

From Literary Narrative to Visual Representation: A Study of Chetan Bhagat's 2 States and Five Point Someone and Their Cinematic Adaptations.

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Abstract

Chetan Bhagat occupies a significant position in contemporary Indian English literature because of his distinctive engagement with the experiences, aspirations, anxieties, relationships, and social realities of young Indians. His fiction frequently employs accessible language and familiar social situations to address issues such as education, career pressure, friendship, love, family expectations, cultural identity, and the tension between individual aspirations and social conventions. The popularity of his novels has also extended beyond the literary sphere into popular visual culture, particularly Hindi cinema. This research paper examines the relationship between Chetan Bhagat's literary narratives and their cinematic representation, with particular emphasis on *2 States: The Story of My Marriage* and *3 Idiots*. The study, however, recognizes that *3 Idiots* is not a direct adaptation of a novel bearing the same title; rather, Rajkumar Hirani's 2009 film is based on Bhagat's *Five Point Someone: What Not to Do at IIT*. The primary objective of this research is to investigate how Bhagat's literary narratives are transformed when they move from the verbal medium of the novel to the visual and audiovisual medium of cinema. The study considers cinematic adaptation not merely as a process of transferring a written story onto the screen but as an interpretive and creative transformation involving characterization, narrative structure, dialogue, setting, costume, cinematography, music, editing, performance, symbolism, and visual composition. In this context, visual arts provide an important framework for understanding how ideas that remain implicit or descriptive in literary texts acquire concrete visual forms in cinema. The transition from written narration to visual storytelling consequently alters the manner in which audiences perceive characters, emotions, cultural conflicts, social institutions, and interpersonal relationships..

Keywords: Cinematic adaptation, visual arts, cinema, visual culture, adaptation, cultural identity.

INTRODUCTION

Chetan Bhagat's novels *Five Point Someone: What Not to Do at IIT* (2004) and *2 States: The Story of My Marriage* (2009) occupy an important position in contemporary Indian popular fiction because they translate the experiences of young, urban, middle-class Indians into an accessible literary idiom. Their subsequent cinematic adaptations—Rajkumar Hirani's *3 Idiots* (2009) and Abhishek Varman's *2 States* (2014)—demonstrate how a narrative changes when it moves from the verbal medium of the novel to the visual and aural medium of cinema. Here two adaptations through the Russian Formalist concept of defamiliarization, or *ostranenie*, associated principally with Viktor Shklovsky. Defamiliarization involves making the familiar strange so that habitual perception is interrupted and the spectator or reader is compelled to perceive ordinary experiences anew (Shklovsky 12). In *3 Idiots*, familiar experiences of Indian engineering education, parental pressure, friendship, romance, and competition are transformed through visual humour, characterization, music, montage, flashback, and exaggeration. Similarly, *2 States* converts the familiar social realities of arranged marriage, regional prejudice, family conflict, food, language, and cultural difference into a cinematic spectacle. The adaptations therefore do not merely reproduce Bhagat's narratives; they reorganize them and, in doing so, produce a new perceptual experience. The ultimate outcome of this process is an estrangement that makes everyday institutions—education, family, marriage, class, caste, regional identity, and professional ambition—visible as cultural constructions rather than natural or unquestioned realities. Chetan Bhagat's fiction is closely associated with the experiences and aspirations of India's urban youth. His first novel, *Five Point Someone*, published in 2004, follows three students—Hari, Ryan, and

Alok—whose experiences at the Indian Institute of Technology expose the pressures generated by competitive education, grading, parental expectations, friendship, romance, and professional ambition. Bhagat himself describes the novel as the story of ‘three boys in IIT who can't cope with the system,’ while emphasizing that the book examines the relative importance of grades, success, friendship, love, and dreams (Bhagat, "Q & A"). Five years later, Bhagat published *2 States: The Story of My Marriage*. The novel follows Krish Malhotra, a Punjabi from Delhi, and Ananya Swaminathan, a Tamil Brahmin from Chennai. Their love becomes difficult because marriage in the Indian context involves not simply two individuals but two families and, more significantly, two cultural systems. Bhagat has acknowledged that the novel was inspired by his own life, although he distinguishes the autobiographical inspiration from the fictionalization and dramatization of the narrative.

