



## **Cultural Impact In Chetan Bhagat's Revolution 2020 In A Postmodern Perspective**

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### **Abstract**

People's achievements in literature and the arts are regarded as evidences of their cultural and social status. Their interactions with society are multifaceted, and they act and respond in complicated ways. They also show how things have changed across time and space. Changes in the previous several decades have arrived so quickly and with such force that they have begun to influence the masses' consciousness and awareness at a rapid rate, rather than slowly and just influencing a tiny segment of society as in the past. Cultural changes occur as a result of all forms of development. Generally, whether material or non-material, changes affect social and cultural components of society. No society in the world, ancient or modern, has ever stayed static; it is always evolving. As a result, a thorough understanding of our social structure and the nature of social change is required. Recent changes in our conventional social structure, particularly societal changes, must be examined from this historical perspective. The essential foundation for "its evaluation" is provided by this study.

Chetan Bhagat is well-known for his rationalisations of reality in today's culture. Knowledge of social reality and change may be chastised, given that he admits that his works are more concerned with pleasure than with modern society. His works are more about entertainment than societal problems. However, if he talks youth, their concerns, current culture, various civilizations, friendship, love, sex attitudes, and marriage, this should not be overlooked. He expresses his passion for India's existing society and its outcomes either directly or implicitly.

The uniqueness of the Chetan Bhagat is that each novel is an island in itself. Each epic has its idiosyncrasies that are nonexclusive and exceptional. Inside and out and structure of their books, are impossible to miss and some of them can be put in the most astounding positions of the books of the world. Suffering and Poverty had been the two primary elements which ruled the life of individuals amid the twentieth century in India. These two elements which are relatively parallel to one another, turns into the fundamental subject of his books. Chetan Bhagat's anecdotal art has become a genre unto itself, guiding the flood of Indian English literature to be more lively, committed, and concentrated on the reorientation of the social framework. Although it is free of the burden of gloomy and evident reason, it is the recreating of life's images that is intriguing. The feelings of scathing sarcasm at the absurdity of human wants woven into the framework of his novels are difficult to erase. Along these lines, it is a more evident fact that nothing is unimaginable in the hands of young, and that today's youth

are not only wasting their time on meaningless activities, but are fully involved in achieving greater heights in their lives. Chetan Bhagat is a writer of interior scene, according to a close examination of his works. His major objectives are the exploration of fundamental holes in the human mind, delving beyond the skin into the ongoing conflicts that enrage the spirits of people, both on the conscious and sub-conscious levels, and depicting the air of psyche.

Chetan Bhagat's fifth novel is *Revolution 2020*. Bhagat has highlighted in depth certain delicate problems of contemporary India in this work, such as the corrupt education system and public dishonesty and bribery. Bhagat is regarded as the spokesman for India's burgeoning entrepreneurial elite. With his thought-provoking insight into shifting paradigms of human conditions knotted in a labyrinth of love, corruption, and ambition, he shook the contemporary Indian sensibility. His artistic vision *Revolution 2020* justifies how unfettered ambition has irrigated the creepers of corruption to the point where 'love,' the only consolation for human existence, will prove a weak team.

As Bhagat himself stated in an interview with India Real Time (IRT), "When we read *Revolution-2020*, you understand which isn't very political yet 80 percent love tale and the remainder is about the concerns it is told in" (n.pag). *Revolution-2020*, which is near and dear to the hearts of all readers, conveys something. However, if you concentrate on the fundamental activities and all other smaller aspects, you will discover that the narrative begins with debasement, however it is by all accounts a joke or an amusement for understudies.

The three friends each have their own set of goals in life. Gopal wants money and comfort in life; Raghav wants to change the country's social and political landscape; and Aarti wants to be an air hostess. Raghav enrolls in IIT-BHU not just to pursue an engineering degree, but also to pursue his dream of working as a journalist in a corruption-free society. Both Gopal and Raghav's goals are demonstrated by taking and devouring the Aarti cake. Gopal insists on eating the entire cake, but Raghav refuses to eat the full cake she brought. It's not even close to being logical. Raghav advises slicing it in half, taking one, and leaving the other to rot. They make a mistake by leaving the recolored chocolate ruler on the seat where they were seated. This is the training in all defilement and illegal concerns in which the criminal gives up some sign. This scenario follows Shukla's, in which he, like Gopal, is apprehended and spurned.

