

From Entrepreneurial Dreams to Social Conflict: A Comparative Study of Chetan Bhagat's *The 3 Mistakes of My Life* and Abhishek Kapoor's *Kai Po Che!*

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Abstract:

Chetan Bhagat's *The 3 Mistakes of My Life* (2008) and Abhishek Kapoor's film adaptation *Kai Po Che!* (2013) present the aspirations, friendships, conflicts, and vulnerabilities of young people in contemporary India. Set primarily in Ahmedabad, the novel follows Govind, Ishaan, and Omi as they attempt to establish a cricket business while negotiating friendship, love, entrepreneurship, religion, family expectations, natural disaster, and communal violence. The film transforms this narrative into a visual account of friendship and ambition while adapting the novel's major events for the cinematic medium. This paper offers a comparative study of the novel and film, focusing on five major areas: youth aspiration and entrepreneurship, friendship and personal relationships, cricket and social identity, religious conflict and communal violence, and the transformation of narrative into cinema. The study argues that both texts portray young Indians as a generation caught between dreams of economic independence and the social and political realities surrounding them. While Bhagat's novel provides an extended interior and narrative account of the characters, Kapoor's film emphasises visual storytelling, friendship, emotional intensity, and collective experience. The adaptation demonstrates how literary narratives are reshaped when transferred from page to screen.

Keywords: film, adaptation, Indian youth, entrepreneurship, friendship, cricket and communal conflict.

Introduction:

Contemporary Indian English fiction has increasingly represented the aspirations and anxieties of young Indians living in a rapidly changing social environment. Economic liberalisation, urbanisation, professional competition, consumer culture, education, entrepreneurship, and changing ideas of personal identity have created new possibilities for young people while also generating new forms of uncertainty. Popular Indian English writers have frequently placed young protagonists at the centre of their narratives in order to explore these transformations. Among such writers, Chetan Bhagat has acquired considerable popularity because of his accessible language, contemporary settings, and emphasis on youth, friendship, love, career, education, and social change. His fiction has also had a significant relationship with popular Hindi cinema, with several of his novels being adapted into films. Scholarship on Indian commercial fiction has identified the relationship between popular literature, the publishing industry, and youth culture as an important feature of post-liberalisation Indian literary culture.

The 3 Mistakes of My Life, Bhagat's third novel, was published in 2008. The narrative is set primarily in Ahmedabad and centres on three young men—Govind Patel, Ishaan “Ish” Bhatt, and Omi Patel—who establish a cricket shop and attempt to build successful lives through entrepreneurship and friendship. Govind dreams of becoming a businessman, Ish is deeply committed to cricket and to developing the talent of Ali, a young Muslim cricket player, while Omi is strongly influenced by his religious family background. Their friendship becomes the foundation of the narrative, but their lives are gradually affected by economic ambition, romantic relationships, religious politics, the 2001 Gujarat earthquake, and the communal violence of 2002. Bhagat's own synopsis describes the novel as a story involving business, cricket, religion, earthquakes, riots, love, and the mistakes made by its young protagonists.

Abhishek Kapoor's *Kai Po Che!* was released in 2013 as a cinematic adaptation of Bhagat's novel. The film retains the central relationship among three friends and their entrepreneurial ambitions but modifies the narrative, characterisation, chronology, and emphasis in order to create a cinematic structure. The film focuses particularly

on friendship, cricket, entrepreneurship, political tension, and the consequences of communal violence. Academic discussion of the adaptation has noted that *Kai Po Che!* transforms Bhagat's narrative strands while retaining the major concerns of business, cricket, and religion.

The relationship between the novel and film is particularly important because adaptation is not simply a process of transferring every element of a literary text onto the screen. Film possesses its own narrative language, including image, editing, sound, performance, location, music, camera movement, and visual symbolism. Therefore, an adaptation may retain the central themes of a novel while changing its narrative emphasis. Linda Hutcheon's concept of adaptation as an interpretive and creative process is useful for understanding this transformation. An adaptation can be considered both an interpretation of an earlier work and an independent artistic text.

The present study examines *The 3 Mistakes of My Life* and *Kai Po Che!* comparatively, concentrating on the representation of Indian youth and the transformation of the novel's themes through cinema. The paper focuses on five major areas: youth aspiration and entrepreneurship; friendship, love, and personal relationships; cricket and social identity; religion, communal violence, and the social environment; and the transformation of literary narrative into cinematic representation. The study argues that both works portray the aspirations of young Indians while demonstrating how individual dreams are influenced by larger social, political, and economic forces. The novel offers an extended narrative exploration of these issues, while the film uses visual storytelling and performance to create a more concentrated representation of friendship, ambition, conflict, and loss.