Both novels subsequently became films. *Five Point Someone* was transformed into Rajkumar Hirani's *3 Idiots* (2009), while *2 States* became Abhishek Varman's *2 States* (2014). The former is not a literal reproduction of Bhagat's narrative. Hirani himself explained that the novel was anecdotal and therefore had to be substantially rewritten to acquire a cinematic plot structure. Recent adaptation scholarship similarly argues that *3 Idiots* should be understood as a transformative adaptation rather than as a simple reproduction of the novel. The central argument of this article is that the cinematic transformations of both novels can be understood productively through Viktor Shklovsky's theory of defamiliarization. Cinema makes familiar social realities visible by reorganizing them through framing, editing, music, mise-en-scène, performance, colour, spectacle, humour, and narrative restructuring. The audience therefore encounters familiar experiences in an unfamiliar form. The result is not merely entertainment but a renewed perception of social reality.

Defamiliarization as a Theoretical Framework

The Russian Formalist Viktor Shklovsky introduced the concept of *ostranenie*, usually translated as "defamiliarization" or "estrangement," in his influential essay "Art as Technique." For Shklovsky, ordinary perception becomes automatic because human beings become habituated to objects and experiences. Art interrupts this automation. Its purpose is to restore the sensation of life by making familiar objects and experiences appear strange. Shklovsky famously argues that art should "make objects 'unfamiliar'" and increase the difficulty and duration of perception (12). Defamiliarization therefore does not mean simply making something bizarre. Its deeper function is perceptual. A familiar social practice becomes newly visible because artistic form prevents the audience from consuming it automatically. The everyday is reconstructed so that the spectator has to look again. This principle is particularly useful for the study of cinema. Although Shklovsky's original formulation was primarily concerned with literary art, later discussions of formalism have extended the idea to visual media. Film can defamiliarize through unusual camera angles, editing, sound, music, performance, repetition, montage, colour, mise-en-scène, narrative fragmentation, and visual exaggeration. The familiar world is transformed into a system of signs that demands interpretation. In adaptation, there is an additional level of defamiliarization. The spectator may already know the literary story. When that story is transferred to cinema, familiar characters and incidents acquire new bodies, voices, spaces, gestures, sounds, and rhythms. Adaptation thus becomes an act of perceptual transformation. The story remains recognizable while its mode of presentation becomes unfamiliar.

Five Point Someone and the Cinematic World of 3 Idiots

Five Point Someone is fundamentally a first-person narrative. Hari narrates the experiences of himself, Ryan, and Alok. This perspective gives the novel an intimate and subjective quality. The reader experiences the IIT environment through Hari's consciousness, insecurities, observations, romantic anxieties, and humorous interpretations. The limitations of the first-person narrator are themselves significant because the reader does not possess complete access to every character's consciousness. The novel's central conflict is the conflict between the individual and the institutional system. The three friends are unsuccessful according to the dominant academic standard, and their low grades become a social identity. Bhagat's own description of the book emphasizes that the students' "poor grade point average" tests their friendships, love, dreams, and responsibilities (Bhagat, "Q & A"). The novel consequently presents academic success as a mechanism of social classification. Alok's family responsibilities intensify this problem. His family's financial difficulties and his sister's marriage prospects make academic success a matter of economic survival. In the novel, for example, the failure of Alok's sister's marriage

proposal because of dowry demands reveals that the educational crisis is connected with broader social and economic pressures (Bhagat 100). The personal and institutional therefore overlap.

From Hari to Farhan: A Change in Narrative Perception

The most significant cinematic transformation occurs in the movement from Hari to Farhan. In *3 Idiots*, Farhan becomes the principal narrator of the remembered college experience, but the film distributes narrative knowledge more widely through dialogue, visual action, flashbacks, music, and multiple character perspectives. Contemporary scholarship has observed that the film removes the dominance of the single narrator and allows the spectator to perceive events beyond Farhan's limited viewpoint. This is an important form of defamiliarization. In the novel, the reader's relationship to IIT is mediated by Hari's consciousness. In the film, IIT becomes a visible environment: corridors, laboratories, classrooms, hostels, lecture halls, examination rooms, rooftops, and institutional offices become recurring visual spaces. The educational system is therefore not merely described; it is spatialized. The camera turns an abstract institution into a physical environment of surveillance and competition. Professor Viru Sahastrabudhe's classroom becomes a theatrical space of authority. His body, voice, gestures, and recurring expressions transform the professor into a visual representation of institutional power. The familiar figure of the strict teacher becomes exaggerated to the point where his authority is simultaneously comic and oppressive. This exaggeration is central to cinematic defamiliarization. A real professor may exercise authority through examinations and grades, but the film intensifies this authority through performance, framing, dialogue, repetition, and comic timing. The audience laughs at the institution precisely because the institution has been made excessive.