Gopal chooses to contact with Aarti in order to break his solitude. He chooses an e-mail alias in an ironic way to communicate with Aarti. While speaking with Aarti, he feels at ease, and everything he says is a parody of Kota's mushrooming coaching courses. He introduces himself as Gopal Kota Factory when speaking with Aarti. Gopal believes that having access to the internet is his sole means of escaping the pleasant recollections of Aarti. Gopal's search for love is obvious in the midst of life's chaos.

Gopal has the opportunity to converse with Aarti, which brings him joy and comfort. Gopal is overjoyed after speaking with Aarti. It gives the youngster a wonderful opportunity and means of achieving his particular goals. Bertr and Russell, critics, comment on love as a sensation and emotion; "Love is something for more than desire for sexual intercourse. It is the primal means of escape from loneliness which afflicts most men and women" (R 70).

Gopal and Aarti become more linked as a result of information and technology, and their connection deepens, making it more valuable to Gopal. However, chatting has grown increasingly popular in recent years as a result of the proliferation of applications such as WhatsApp, Messenger, and Twitter, among others, that allow people to communicate with one another.

On his birthday, he (Gopal) hears his beloved Aarti's voice. He is thrilled and desires to travel to Varanasi right away. Through his protagonist, the writer asserts that home is the unavoidable desire of the human universe. The glitz and splendour of the outer world can no longer sway their judgement. Gopal relocates to Varanasi after passing the AIEEF or JEE entrance exams. Aarti meets him at the train station and drives him to her home in her white Ambassador vehicle. Gopal is overjoyed when

Aarti arrives at the train station.

For a long time, Gopal has awaited for such an atmosphere and therapy. He is now quite content in the presence of Aarti. Gopal expresses his feelings on Aarti's behaviour by saying, "It's my best day ever. I wish I never leave Varanasi again" (R 97). Gopal's life has been filled with challenges since he was a youngster. He is torn between his own aspirations and the future structure that the outside world has placed on him. He does not want to leave anything in his life unfinished. His personal feelings are unaffected by his career-building thoughts. As he puts it, all the glitz and glam are meaningless to him without Aarti's presence for he feels: "Aarti however, had come back into my life, as the only non-work person, I spent time with" (R 188).

He gives Aarti a bouquet of white flowers as a sign of his devotion. He also sends Aarti texts to express his own feelings for her. He is overjoyed when he receives a good answer from Aarti. Aarti's reappearance in his life gives him a new lease on life. In *Revolution 2020*, Chetan Bhagat depicts different aspects of existence. Raghav has his own personality and outlook on life. Raghav is very dedicated to revolution and passionate about it. Gopal is likewise enamoured with money.

Money is essential to him because he has had numerous hardships in his life owing to a lack of it. So, by any means necessary, he wants to make a lot of money in his life. The writer does an excellent job of presenting the characters' burning desires. Today's youthful generation demands a large sum of money as well as a wonderful girlfriend/boyfriend to satisfy their sexual cravings. In all of Chetan Bhagat's works, there are sexual scenes. In this novel, Gopal and Aarti had their first physical encounter at the Ramada Hotel in Varanasi, where Aarti works as a hotel receptionist. They are unconcerned with the outside world and are just concerned with themselves. They both forget about the constraints of human relationships and do whatever it takes to fulfil their bodily needs. The training apparatus, according to Chetan Bhagat, has devolved. Educational institutions make money and gain a reputation in the community. Money plays a vital role in the nongovernment schools for they are funded privately, which improves their visibility in the public eye. Presently the respectable individuals are in tutoring.

