

Humour in Chetan Bhagat's *The Girl in Room 105* and *One Arranged Murder*: A Study With Special Reference to His Creation of Dark Humour and Satire

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Abstract—Humour is the predominant element in all the novels of Chetan Bhagat. His novels contain 'black humour' which is a form of humour that presents sorrows and sufferings as very mean or that regards human existence as ironic and pointless but somehow comic. 'Black humour' is also called 'Black Comedy' or 'Dark Humour', and the idea that people are powerless victims of fate and character is frequently used to illustrate farce and low humour. The novelist uses humour to reflect the realistic picture of contemporary society. Humour can be more successful in one's native language. Though the novelist writes in English, he uses very simple language which seems to be one's own native tongue. The present paper is an attempt to explore humorous elements in Chetan Bhagat's most recent two novels, *The Girl in Room 105* and *One Arranged Murder*, with special reference to black humour and satire.

Index Terms—Elements of humour, black humour or dark humour, irony and satire, humour and wit, farce and sarcasm

I. INTRODUCTION

Humour is the tendency of experiences to provoke laughter and provide entertainment (Singh, 2012). The term 'Humour' was used during the Middle Ages and the Renaissance. It was believed that the balance of four major fluids of the body- blood, phlegm, yellow bile and black bile-determined an individual's health and temperament. These humours released vapours that affected the functioning of the brain. In keeping with his or her predominant humour the individual was sanguine, phlegmatic, choleric, or melancholy. Ben Jonson was the most famous practitioner of the comedy of humours. "The theory had such wide acceptance that it wormed its way into popular culture and literature. Individuals (or literary characters) came to be grouped according to their humours" (Prodhani, 2012, p. 130). Dark humour or Black humour is also known as Gallows or Morbid humour – a phrase first used by Styron (1962) in his book *The Dark Comedy*. It denotes tragi-comic humour; plays that combine humour with a pessimistic viewpoint while also expressing sadness, abject misery, and hopelessness. Notable specimens are Chekhov's plays, which were written between 1860 and 1904. Satire is a genre of literature in which vices, follies, abuses, and weaknesses are exposed for what they are, ideally with the goal of upsetting people, businesses, governments, or society as a whole to further progress (Cuddon, 1998). The basic aim of satire is to bring changes in society with positive criticism. In western literature, the effort was made to create humour by the characters playing the role of the lower class. With the change in the social system, it was found that against the administrative system, satire began to appear. Gradually, humour becomes the medium of social reform rather than being only the tool of laughter. In this way, satire becomes one of the main ingredients of literature. As humour feeds laughter, so, satire provides laughter ridiculing some vice of some particular person or some society as a whole. Thus, it is applied in the literature to remove the follies or vices from society.

Chetan Bhagat is a prominent Indian English novelist who depicts the urban middle-class people of modern Indian society, especially the young generation as a whole, not in fragments. He portrays the picture of the young generation along with their necessities and problems with an effort to solve them. Therefore, every novel of his is entertaining. Bhagat keeps the readers' attention throughout the novels through the use of simple humour. Chetan Bhagat has formed

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many Indian readers' reading habits creating light moments for them. The funny elements in his novels have not decreased but increased his readers.

The Girl in Room 105 and *One Arranged Murder*, two of Chetan Bhagat's most recent books, are primarily humorous in nature. Both the novels are replete with black humour and satire. This paper will try to study humour with the reference to black humour and satire in the above-mentioned two novels.