The Transformation of Ryan, Hari, and Alok

The three protagonists of *Five Point Someone* are transformed into Rancho, Farhan, and Raju in *3 Idiots*. The relationship is recognizable but not identical. The film reorganizes the characters for cinematic and ideological purposes. Rancho incorporates several qualities associated with Ryan, while Farhan and Raju inherit and transform aspects of Hari and Alok. This transformation has important consequences. Ryan in the novel is rebellious and intellectually independent, whereas Rancho becomes a much more charismatic and idealized figure. He is not simply a student who resists the system; he becomes the philosophical centre of the film's critique of rote learning. The character is therefore intensified for cinematic purposes. Similarly, Raju's family pressures are expanded into a major emotional narrative. His poverty, his father's illness, his sister's dowry problem, and his fear of failure become visually dramatized. The audience is not merely told that economic circumstances affect academic performance; it sees the domestic space, the family members, the hospital, and Raju's emotional reactions. The result is an intensification of social perception. A statistic such as "low income" becomes a visual family crisis. A grade becomes a source of shame. An examination becomes a life-or-death event.

The film's most important defamiliarizing strategy is its transformation of the student's body into an object of institutional discipline. Students run through corridors, sit examinations, memorize formulas, fear teachers, compete for grades, and suffer psychological pressure. The famous "All Is Well" sequence is particularly significant. Anxiety is transformed into a musical and comic performance. Instead of representing fear through psychological narration, the film externalizes it through song, choreography, rhythm, and repetition. The spectator laughs, but the laughter does not eliminate the underlying anxiety. Rather, humour makes the anxiety perceptible from a new angle. This is precisely where cinematic form produces defamiliarization. Anxiety is normally an internal and invisible experience. Cinema makes it external, rhythmic, audible, and collective. The film's use of music and visual symbolism has also been examined through a semiotic approach, particularly in relation to its songs, dances, costumes, visual design, and mise-en-scène.

From Five Point Someone to 3 Idiots: Expansion as Defamiliarization

The difference between novel and film becomes particularly clear in their endings. *Five Point Someone* remains relatively close to the experiences of the students and concludes with the continuation of their relationships after IIT. A study of the adaptation notes that the novel ends around the friends' post-IIT lives, whereas the film expands the narrative dramatically into the future, including the search for Rancho and the eventual reunion in Ladakh (Kaushik 101). This expansion changes the ideological significance of the story. The novel is comparatively modest in its criticism of the educational system. The film, by contrast, constructs a much more explicit opposition

between learning and rote memorization, creativity and competition, and passion and externally imposed success. The transformation is therefore ideological as well as formal. Recent scholarship similarly argues that *3 Idiots* departs substantially from its source material in order to address broader concerns about the Indian education system, parental expectations, and creativity (Kaini 25–33). The ending in Ladakh provides the final stage of this transformation. Rancho becomes successful precisely because he has pursued knowledge for its own sake. The remote landscape of Ladakh contrasts sharply with the enclosed spaces of IIT. The visual geography itself therefore becomes symbolic: the institutional classroom is replaced by an open landscape. The familiar equation—education equals grades equals career—is thus defamiliarized. The film asks spectators to see the equation as a social construction rather than an unquestionable truth.

