lucrative job in multinational bank in Singapore, he was able to spin a tale for the youth, of the powers of youthfulness, and demonstrate his fitness for contemporary marketplace. It remains to be seen if his success, in coming times, demonstrates the erasure of the difference between popular trends and great literature and proves that their common roots are in popular culture.