II. LITERATURE REVIEW

Famous Indian-English author Chetan Bhagat writes on urban middle-class members of contemporary Indian society, particularly the younger generation. Bhagat uses straightforward humour throughout his writings to hold the readers' attention. Partap and Padmasree (2016) stated that humour is a predominant element in Chetan Bhagat's all novels. They further demanded that the novels have 'black humour'. Kiangte (2018) in her research commented that Bhagat has made an effort to create a new paradigm about India, whose economy and political system have an impact on a generation that is sensitive to the globalization of the economy. Bhagat's novel has a positive outlook since it encourages individuals to strive for achievement and provides them a hope and a vision for the future. Due to this, it appears that current kids who live in cities have a positive attitude toward suffering (Pareek, 2016). According to Patil (2012), the Indian English novel has been completely transformed by Chetan Bhagat, whose work has had such a profound impact that Hindi movies are now adapting his books for the big screen. Parida (2017) in his research stated that Bhagat uses humour to bring out the stark reality in the lives of educated youths, their human concern, and their struggles and dilemmas through the perfect use of humour and satire that creates much laughter among the readers. Avtar and Talan (2012) tried to depict the reasons behind why the young class is attracted to Chetan Bhagat through his novels. The best-selling category of Indian English literature has been created by Chetan Bhagat by combining the highbrow and lowbrow genres. One of the vital features of his novels is the sense of lively humour. Out of many reasons the researchers find out, one is his application of healthy humour and optimistic approach to life. In her critique, Sablok (2012) highlighted Chetan Bhagat's accomplishments as an author and social activist. In the introduction, the writer stated the function of Chetan Bhagat's work. She views Bhagat's books as highly entertaining but at the same time headed with a serious purpose. Sivanandan (2014) in his research demanded that Chetan Bhagat needs to be praised for the application of humour elements in all his novels. It makes sense that there would be a lot of humour in the books if young people were the main focus. The undercurrent of humour in the novels is black humour, which predominates in his writing. He uses humour to highlight the harsh truth of life, which doesn't always have a happy conclusion. Supporting Chetan Bhagat's use of humour and inspiring his young fans, the researcher says that the youth of today could be quirky, humorous, and light-hearted, however when it is time to make decisions, they show their worth.

III. METHODOLOGY

As the subject of the study is narrative, usually the method of narrative analysis is observed throughout the paper. The two novels *One Arranged Murder* and *The Girl in Room 105* were the primary sources for the majority of the study's information. A significant amount of secondary data has also been gathered from reputable publications and books. These sources of data are found in both physical and digital libraries and are studied thoroughly. To establish the study more logical and reasonable some texts are quoted directly from the novels as it is.

IV. DISCUSSION AND FINDINGS

Chetan Bhagat uses humour to represent a realistic picture of contemporary society. Though humour is mostly successful in the native language, but Chetan Bhagat's use of very easy and simple English has made it like the native language. In an interview for THE HINDU (on May 22, 2019), to questions of reporter, Sudevan, the novelist Chetan Bhagat replies –

My last book, *The Girl in Room 105*, is a murder mystery. So, I am doing it. But I am older now. There is a charm in being a buffoon in 25. But when you are 45, you should age a little gracefully. I am also not the same person I was. So, you don't relate to those kinds of frivolousness and you want to be a little more serious. Having said that, my books will always have humour.... I want a Chetan Bhagat genre. I don't want to be in a genre. I want to find genre. It's very hard actually to put my books in genre. Are they romance? Are they social issues? Are they humour? It's a Chetan Bhagat book. And you will know it if you have read the book (Sudevan, 2019).

Under the headline *One Arranged Murder: Vikrant Massey stars in teaser for Chetan Bhagat's new book* in Hindustan Times (August 19, 2020), "Vikrant Massey turns narrator for Chetan Bhagat as the author teases his new book, *One Arranged Murder*" (Desk, 2020). Over the course of that week, Chetan posted updates about the book on Instagram. He revealed the book's title and cover *One Arranged Murder*. Regarding the book, he had informed PTI –

One Arranged Murder is a gripping murder mystery set in the backdrop of an arranged marriage. Not only does it have intense suspense, it is also filled with humour, love and relatable Indian characters — something

common to all my books. The test readers gave a phenomenal response and I can't wait for everyone to read it (PTI, 2020).

Chetan Bhagat replied to a question by Rekha Balakrishnan on his ninth novel *One Arranged Murder* – Though this is my second murder mystery after *The Girl in Room 105*, this is a better book, crisper, and gripping with more humour. Though I was quite sceptical to launch the book in the middle of the pandemic, the response has been fabulous. People are at home, keen to try new things, and also read a book (Balakrishnan, 2020).