2 States: Defamiliarizing Cultural Difference

While *3 Idiots* defamiliarizes the educational institution, *2 States* defamiliarizes the Indian family and the cultural politics of marriage. The central premise of *2 States* is deceptively ordinary: two educated young people fall in love and want to marry. Yet the novel demonstrates that marriage involves multiple layers of cultural negotiation. Krish is Punjabi and Ananya is Tamil Brahmin. Their differences become visible through food, language, dress, family structures, religious practices, professional identities, and expectations regarding marriage. The novel itself frequently presents these differences humorously. Krish initially experiences South Indian food and customs as unfamiliar. The banana leaf, for example, becomes an object through which his cultural unfamiliarity is expressed. A scholarly study of the novel notes Krish's discomfort with South Indian food and customs and identifies the gradual process through which he becomes familiar with Ananya's family (Tiwari 100). This is already a form of defamiliarization within the novel. One cultural practice is seen through another culture's eyes. The reader is therefore encouraged to recognize that what seems "normal" to one group may appear strange to another.

Cinema and the Visual Politics of North and South

The film adaptation intensifies this process because cinema can make cultural difference immediately visible. *2 States* uses costume, food, architecture, music, language, accent, gesture, and family performance to establish the contrast between Punjabi and Tamil cultures. The film does not simply tell the spectator that Krish and Ananya belong to different cultures; it shows those differences through visual codes. Krish's Punjabi family is associated with particular modes of speech, emotional expression, food, dress, and domestic interaction. Ananya's Tamil family is similarly represented through language, ritual, food, clothing, and behavioural conventions. The contrast creates humour, but it also reveals the constructed nature of cultural identity. The film's cinematography is therefore inseparable from its cultural argument. The camera turns cultural identity into a visible performance.

Food as a Defamiliarizing Device

Food is one of the most effective examples of defamiliarization in *2 States*. Food is normally an ordinary part of daily life. Yet when Krish enters Ananya's Tamil household, food becomes culturally charged. Banana leaves, South Indian dishes, eating practices, and family meals acquire dramatic significance. The same principle operates in reverse when Ananya encounters Krish's Punjabi family. The spectator is encouraged to compare two culinary systems without necessarily privileging one over the other. The cinematic image intensifies the effect because food can be displayed in close-up, associated with colour and sound, and integrated into comic performance. What might occupy only a few sentences in a novel can become a complete audiovisual sequence in film. Consequently, food ceases to be merely food. It becomes a sign of identity. The defamiliarizing effect arises because the spectator is made to see the ordinary act of eating as culturally meaningful. Something that normally operates automatically becomes an object of attention.

Language, Accent, and the Sound of Cultural Difference

Language provides another important mechanism of defamiliarization. Bhagat's novel uses English to reproduce the linguistic tensions of contemporary urban India. Hindi, Tamil, Punjabi, and English coexist within the characters' social environment. Cinema gives this linguistic plurality an audible form. Accent, pronunciation, code-switching, pauses, volume, and rhythm become components of characterization. The spectator does not merely read that a character is culturally different; the difference can be heard. This is especially important because language in *2 States* is simultaneously a means of communication and a marker of cultural identity. Krish and

Ananya may understand each other, yet their families sometimes struggle to understand one another. The romantic relationship therefore becomes a bridge between linguistic worlds. The film's humour emerges partly from this linguistic instability. What is unfamiliar becomes funny, and what is funny simultaneously reveals the social assumptions underlying cultural prejudice.

The Family as a Cinematic Institution

In *2 States*, the family functions almost like the educational institution in *3 Idiots*. It imposes rules, evaluates individuals, creates expectations, and regulates behaviour. The parents initially assess Krish and Ananya not simply as individuals but as representatives of their communities. Krish has to prove that he is acceptable to Ananya's parents; Ananya must similarly negotiate Krish's family. This produces an important transformation of the conventional romance narrative. In a conventional love story, the central question might be whether two individuals love one another. In *2 States*, the question becomes whether two families can recognize the legitimacy of that love. The film therefore makes visible the social machinery surrounding marriage. The familiar statement "I love you" is insufficient. Love must be translated into food, employment, respectability, family approval, hospitality, sacrifice, and social recognition. The film consequently defamiliarizes marriage by presenting it as a complex cultural institution rather than merely a romantic conclusion.