Literature Review:

The critical study of Chetan Bhagat's fiction has frequently focused on youth culture, popular fiction, social change, entrepreneurship, nationalism, religion, and the relationship between literature and cinema. Suman Gupta's work on Indian commercial fiction in English provides an important context for understanding Bhagat's popularity. Gupta connects the growth of Indian commercial fiction with changes in the Indian publishing industry and with the emergence of youth culture as an important reading and cultural phenomenon. Bhagat's accessible style and focus on contemporary issues have contributed significantly to the popularity of this literary field.

Academic criticism of *The 3 Mistakes of My Life* has identified several major themes. K. Prabha and R. Soundararajan's study, "Delineation of Youth in Chetan Bhagat's *The 3 Mistakes of My Life*," examines the novel's young protagonists and their relationship with society. The study argues that Bhagat's representation of youth is important because the novel explores the difficulties and challenges experienced by young Indians. This scholarship supports the present study's focus on youth aspiration and social pressure.

Rakesh Ramamoorthy's article in *The Explicator* examines cricket and majoritarian nationalism in the novel. His study draws attention to the relationship between cricket, religion, nationalism, and the Hindu-Muslim distinction represented through the characters and their social environment. This is particularly relevant to the present research because cricket is not merely a sport in the novel; it becomes connected with friendship, aspiration, identity, and communal politics.

The novel has also been discussed in relation to new urban realism. A study published through Gujarat University's Academic Staff College argues that Bhagat's novels, including *The 3 Mistakes of My Life*, represent features such as small-town settings, young protagonists, aspirations for success, corruption, violence, religious extremism, and contemporary social concerns. This perspective is useful for understanding Ahmedabad not merely as a setting but as a social environment in which entrepreneurship and communal politics coexist.

Recent scholarship has also examined Bhagat's novel through the framework of neoliberalism and entrepreneurship. An Oxford Academic study describes *The 3 Mistakes of My Life* as an example of popular Indian fiction concerned with the professional and ethical maturation of a small-town businessman from Gujarat. It also places the novel alongside its film adaptation, *Kai Po Che!*, within a broader discussion of entrepreneurship and the neoliberal imagination of India's middle class. Studies of adaptation have similarly established the importance of Bhagat's relationship with Hindi cinema. Research on cinematic adaptations of his novels identifies *Kai Po Che!* as the film adaptation of *The 3 Mistakes of My Life*, alongside *3 Idiots*, *2 States*, *Half Girlfriend*, and other adaptations of his fiction. However, comparatively less attention has been devoted to examining the novel and

Kai Po Che! together specifically through the interconnected themes of youth aspiration, friendship, entrepreneurship, cricket, communal identity, and cinematic transformation.

The present study therefore brings these concerns together. It considers the novel and film as related but distinct cultural texts and examines how the representation of young Indians changes when the narrative moves from literary fiction to cinema. The research also considers the limitations of Bhagat's representation, particularly its concentration on male, urban, middle-class youth, while recognising the importance of the novel and film in representing a generation negotiating aspiration, friendship, social conflict, and modernity.

Youth Aspiration, Entrepreneurship, and the Dream of Economic Independence:

Youth aspiration is the central foundation upon which both *The 3 Mistakes of My Life* and *Kai Po Che!* construct their narratives. Govind, Ishaan, and Omi are young men who want to establish independent identities rather than simply follow predetermined professional paths. Their decision to open a cricket shop is not merely a business venture; it represents their desire to control their own futures. Govind's entrepreneurial ambition is particularly significant because he wants to make money through his own efforts and establish himself as an independent businessman. Ishaan's motivation is connected more strongly with cricket and the development of sporting talent, while Omi initially participates because of his friendship with Govind and Ishaan. Their different motivations create a complex representation of youth aspiration.

The cricket shop becomes a symbolic space where friendship and entrepreneurship intersect. The young men transform their shared interest in cricket into an economic opportunity. Their business represents the aspirations of a generation influenced by liberalisation and new ideas of entrepreneurship. Rather than depending entirely on conventional employment, they imagine that they can create their own economic opportunities. This entrepreneurial dream is particularly significant in the context of Gujarat, where business and commercial success occupy an important place in social imagination. Recent scholarship has described the novel as part of a popular Indian literary tradition concerned with entrepreneurial maturation and the neoliberal middle-class imagination.