A. *The Girl in Room 105*

The novel *The Girl in Room 105* is replete with ample humour exposed through satire, irony, and sarcasm. Keshav Rajpurohit and Saurabh Maheshwari are the two main characters in the novel who are flatmates and bosom friends. Most of the humorous conversations and situations are created by these two friends in the novel. At the very outset of the novel two friends are found talking between themselves. Saurabh says to Keshav, “*You swore on me you wouldn't have more than two drinks*” (p. 6). Keshav replies, “*But did I quantify the size of the drinks? How much whisky per drink? Half a bottle?*” (p. 6). Keshav creates a humorous situation in a debate scene where he utters loudly “*Yes, superb! Shabash,*” (p. 9) and blows a whistle with the help of fingers and mouth. As Saurabh scolds Keshav for his nasty phone talk with Raghu, Keshav says, “*Golu ji. When you scold me, you look too cute. Your round face becomes red like a tomato ji*” (p. 17). When Keshav says to Saurabh, “*You have become even more fat, Golu,*” “*You love your mithai, no?*” (p. 18), Saurabh replies sarcastically “*Better than loving what you can never have*” (p. 18).

Getting a message from Zara Lone's number, Keshav goes to her room with Saurabh at midnight to wish her a birthday. The security police checked them where Saurabh flashed Keshav's old ID. “*He hid the 'valid until' date with his finger. It is amazing how even under alcohol's influence, the brain knows how to cover its ass from authorities*” (p. 37). Reaching the hostel, Saurabh begins to climb the mango tree behind her room to enter it. “*The mango tree creaked. They are designed for monkeys, after all, not overweight, ninety-kilo humans*” (p. 42). Saurabh's physical appearance is depicted more humorously as:

I looked at Saurabh. His fat, round face made him look like a Pixar teddy bear (p. 186).

'I am working on it. One day I will have a six-pack like you. Actually, I do have one. It's just hidden under some tissue'.

'That tissue is called fat. And it is not some tissue, it is a lot of it' (p. 136).

Saurabh came to stand in front of me. In his white sweater, he looked like a polar bear. Polar bear placed his paws on my shoulders (p. 218).

'His wife wants us to go to the same place,' I pointed to Saurabh. Saurabh smiled shyly. In his puffy red sweater, he did look like a henpecked husband (p. 223).

His fondness of food, a habit of over-eating, and his nature also sometimes become a matter of laughter. The following statements of Keshav and Saurabh present it.

I shunted the plate of food towards him. Saurabh looked at the plate like he had found his missing child after several years (p. 165).

'What kind of investigation will tuition masters like us do, anyway?' Saurabh said, grabbing the second bhatura before he had finished the first (pp. 165-166).

'You are so inspiring,' Saurabh said, finishing the last almond in his left hand while using his right to pick up a fistful of raisins. I tried to give Saurabh a dirty look for picking up so much food, but he ignored me (p. 239).

'Can you stop eating so much? What did you weigh last time? Ninety-six kilos?' 'Ninety-five-and-a-half. Anyway, breakfast is the most important meal of the day. One should eat it well,' Saurabh said, and took a bite of his toast.

'Golu, you eat every meal too well.'

'And you hardly eat,' Saurabh said, taking a bite big enough to finish off half the toast (p. 242).

Though Saurabh eats more calories but burns very less. He is totally careless with his body fitness. In the scene of a gymnasium, two friends are seen exercising. The following statements of Keshav in this scene establish the truth regarding it and makes the readers laugh.

I lifted a ten-kilo dumbbell and handed it to Saurabh. Saurabh found it too heavy and went to replace it with a two-kilo one.

'Hmmm...' Saurabh started doing bicep curls with a weight that a toddler could pick up. Both of us looked at each other in the gym mirror (p.136).

The scene in Nemchand Pakoda Shop in Paharganj where Keshav and Saurabh meet terrorist Sikander, stepbrother of Zara Lone is also humorous; which is also an example of dark humour. When Sikander takes out his revolver,

Saurabh's mouth fell open. Even though Sikander had not told us to, Saurabh raised both his hands up in reflex, a result of watching too many movies. One of his hands held an onion pakora.

'He's gone,' I said to Saurabh. 'You can bring your hands down' (p. 172).

Sometimes the conversation between Keshav and Saurabh becomes very amusing as:

'You really think you can hack the matching algorithm on Tinder?'

'What if I could? Imagine. Every girl, no matter if she swiped left or right, would match with me.'