The Mothers and the Performance of Cultural Identity

The mothers in *2 States* are particularly important because they embody competing forms of cultural authority. Krish's mother and Ananya's mother are not simply antagonistic individuals. They represent different expectations concerning family, class, gender, marriage, and cultural belonging. Their conflicts are frequently comic, but the comedy is structurally important: it makes social conflict visible without reducing the film to a purely tragic narrative. Cinema intensifies this through performance. Facial expressions, pauses, gestures, costume, vocal tone, and physical positioning within domestic spaces communicate attitudes that a novel must explain verbally. The spectator can therefore interpret conflict through *mise-en-scène*. The domestic interior itself becomes meaningful. Kitchens, dining rooms, bedrooms, wedding spaces, offices, and family gatherings are not neutral backgrounds. They are cultural spaces in which power is negotiated.

Romantic Love and Defamiliarization

The romance between Krish and Ananya is also defamiliarized because the film repeatedly places private intimacy within public and familial structures. Their relationship begins in the relatively cosmopolitan environment of IIM Ahmedabad, where regional differences can be temporarily suspended. However, once the relationship enters the family sphere, cultural identity becomes increasingly important. This transition from college to family is crucial. College represents individual choice and modernity, whereas marriage introduces inherited structures of caste, region, class, religion, language, and family honour. The contrast allows the film to expose a contradiction in contemporary Indian society: young people may inhabit modern institutions and participate in global professional culture while simultaneously remaining subject to traditional family expectations. Thus, the "modern" and the "traditional" are not separate worlds. They coexist within the same individual.

Cinematography and the Production of Estrangement

The term "cinematographic representation" should not be reduced to the camera alone. Cinematography in an adaptation includes the organization of visual space, camera movement, framing, colour, lighting, editing, performance, sound, music, costume, and *mise-en-scène*. In *3 Idiots*, the educational environment is repeatedly framed as a space of pressure and competition. The institutional architecture contrasts with the informal spaces occupied by the three friends. Hostels, rooftops, laboratories, and corridors become places where institutional discipline and personal freedom confront one another. In *2 States*, domestic interiors and family gatherings become spaces of cultural negotiation. The visual organization of Punjabi and Tamil households helps construct difference while simultaneously demonstrating their structural similarity: both are families concerned with honour, security, marriage, and social acceptance. The audience is therefore encouraged to move from difference to recognition. At first the families seem strange to one another. Gradually, their similarities become visible. This

is one of the most important outcomes of defamiliarization: estrangement can ultimately produce familiarity at a deeper level.

Humour as a Defamiliarizing Strategy

Both films depend heavily upon humour. Humour is not merely an entertainment device. It is an aesthetic strategy that allows difficult social issues to become visible without becoming inaccessible. In *3 Idiots*, academic pressure, suicide, parental expectation, professional competition, and institutional authoritarianism are represented through comic situations. The laughter temporarily disarms the spectator and then reveals the seriousness of the issue. In *2 States*, regional prejudice, parental conflict, food differences, language barriers, and matrimonial negotiations are similarly presented through comedy. This strategy is compatible with Shklovsky's theory because comedy interrupts habitual perception. The spectator does not encounter the social problem in its ordinary form. Instead, it is exaggerated, rearranged, and presented through comic timing. The result is an oscillation between laughter and recognition.

Adaptation as a Second Level of Defamiliarization

The movement from novel to film produces a particularly interesting form of estrangement. At the first level, Bhagat's novels themselves make familiar experiences visible. College life, grades, friendship, dating, family pressure, food, marriage, and regional identity become narrative objects. At the second level, the films transform those literary representations into visual and auditory forms. The adaptation therefore works through a double process: an ordinary life has been depicted by the author in his literary representation and further this literary representation has been presented by the director of the movie through camera, lights, dialogues and action. Thus cinematic representation is the third stage and each stage changes the spectator's relationship with the material. This explains why adaptation should not be evaluated only according to fidelity. A film does not have to reproduce every event of a novel in order to remain meaningfully connected to it. Adaptation is a process of reinterpretation. Recent scholarship on *Five Point Someone* and *3 Idiots* emphasizes precisely this transformative dimension rather than treating fidelity as the only criterion. Rajkumar Hirani's own explanation supports this position. He stated that *Five Point Someone* was anecdotal and therefore required substantial rewriting for the screenplay, even while acknowledging the novel as the source of the film's initial inspiration.