Govind's entrepreneurial ambition also reveals the pressures associated with economic independence. His desire to earn money is not simply motivated by greed. He wants to become successful, support himself, and establish a respectable position in society. His ambition reflects the aspirations of young Indians who increasingly associate adulthood with professional independence and financial achievement. However, the novel demonstrates that economic success is not guaranteed simply because an individual possesses ambition. Natural disasters, political instability, communal violence, and personal mistakes can disrupt even carefully constructed plans.

The film transforms this entrepreneurial dimension through visual representation. The cricket shop becomes a concrete cinematic space in which the friendship of the three protagonists can be observed. The process of establishing and operating the business provides visual evidence of their youthful energy and determination. Their dreams become visible through locations, objects, cricket equipment, customers, and interactions. Cinema therefore gives physical form to the entrepreneurial aspiration that exists largely through narrative and internal reflection in the novel.

The contrast between the novel and film is particularly significant in the representation of Govind. In the novel, his thoughts and narration allow readers to understand his ambitions and mistakes from an internal perspective. The film, however, must communicate his character through performance, dialogue, action, and visual context. This creates a more immediate but less internally detailed representation. The adaptation therefore transforms entrepreneurial aspiration from a primarily narrated experience into a visual and collective experience.

At the same time, both texts question the idea that entrepreneurship automatically produces happiness. The young men encounter failure, financial difficulties, interpersonal conflict, and social violence. Their business cannot protect them from larger forces. The earthquake damages the physical environment, while communal violence damages the social environment. Their personal ambitions are therefore continuously affected by circumstances beyond their control.

The novel and film consequently present youth aspiration as both hopeful and vulnerable. Young people dream of economic independence, but their dreams exist within an unstable social environment. Their entrepreneurial

ambition reflects the confidence of post-liberalisation youth, while their failures reveal the limitations imposed by social and political realities.

Friendship, Love, and the Emotional Formation of Young Men:

Friendship is the emotional centre of both the novel and the film. Govind, Ishaan, and Omi come from different backgrounds and possess different personalities, but their friendship provides the foundation for their shared business and personal lives. Their relationship represents a form of male friendship in which emotional attachment is expressed through shared ambitions, activities, loyalty, and mutual dependence.

The friendship is particularly significant because each character represents a different relationship with Indian society. Govind is primarily interested in business and rational calculation; Ishaan is deeply committed to cricket and to nurturing Ali's talent; Omi is influenced by religious identity and family politics. Their friendship initially allows these differences to remain secondary. Cricket and business provide common ground.

The novel gradually demonstrates, however, that friendship can be tested when personal interests and ideological commitments begin to conflict. Omi's relationship with Hindu nationalist politics creates increasing tension between him and his friends. The communal violence of 2002 ultimately exposes the limits and fragility of their friendship. The three men are no longer simply friends pursuing a shared dream; they become individuals forced to confront different ideas of religion, loyalty, and social responsibility.

Love also contributes to the emotional development of the characters. Govind's relationship with Vidya introduces romantic desire into the friendship structure. The relationship is complicated because Vidya is Ishaan's sister. Govind's love therefore creates a potential conflict between personal desire and friendship loyalty. The novel uses this relationship to demonstrate that young people must negotiate several forms of emotional responsibility simultaneously.

The romantic relationship also contributes to Govind's mistakes. His personal choices affect his relationship with Ishaan and ultimately contribute to the breakdown of trust. This demonstrates that youth is represented not as a period of perfect judgment but as a period of experimentation and error. The characters make mistakes because they are still learning how to balance personal desires with responsibilities towards others.

The film strengthens the emotional dimension of friendship through performance and visual interaction. Facial expressions, silences, physical proximity, cricket scenes, arguments, and moments of reconciliation communicate emotions without requiring extensive narration. The cinematic medium allows the audience to experience the friendship collectively rather than primarily through Govind's narrative voice.

The adaptation also concentrates the emotional conflict. The film places considerable emphasis on the bond among the three friends and the tragedy that eventually affects them. This makes friendship the emotional thread connecting entrepreneurship, cricket, romance, and communal violence.