'And when they see your real picture, won't they figure out they swiped left on you earlier?'
'They may reconsider me, too. You have to get them into the shop and display the goods. Maybe they will buy.'
'You are the goods?' I said and laughed.
'When I get a hot babe in my arms, then you laugh. Okay?'
'I am teasing you,' I said and pulled both of Saurabh's cheeks. *'You are the best goods any girl can get.'*
'Yeah, yeah, make fun of me. I also know I won't get any girl. Tinder or otherwise.'
'What nonsense.'
'Thank God for arranged marriages in India. If not Tinder, my parents will find someone. Indian parents have been the original left and right swipers for their kids for centuries.'
 I laughed (p. 262).
'Saurabh has a favourite app,' I said. *'Helps him make new friends.'* *'Which one?'* Safdar said. *'Nothing,'* Saurabh said, *kicking me under the table'* (p. 273).

In Zara's room, she is found dead. Though Saurabh wants to leave the room but realizing Keshav's logical arguments, he stops and when Keshav says, *"Your prints are on the easy chair now,"* He immediately released his grip on the armrests" (p. 45). The situation, though a tragic one, but Saurabh's movement provides humour to the readers. Chetan Bhagat proves him as a black or dark humourist here. Such a humorous situation is created by the novelist in Houz Khas police station also. To the questions of Inspector Vikas Rana, Saurabh spoke like Ranbir Kapoor in the film Jagga Jasoos.

'Ye ... ye ... yes, sir.'
'So why is your voice shaking?' Inspector Rana said.
'Ju ... ju ... just like that, sir' (p. 53).

Indian police and the police station is satirized with humour as the novelist says,

Police stations in India are a good way to time travel. If you want to see Indian life in the Seventies, with no computers and tons of brown paper files, a police station is a good place to visit. Of course, the Hauz Khas station had a bit of modernity too. They had two computers, both with fat CRT monitors. They ran on Windows software from the Nineties. At nine in the morning, the station was jam-packed with people, as if the police were distributing free 10 GB data cards (p. 54).

In the police station, Keshav watches TV where he finds himself in the news. He says,

"I was famous. I was being talked about on TV, but not like one of those IIT guys who open billion-dollar startups, become CEOs or launch political parties. My claim to fame was breaking into girls' hostels" (p. 62).

The reports of Indian news channel reporters are satirized with the following report,

'Well, yes, IIT Delhi has a strict policy of not allowing men into girls' rooms. So, Keshav came in through the window by climbing a mango tree. Unfortunately, we were not allowed into the campus, so we can't show you the mango tree.'
Of course, it was unfortunate. The country could not see the mango tree. Or the mangoes that grew on it (p. 62).

Anchor Arijit's demand and Keshav's opposition to it give a true picture of Indian TV news channels. Arijit demands, *"Ladies and gentlemen, we have a big story here, and your channel has been the first to show it."* To it Keshav clarifies *"That was a lie. I had seen thirty reporters at the police station itself. Everyone had covered the story at the same time"* (p. 63). What do the reporters want and how they react, if the police do something or do not do anything, is humorously mentioned in the speech of Rana, *"They want us to arrest someone. Right now. If I arrest no one, we are lazy. If I arrest all the people I suspect, I am confused and brutal. What am I supposed to do, for heaven's sake?"* (p. 68). Inspector Rana of Houz Khas police station stops his misbehaviour and begins to treat Keshav well when he comes to know that his father is an RSS Pradhan in Rajasthan and he is in the good books of many powerful political leaders. Bhagat says, *".....The only way to make power behave in India is, well, more power."* (p. 66) Inspector Rana is satirized in the following statements:

'You think Rana can be bought?' Saurabh looked at me like I had asked him if petrol could catch fire (P.259).
Tomorrow morning, Rana would be the star cop in Delhi. Which other inspector had the guts to release a watchman and toss a multi-millionaire into jail?
'I am thinking double promotion,' Rana said, his back to us.
'Not triple?' Saurabh said.
'What?' Rana said. Before he could get the sarcasm, his phone rang. The Delhi Police PR department had called to assure him that the entire Delhi media was on its way (p. 299).
'I am happy to say we have solved the Zara Lone murder case. The murderer is Raghu Venkatesh, Zara Lone's fiancé and owner of a tech company in Hyderabad. As you can see, the courageous Delhi Police is not scared of arresting rich people. Mr Raghu Venkatesh is under arrest. Watchman Laxman Reddy will be released immediately (p. 301).