Defamiliarization and Ideological Transformation

The most important outcome of defamiliarization in *3 Idiots* is ideological. The film transforms the educational system from a background institution into the central object of criticism. In the novel, the students struggle within a flawed system. In the film, the system itself becomes a major antagonist. Professor Virus is not simply an individual teacher; he becomes a comic embodiment of institutional authoritarianism. The film's famous opposition between "excellence" and "success" therefore becomes more than a motivational slogan. It challenges the cultural assumption that educational achievement can be measured entirely through grades and employment. The film asks spectators to see education differently. That change in perception is precisely the outcome anticipated by Shklovsky's theory. The spectator already knows what a classroom is. What the film changes is the spectator's perception of what a classroom means. The equivalent transformation occurs in *2 States* with marriage and cultural identity. The film initially presents Punjabi and Tamil identities as sharply opposed. Yet as the narrative progresses, the spectator begins to recognize that both families share similar fears and desires. Both parents want their children to be secure. Both families value social respectability. Both fear cultural loss. Both attempt to control the marriage process. Both ultimately want happiness for their children, even when their methods create conflict. Thus, defamiliarization initially creates difference and subsequently reveals commonality. The spectator first sees cultural practices as strange and then recognizes their emotional similarity. The outcome is therefore not simply multicultural celebration but a critique of the rigid boundaries through which culture is perceived.

The Politics of the "Two States"

The title *2 States* itself is a defamiliarizing device. At the geographical level, India contains multiple states. But the title transforms "states" into cultural identities. Punjab and Tamil Nadu become symbolic representatives of

larger regional and linguistic formations. The title therefore invites the spectator to think of India as both one nation and a collection of culturally differentiated communities. The romance between Krish and Ananya becomes a miniature version of this contradiction. The lovers are individuals, but they are also cultural representatives. The marriage becomes a symbolic negotiation between different Indias. This explains why the film's comic scenes involving food, family, language, and marriage have significance beyond their immediate narrative function. They dramatize the everyday mechanisms through which cultural difference is constructed.

Comparison of the Two Cinematic Adaptations

A comparison of *Five Point Someone* and its cinematic adaptation *3 Idiots* with *2 States* and its cinematic adaptation *2 States* reveals that the two films employ different social institutions as their primary objects of defamiliarization. While *3 Idiots* primarily defamiliarizes the institution of education, *2 States* focuses on family and marriage. In *3 Idiots*, the central conflict is between the individual student and the academic system. The film questions an educational structure that places excessive emphasis on grades, competition, discipline, conformity, and parental expectations. Through the experiences of Rancho, Farhan, and Raju, the familiar world of Indian engineering education is presented from an unusual and critical perspective. The film's major cultural concerns include academic competition, the pressure to obtain high grades, parental expectations concerning professional success, and the psychological consequences of an examination-oriented system. By contrast, *2 States* centres on the conflict between individual romantic choice and family and cultural expectations. Krish and Ananya's relationship appears initially to be a conventional love story, but their desire to marry brings them into conflict with their respective families and exposes differences involving region, language, food, caste/community, social customs, and family identity.

The two films also employ different visual strategies to produce this defamiliarizing effect. *3 Idiots* makes extensive use of the visual spaces of the educational institution—classrooms, laboratories, corridors, hostels, examination halls, and the wider college campus. These spaces, which are normally associated with learning and professional preparation, are transformed into visual representations of pressure, surveillance, competition, and institutional authority. In contrast, *2 States* relies more heavily on domestic interiors, family gatherings, wedding ceremonies, food, costumes, regional customs, and interpersonal interactions. Through these visual elements, cultural difference becomes something that can be seen, heard, and experienced rather than merely described. The two films also differ in their emotional strategies. *3 Idiots* combines comedy, anxiety, friendship, and social criticism to make the pressures of education perceptible to the audience. Humorous situations often coexist with serious issues such as failure, parental pressure, mental distress, and fear of academic inadequacy. *2 States*, on the other hand, combines romance, comedy, and family conflict. The emotional centre of the film lies in the attempt of two individuals to preserve their relationship while negotiating the expectations and prejudices of their families. Consequently, the two films also defamiliarize different aspects of Indian social life. *3 Idiots* makes Indian education strange by presenting the classroom, examination, grading system, and professional competition as structures that can restrict creativity and individuality. The spectator is encouraged to reconsider the assumption that academic grades necessarily represent intelligence or future success. *2 States*, conversely, makes Indian marriage and cultural identity unfamiliar by exposing the social and cultural negotiations hidden behind what may initially appear to be a private romantic decision. Regional identity, food, language, family traditions, caste/community, and parental approval become visible as forces that influence individual choice. The principal outcome of defamiliarization in *3 Idiots* is therefore a reconsideration of the meaning of success, learning, and education, whereas in *2 States* it is a reconsideration of cultural difference, family identity, and marriage. In both adaptations, however, the underlying aesthetic process is similar: cinema takes an ordinary and familiar institution and represents it in such a way that the spectator is compelled to look at it again. In this sense, the two adaptations exemplify Shklovsky's concept of defamiliarization because they transform habitual social experiences into objects of renewed perception and critical reflection (Shklovsky 12).