The representation of male friendship is therefore central to the novel and film's treatment of youth. Young men are shown as emotionally dependent upon one another even when they do not openly express vulnerability. Their friendship provides identity and belonging. Its breakdown consequently becomes a crisis of personal as well as social identity.

Both texts ultimately suggest that friendship requires trust and ethical responsibility. Ambition, love, and ideology can challenge friendship, but the characters' emotional connection remains important throughout the narrative. Their friendship becomes a measure of their growth from youthful ambition towards adult responsibility.

Cricket, Identity, and the Social Meaning of Sport:

Cricket occupies a central position in the novel and film, functioning simultaneously as a sport, a business opportunity, a source of friendship, and a marker of social identity. Ishaan's passion for cricket provides the emotional foundation of the story. His desire to identify and train talented players, especially Ali, demonstrates that cricket is more than entertainment. It represents aspiration and possibility.

For Ishaan, cricket provides a space where talent can challenge social limitations. Ali's exceptional ability allows the narrative to explore questions of opportunity, religion, and social identity. His identity as a young Muslim cricket player becomes particularly significant within the political environment of Gujarat. The sport therefore becomes connected with larger questions of national identity and communal belonging.

Rakesh Ramamoorthy's scholarly discussion of the novel specifically identifies cricket and majoritarian nationalism as important aspects of Bhagat's narrative. His analysis highlights the significance of the Hindu-Muslim distinction within cricket and nationalism. This demonstrates that cricket in the novel cannot be understood merely as a recreational activity.

The cricket shop itself transforms sport into commerce. The young protagonists combine passion and business by creating a space where cricket equipment can be sold and cricket culture can be cultivated. This combination reflects the commercialisation of sport and the entrepreneurial aspirations of contemporary youth.

The film gives cricket a particularly strong visual presence. Cricket matches, training sessions, and the physical movements of players create energetic cinematic sequences. The visual nature of sport allows the film to communicate the excitement and emotional significance of cricket without relying heavily on explanation.

The film also uses cricket as a contrast to communal politics. On the cricket field, talent can create a sense of shared identity, while outside the field religious differences become politically significant. Ali's talent therefore becomes symbolically important because it challenges narrow definitions of belonging.

Cricket also functions as a representation of youthful aspiration. Ishaan's dream is not simply to play cricket himself but to help another young person succeed. His relationship with Ali therefore represents mentorship, friendship, and social responsibility. The failure to protect Ali becomes one of the most emotionally significant consequences of the communal conflict.

The novel and film consequently use cricket to represent both unity and division. It can bring people together through shared passion, but it can also become entangled with nationalism and religious identity. This duality reflects the complex cultural significance of cricket in India.

Religion, Communal Violence, and the Collapse of Youthful Dreams:

The fourth major area of comparison is the relationship between youth aspiration and communal conflict. The novel is set against major historical events, including the 2001 Gujarat earthquake and the communal violence of 2002. These events transform the narrative from a story of young entrepreneurship and friendship into a study of the vulnerability of individuals within a politically divided society. Bhagat's official description explicitly identifies religious politics, earthquakes, riots, and personal mistakes as forces that the protagonists must confront.

The earthquake represents a natural disaster that disrupts the characters' lives, while communal violence represents a human-made social catastrophe. The contrast is important because the characters can understand a natural disaster as an external event, but communal violence emerges from human choices and political manipulation. The young protagonists therefore discover that social conflict can be more destructive than economic failure.

Omi's character is central to this conflict. His religious background and family connections gradually draw him towards a political environment shaped by Hindu nationalism. Initially, his friendship with Govind and Ishaan appears stronger than ideological difference. However, the communal crisis forces him to confront a conflict between friendship and religious loyalty.

The character of Ali becomes central to the representation of communal violence. He is a talented Muslim boy whose cricket ability gives him hope for the future. His relationship with Ishaan represents a form of social connection that transcends religious boundaries. The violence threatens this relationship and demonstrates the vulnerability of minority identities during periods of communal tension.

The novel's representation of communal violence is particularly significant because it places young people at the centre of a political crisis. Govind, Ishaan, and Omi are not political leaders; they are ordinary young men trying

to build businesses and relationships. Yet political conflict enters their private lives and destroys the boundaries between personal and public experience.

The film intensifies this dimension through visual representation. Violence can be shown directly through crowds, destruction, fire, fear, movement, and the reactions of characters. Cinema therefore creates an immediate emotional impact. The viewer sees the transformation of familiar spaces from places of business and friendship into spaces of danger.