Indian coaching class and its advertising system as well as owner Chandan Arora of Chandan Classes is satirized. It is very clear from the following:

'Two weeks. In the middle of the peak months. I allowed you. I did,' Chandan said, with blended gutkha and saliva landing everywhere within a four-foot radius of his mouth (p. 245).

'Of course, sir,' I said. I coughed twice. When you fake sickness, you have to cough (p. 245).

'Yes, sir. Anyway, I will go to help him around the hospital.' 'I am still weak, sir,' I said.

I coughed five times. Chandan pushed his swivel chair back, as if a few inches further from me would make him escape my germs (p. 246).

'Look at the student numbers. Dropped to 376 from 402 a quarter ago,' he said. When he made the 'r' sound in 'dropped', a tiny speck of paanmasala escaped his mouth and landed on top of my wrist. Saurabh saw it and made a disgusted expression. He passed a tissue to me to express his sympathy (p. 177).

After leaving the police station, I had recounted everything to my parents. I had to even explain everything to Chandan Arora, who had been calling me continuously. 'I am with you,' he had said, gutkha in mouth, when he spoke to me on the phone. 'You can say to media that you work for a reputed coaching class company. Chandan Classes. We are going national, you know.' I had to tell him I couldn't talk to the media, let alone use this as a PR opportunity to promote his classes (p. 72).

Indian parents' communalism and narrow-mindedness towards their children's friend, especially girl-friend is satirized in the following:

'Where are you from?' my father said, the must-ask question for all Indian elders. May be parents should just insist on address-proof or a copy of the Aadhaar card when they meet their child's friend for the first time (p. 111).

My father absorbed her last name with the help of a long, deep breath. Yes, she's a Muslim, papa, relax. They don't bite, I wanted to say (p. 112).

Sometimes the conversation between Keshav and Raghav as well as the comment of Saurabh on it also becomes humorous. A few of them are as:

'Listen, Raghu, I will come and...' I said things I don't want to repeat here. Mostly because I don't remember them. I think it involved me doing unmentionable things to Raghu's mother, sister and probably grandmother. I said all this in explicit Hindi, using words that would make even the truck drivers of Rajasthan blush.

'And I will take a danda and...' I said as Saurabh took the phone from me. He cut the call and kept my phone in his pocket (p. 16).

'Are you going to send him a hug and a kiss too?' Saurabh said, when he saw my message. 'What?' I said, keeping my phone away. 'What is this? Love fest between the exes?'

'Are you getting possessive? About me talking to Raghu?'

'What nonsense.'

'You are my Golu baby, I love you man' (p. 230).

The scene in which Keshav and Saurabh meet each other in front of the gate of Arjun Vihar as planned before disguised as army officials; Saurabh as Major Yadav and Keshav, his junior as Captain Ahluwalia is greatly humorous.

'Good evening, sir, good to see you,' I said. We had decided that since Saurabh was fatter, he had to be my senior.

'What timing, young man, good to see you,' Saurabh pronounced rather strangely, in what he thought was a colonial British accent, and patted my back hard, somewhat overdoing the Army commander bit.

'I just finished my evening walk, sir,' I said. 'Come, young man, come home for a drink,' Saurabh said (p. 247).

'Major Yadav. Not this one,' I said. 'Captain Ahluwalia. Not this one either,' Saurabh said (p. 247).

The scene where Keshav and Saurabh are found investigating army Faiz's flat at Arjun Bihar is also humorous. Both the situation as well as the conversation between the two investigators are interesting. Here the army man Faiz Khan is satirised in the conversation of Keshav and Saurabh like below-

We ran across to the children's room. Under the Spiderman, Superman and other figurines, we found twenty more biscuits, neatly arranged at the bottom. Of course, the biscuits were not Parle-G.

'Everything for desh,' I said (p. 253).

The undisciplined and impatient gentlemen of India are satirized in the following statement of the narrator:

The moment the seatbelt sign was switched off, passengers got up and began elbowing and jostling their way down the aisle. Everyone behaved as if they all had some emergency, like their homes had caught fire, and they had to get out of the plane five seconds before the others (p. 269).