The ultimate outcome of defamiliarization in these adaptations can be understood through four interconnected effects. The audience sees ordinary experiences anew. A classroom becomes a site of ideological power; a family dinner becomes a cultural negotiation; food becomes identity; a grade becomes a mechanism of social classification. This corresponds directly to Shklovsky's proposition that art should restore the sensation of things rather than allow them to disappear into habitual perception (12). Defamiliarization prevents spectators from

accepting social institutions as natural. The audience can laugh at Professor Virus because the film exaggerates institutional authority. It can also laugh at the parents in *2 States* because their cultural assumptions are made visible through performance. Laughter creates distance, and distance creates the possibility of criticism. Estrangement does not necessarily produce emotional detachment. Paradoxically, it can produce deeper emotional involvement. Raju's academic crisis becomes more powerful because it is dramatized visually. Krish's loneliness within Ananya's family becomes more recognizable because the audience sees him occupying a cultural space in which he initially does not belong. The unfamiliar presentation therefore leads to a more intense recognition of the familiar emotion. The most significant outcome is reinterpretation. After watching *3 Idiots*, the spectator may reconsider the relationship between grades and intelligence. After watching *2 States*, the spectator may reconsider the relationship between regional identity and marriage. The films therefore do not simply represent social reality; they reorganize the spectator's perception of it.

Conclusion

The cinematographic representations of Chetan Bhagat's *Five Point Someone* and *2 States* demonstrate that adaptation is not merely the transfer of narrative material from page to screen. It is a process of formal, perceptual, ideological, and cultural transformation. *3 Idiots* transforms the relatively intimate and anecdotal world of *Five Point Someone* into a visually expansive critique of the Indian educational system. Its use of performance, music, humour, flashback, montage, characterization, and visual spectacle makes academic pressure perceptible in new ways. The transformation from Hari, Ryan, and Alok to Farhan, Rancho, and Raju demonstrates how cinematic characterization can reorganize the ideological centre of a narrative. Similarly, *2 States* converts Bhagat's story of an interregional romance into a visual exploration of cultural difference. Food, language, costume, family interiors, wedding rituals, gestures, and performance become signs through which Punjabi and Tamil identities are constructed and questioned. The film makes marriage appear strange by revealing how many social structures lie behind the apparently simple act of two people choosing to marry. Through Shklovsky's concept of defamiliarization, both films can therefore be understood as works that interrupt habitual perception. Their importance lies not simply in whether they reproduce Bhagat's novels faithfully. Their greater significance lies in what they make audiences notice. The classroom, the examination, the family dinner, the wedding, the regional accent, the meal, the parental argument, the grade, and the love relationship are all familiar elements of everyday Indian life. Cinema rearranges them so that they become visible again. This is the fundamental outcome of defamiliarization: the familiar becomes strange, the strange becomes perceptible, and the newly perceived object can then be understood differently. In *3 Idiots*, this process encourages the spectator to question the automatic equation of grades with intelligence and success. In *2 States*, it encourages the spectator to question the automatic equation of cultural difference with incompatibility. In both cases, cinematography becomes a means of renewing perception and converting ordinary social experience into an object of aesthetic and critical reflection. The two adaptations consequently occupy an important position in contemporary Indian cinema because they demonstrate how popular cinema can use humour, romance, spectacle, and emotional identification while simultaneously making social structures newly visible. Their defamiliarizing effect lies precisely in this combination: they entertain the spectator while encouraging the spectator to look again at institutions that everyday life has taught us to accept without questioning..

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