The film also uses the contrast between earlier scenes of friendship and later scenes of violence to demonstrate what has been lost. The same young men who once shared dreams and activities become separated by fear and ideological conflict. This visual transformation gives the story a strong sense of tragedy.

The communal violence also exposes the limitations of youthful optimism. At the beginning, the protagonists believe that hard work and friendship can help them achieve their goals. The political crisis demonstrates that individual ambition cannot always protect people from collective violence.

Both works therefore present communalism as a force that damages not only individuals but also relationships. Friendship, business, love, and sporting ambition are all affected. The novel and film consequently suggest that the aspirations of young Indians are dependent upon the larger social environment in which they live.

From Page to Screen: Adaptation, Narrative Transformation, and Cinematic Meaning:

The movement from *The 3 Mistakes of My Life* to *Kai Po Che!* demonstrates that film adaptation involves interpretation rather than mechanical reproduction. The film retains the novel's central trio, entrepreneurial setting, cricket, romance, religious tension, and communal violence, but it modifies the narrative in order to create a coherent cinematic experience.

The novel is narrated primarily through Govind's perspective and contains considerable internal reflection. This allows readers to understand his ambitions, fears, calculations, relationships, and mistakes in detail. Cinema cannot reproduce internal narration in exactly the same way. Instead, the film relies upon actors' performances, dialogue, visual symbolism, editing, music, and camera work.

This difference affects characterisation. Govind's internal complexity in the novel is translated into the performance of the actor in the film. Ishaan's passion for cricket becomes visually apparent through training sequences and matches. Omi's ideological transformation is communicated through his behaviour, family relationships, and interactions with political figures. Vidya's relationship with Govind is represented through visual intimacy and dialogue rather than extended narrative reflection.

The film also rearranges and condenses events. A novel can spend considerable time developing background information, explaining thoughts, and moving between events. A commercial film has a limited running time and therefore must select the most significant narrative elements. The adaptation consequently gives greater emphasis to friendship, cricket, entrepreneurship, and communal conflict.

This transformation does not mean that the film is less meaningful than the novel. Rather, it creates a different experience. The novel encourages readers to interpret events through Govind's narrative consciousness, while the film invites viewers to observe the characters collectively. The shift from first-person narration to cinematic observation changes the relationship between audience and character.

The title *Kai Po Che!* itself also creates a cultural connection with the world of Gujarat and kite flying. The phrase refers to the moment when one kite cuts another and is culturally associated with celebration and competition. In the film, the title becomes symbolically connected with the rise and fall of youthful dreams. The characters initially experience life as a period of competition and possibility, but the narrative gradually reveals the fragility of their ambitions.

The film adaptation also makes the theme of friendship more visually central. Shared activities, physical spaces, gestures, arguments, and moments of silence create an emotional language that differs from the novel. The audience sees the friendship develop rather than simply reading about it.

At the same time, the adaptation preserves the novel's central social concerns. The three young men remain connected through business, cricket, and friendship, while the larger environment of Gujarat shapes their lives. Entrepreneurship represents the economic aspirations of youth; cricket represents passion and social identity; religion represents ideological conflict; and friendship represents the possibility of social unity.

The comparative study therefore demonstrates that *Kai Po Che!* should not be evaluated only according to how faithfully it reproduces the novel. It should also be understood as a new cultural text that interprets Bhagat's narrative through the language of cinema. Adaptation creates both continuity and difference.

The novel and film ultimately complement each other. The novel provides greater access to internal thought and narrative detail, while the film creates visual immediacy and emotional concentration. Together they offer two different representations of the same historical and cultural environment.

The present comparative study finds that *The 3 Mistakes of My Life* and *Kai Po Che!* offer significant representations of Indian youth, particularly urban and small-town middle-class young men negotiating aspiration, friendship, entrepreneurship, sport, love, religion, and social conflict. Although the two works belong to different media, they share a central concern with the vulnerability of youthful dreams within a rapidly changing and politically complex society.

The first major finding is that entrepreneurship represents the aspiration for economic independence. Govind, Ishaan, and Omi's cricket shop symbolises their desire to create their own future. Their entrepreneurial activity reflects the aspirations of young Indians influenced by liberalisation and new ideas of self-employment and economic mobility. However, both texts demonstrate that entrepreneurial success depends upon circumstances beyond individual control. Natural disaster, political violence, and personal mistakes interfere with their ambitions.