B. One Arranged Murder

The ninth novel authored by Indian novelist Chetan Bhagat is titled *One Arranged Murder*. The book is a continuation of Bhagat's *The Girl in Room 105*. Like the novel *The Girl in Room 105*, the novel *One Arranged Murder* is also replete with ample humour exposed through satire, irony, and sarcasm. Saurabh's physical appearance, his habit of over-eating, and his nature also become sometimes a matter of laughter in this novel. Some statements of Keshav and Saurabh present it. At the very outset of the novel Keshav says about Saurabh, "... Of course, Saurabh is more likely to enter a ladies' toilet by mistake than a gym" (p. 1). "I am Saurabh..... I like food and lots of food and even more food. I also enjoy alcohol and my idea of a good weekend is sleeping for two days straight!" (p. 4). Saurabh's phone talking to his fiancé Prerna is very humorous. The narrator says, "It's like meeting Prerna rewired Saurabh's entire DNA. One

night I heard him talk in a singsong voice mothers use for six-month-old infants.” “Ole my Prernu bebu. You became tai-ll-ed. Why you wol-k so hard my sona bebu’ he said” (p. 5). The scene in Lodi restaurant is also amusing where both the lovers Saurabh and Prerna meet along with Keshav, the former’s friend. Prerna tells Keshav pointing out Saurabh’s mistake of not introducing them. In a hurry Saurabh tries to introduce them when he gets confused and doesn’t find the appropriate word for their present status of relation. The appearance and nature of Saurabh’s parents are also the same as Saurabh. The narrator says,

Saurabh's parents had arrived in the morning. They loved food too. They fell in love with the Malhotras the moment they were served kaju katli even before they entered the house. The well-rounded parents sat with their well-rounded son as they awaited their well-rounded bahu. Okay, I'm being a bit mean here, but at least well-rounded sounds better than obese or fat (p. 46).

For over-eating, Saurabh gets a stomach problem for which he wants to buy three medicines for quick recovery that makes the reader laugh when Keshav says, “You have three stomachs? Why do you need three medicines?” (p. 77). Saurabh’s fondness of eating is witnessed when both friends went to Namrata Taneja’s office of EATO. When they were served food, *Saurabh took a fistful of nuts and goji berries in his hand, hoping to drown his sorrows in calories.* (p. 97) Saurabh’s saying, “I used to love to eat it when I was a child.” is questioned by Keshav as “Is there anything you don’t love to eat, Saurabh?” (p. 130) The narrator (Keshav) further says,

When Saurabh is confused, stressed or tense, he turns to one solution. He decides to cook. Somehow, all his remedies to life's problems are linked to food. The more difficult the situation he is in, the more elaborate the dish he chooses to cook (p. 137).

..... To him, it was perfectly plausible to relocate for food. There are sadhus who meditate on one leg for years in the Himalayas to attain salvation, and then there is Saurabh who attains nirvana from perfect tandoori kulchas (p. 219).

.... Saurabh placed two momos in his mouth one after the other. His face too looked like a giant momo (p. 262).

The fact is clearer from the statements of Saurabh himself. ‘Yeah, but I need food to think, bhai. Why didn't we plan for breakfast?’ (p. 127).

Saurabh’s fondness for uncontrolled eating and negligence for body fitness is observed in the following statement of the narrator Keshav, his friend -

I had come to his new apartment. The only decoration so far was a giant fridge. It was three times the size of what we had in Malviya Nagar. It could store enough rations to see him through World War III. He had found a deal and taken a two-bedroom apartment on the seventeenth floor of a fancy condominium. Its key selling point was a pool and a gym. I'd bet both my kidneys Saurabh would never use either for the entire two-year duration of his lease (p. 269).

Sometimes the conversation between Keshav and Saurabh becomes humorous. A few of them are as:

'Is that cologne?' I said

'Yes' Saurabh said.

'Were they distributing it for free?'

'It's always nice to smell good.'

'And you realised it just now? After twenty-eight years of living your life cologne-free?' (p. 5).

'Looks like you have already made up your mind.'

'Well, the French fries look good too.'

I meant made up your mind about Prerna, Golu' (p. 42).

You have three stomachs? Why do you need three medicines?'

'Each has its own function. I'll explain on the way. Let's go' (p. 77).

Saurabh’s inferiority complex towards older persons as his nature is drawn humorously when he is described as: “Good afternoon, Uncle,’ Saurabh said. He greets elders with respect out of reflex, even if they are murderers” (p. 235). The lovemaking of Anjali with Keshav in his room leaves a lot of red traces on his face and other parts of the body which are unknown to Saurabh and he thinks of them as the biting of bedbugs; it makes the readers laugh.