The second finding is that friendship functions as the emotional foundation of youth identity. The bond among the three protagonists provides companionship, economic cooperation, emotional security, and a sense of belonging. However, friendship is tested by romantic relationships and religious conflict. The breakdown of their relationship demonstrates the fragility of social bonds when ideological and personal pressures become intense.

The third finding is that cricket functions as a cultural symbol rather than merely a sport. It represents aspiration, talent, friendship, business, national identity, and communal tension. Ishaan's relationship with Ali demonstrates the possibility of friendship and social connection across religious differences. At the same time, the political interpretation of cricket reveals how sport can become connected with nationalism and religious identity. Ramamoorthy's scholarship similarly identifies cricket and majoritarian nationalism as significant aspects of the novel.

The fourth finding is that communal violence transforms personal stories into social tragedy. The young protagonists begin with dreams of business, cricket, love, and friendship, but the Gujarat violence demonstrates that individual aspirations are vulnerable to larger political forces. The novel and film therefore connect private life with public history. Young people who initially appear concerned mainly with personal success become witnesses and participants in a society experiencing severe communal division.

The fifth finding concerns the transformation of literary narrative into cinematic representation. The novel provides extensive access to Govind's internal thoughts and uses narration to develop the characters and events. The film condenses the narrative and relies on visual imagery, performance, music, editing, and location. The result is not a simple reproduction but an interpretation of the novel. Scholarship on the film adaptation similarly identifies *Kai Po Che!* as a cinematic transformation of Bhagat's novel rather than merely a literal transfer of its narrative.

The study also finds that both texts represent youth as a transitional and vulnerable stage. The protagonists possess strong aspirations but lack complete control over their social environment. Their mistakes are part of the process of becoming adults. They learn through business failure, emotional conflict, friendship, political violence, and loss.

Another important finding is that the representation of youth is predominantly male. The central narrative is constructed around three young men, while female characters such as Vidya play significant but comparatively secondary roles. Consequently, the novel and film provide a strong representation of male friendship and male aspiration but offer a more limited account of the diverse experiences of Indian young women.

The study further finds that both texts present modernity and tradition as interconnected. The protagonists desire economic independence and personal freedom, but religion, family, community, and social expectations continue to influence their lives. The narrative therefore does not present modernity as the complete disappearance of traditional structures.

The comparison also demonstrates that the film increases emotional immediacy. Events that are narrated and interpreted in the novel become visually experienced in the film. The earthquake, communal violence, cricket matches, business environment, and friendship among the protagonists acquire a physical and emotional presence through cinema.

Finally, the study finds that *The 3 Mistakes of My Life* and *Kai Po Che!* can be understood as cultural representations of a generation caught between aspiration and instability. The characters believe that friendship, business, cricket, and personal determination can help them build successful lives, but their experiences demonstrate that individual dreams are always influenced by social, political, and historical conditions.

Conclusion:

Chetan Bhagat's *The 3 Mistakes of My Life* and Abhishek Kapoor's *Kai Po Che!* provide complementary representations of Indian youth, aspiration, friendship, entrepreneurship, cricket, love, religion, and social conflict. Both texts centre on young men who attempt to create independent futures through friendship and business, but their aspirations are gradually affected by forces larger than themselves. The novel presents these experiences through Govind's narrative perspective, allowing readers to engage closely with his thoughts, ambitions, relationships, and mistakes. The film transforms the same concerns into a visual narrative in which friendship, cricket, entrepreneurship, and communal violence acquire immediate cinematic force. The differences between the two works demonstrate that adaptation is a creative process of interpretation rather than simple reproduction.

The study establishes that youth aspiration is the central connecting theme of both texts. The protagonists represent a generation seeking economic independence and personal fulfilment while remaining vulnerable to family, religion, politics, social conflict, and historical events. Their friendship represents the possibility of unity, while its breakdown reveals the destructive consequences of ideological division. *Kai Po Che!* therefore extends the social and cultural concerns of *The 3 Mistakes of My Life* into the visual medium. Together, the novel and film demonstrate that the dreams of Indian youth are shaped not only by individual ambition but also by the social environment in which those ambitions develop. Their story ultimately presents youth as a period of hope, experimentation, error, responsibility, and growth within a changing India.

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