'Do you have bedbugs in your room?' Saurabh said.

'What?' I said

'Your neck. Also, your arms. They haven't even spared your legs,'

Saurabh said with his mouth full. An-jali's love making had left its presence.

The 'bedbugs' had caused considerable damage.

'We need to do pest control. But why pay for it when we are leaving in four days.'

'Exactly,' I said.

'Apply calamine lotion.'

'Absolutely' I said, hoping I would see my bedbug again soon (p. 262-263).

Some events and situations are also humorous in the novel. Keshav and Saurabh are detectives. They have opened an agency named ‘Z’ Detectives. Many cases are being tried to solve here after the Zara Lone murder case solution. But

some unimportant and very mean kind of case comes to them which makes them angry and frustrated which makes the readers laugh. Such a case comes from a car owner who over the phone asks to investigate his driver for cheating him in filling the fuel to the car. *"Myself Pramod Gupta. I suspect my driver has not been filling petrol for the money he takes from me?"* (p. 3). The scene in which Keshav and Saurabh enter Adi's studio where by mistake Saurabh's elbow hits a piano key and makes the room filled with a loud musical sound. Again, *"Saurabh became silent. For a while, all we could hear was our own breaths. And then something else-a fart. Yes, my best friend farted, in the worst place at the worst time"* (p. 128). He farts in the compact wooden closet which troubles Keshav in that serious situation which makes the readers laugh. The novelist has created 'Black' or 'Dark' humour in this scene. In the same scene, Saurabh discovers a lot of underwear from the Calvin Klein brand. *"And so much underwear," Saurabh said, holding a stack of Calvin Kleins. 'Who is he? An underwear smuggler?'"* (p. 130).

The scene that happened in the Model Industrial Park in Amritsar located on Mehta Road is also very amusing to readers. When Keshav and Saurabh go there by car for investigation, a group of goons chases them on suspicion.

'Stop, behenchod, stop,' Musclemann said with great politeness. He shouted at his workers, 'Catch these behenchods. Malhotra owes me money, that's why I have kept his land. And he has the nerve to send his people' (p. 212).

The conversation between them after it is more amusing:

'Who were they?' the driver said, after he looked back and confirmed we weren't being followed.

'His in-laws,' I said, pointing at Saurabh.

'Shut up, bhai,' Saurabh said, panting hard like he was having a cardiac arrest.

'There's a reason I ask you to lose weight,' I said.

'Sure, because goons from a drug factory chase us regularly, right?' Saurabh said, hand on heaving chest (p. 213).

This event is also an example of black humour.

A relationship grows between Keshav and Anjali, Prerna's cousin, which becomes a matter of Saurabh's jealousy. The following day Keshav gave his jacket to Anjali to relieve her from the cold; Saurabh, again and again, refers in jealousy thinking that Keshav is going to love and marry her.

'Can you please close your window? I am freezing,' I said

'You wouldn't be if you hadn't left your jacket behind with her,' Saurabh Said (p. 246).

'You seemed fine last night' Saurabh said, looking down at his phone as he booked a cab to go to work.

'Yeah, caught a cold' I said.

'Keep distributing your jackets. What else will happen?' Saurabh said (p. 249).

Some dialogues of ACP Vikash Rana are also humorous. When he comes to know that Saurabh shifts to Ramesh Malhotra's house to live with them, he sarcastically says, *"Well done, ghar jamai"* (p. 108). He tells inspector Singh, *"Don't get touchy now, Singh. My wife does this. I will tell her the maid has cooked well, and she will say, "Do you mean I don't cook well?" Annoying, it is. Just use them. They are already in the house (p. 109).*

V. CONCLUSION

Chetan Bhagat is a successful creator of humour who creates it in all his novels more or less. He entertains his readers and keeps them far from being bored reading his novels. He represents the struggles, desperation, and failures of the young generation through humour. For this quality of his, he is known as a black humourist also. The novelist conveys his serious and valuable messages in the light of humour. He further conveys the message to readers creating humour and wit in his novels that any difficult situation can be and should be handled keeping a smile on the face. He is very expert in the creation of black humour and satire in his novels. It is observed that his two most recent books, *One Arranged Murder* and *The Girl in Room 105*, are no exceptions.

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