The great majority of the general populace, including hoodlums, drug traffickers, ignorant people, and government officials, are forming scholastic groups. Understanding within the general public alcohol lords such as legislators, manufacturers, and beady-producers are walking colleges, nevertheless, anybody with experience in a shady industry can lawfully coach. The quirky *Revolution 2020* heroes are Gopal and Mishra. When his father dies away, he is a horrible guy who has completed higher auxiliary polish. His father has amassed a large sum of money from both well-known and unknown sources, therefore Gopal is responsible for all of his debts. He is at a loss as to how to effectively settle the debt.

In her (Aarti) companionship, Gopal forgets about his sad existence. Gopal is well aware of the fact that he will never be the same again. Chetan Bhagat does not want to breach moral boundaries; instead, he wants to build a link of love, which is the most pressing necessity of the hour. The interaction between men and women is beyond logic's grasp. Aarti and Gopal both devote themselves to one other, although they afterwards feel sorry for their actions. Aarti says, "I am a simple girl, Gopal, biting her lip. Even a simple girl needs love, security, attention, support" (R 223).

There is no question in my mind that Chetan Bhagat has recognised my vulnerability. Aarti's wrath gives us a clue of her vulnerability., "All you boys are the same. First you chase, but when you get the girl, you want to be kings" (R 229) Chetan Bhagat has shown Gopal and Aarti's self-realization and relationships in this way. Chetan Bhagat has also spoken on Gopal's relationship with his father. Gopal's father is a teacher who has recently lost his life partner and is now a widower. Gopal's father takes care of all the household chores while raising his kid. Gopal is born into a poor household but receives an abundance of love and feelings from his father, whom he affectionately refers to as "Baba." Gopal's father becomes concerned as he considers his son's future.

Gopal's life is influenced by his religion. Gopal's family values personal relationships above all else; "Gopal's father wants Gopal to study well so that he may get into a respectable institution," says Gopal's father (R page). Gopal toils away in his study, but he is unable to grant his father's request. Because his father is ill, he becomes depressed when he learns that Gopal did not have a good enough grade to be admitted to an engineering institution. Because of Gopal, Gopal's father is still tense. Gopal is in pain as well. At the same time,

Gopal wants to carry out his father's wishes, as evidenced by the fact that on one occasion, Gopal, with tears in his eyes, comments on his mental state says that, "The loss of a brother hurt him more than the loss of land" (R 15). Gopal's father has given up all hope in life. Ghanshyam, his uncle, has filed the property documents to the bank. Gopal is a very young boy with images, dreams, and wishes. He has lost his self-confidence as a result of his poor academic performance. The connection between father and son is ruined by the father's high expectations and the boy's lack of commitment to his academics. The writer aims to emphasise that parents constantly hope for their children to have a great future. When their children achieve success in life, their parents are overjoyed.

The human connections between Gopal, Aarti, and Raghav have been brilliantly depicted by Chetan Bhagat, and they have become a key element of the work. Love is discussed in great detail. In compared to Gopal's life for Aarti, the exquisite building of Ganga Tech is irrelevant. Gopal is always sighing for Aarti. Aarti has a close relationship with Gopal. Raghav is enamoured with Aarti, which is intolerable for Gopal. Because he is separated from Aarti and Raghav, Gopal feels uneasy. Aarti and Raghav have a lot of time to spend together.

Raghav spends so much time with Aarti that Gopal fantasises of experiencing the same sense of closeness. The more Gopal is preoccupied with his business dealings, the more disinterest Raghav and Aarti show. With the passage of time, the gap between Arti and Raghav widens and she complains, "I am not asking for an explanation. I understand I am not important to you now. That is not true. I had my site, you had Raghav" (R 146). The personal relationship is clearly indicated in the preceding paragraph. Chetan Bhagat emphasises the need of having a mutual knowledge of personal connections between men and men, and women and men in the true meaning of the word. Raghav succeeds in preserving fond recollections of his time on college as well as pride in his own achievements. Chetan Bhagat's characters represent several aspects of life. We know they're all immersed in a fantasy world of feelings. They don't want to be alone in this dream world. The three protagonists (Raghav, Gopal, and Aarti) had known each other since they were in school. Raghav completes his schooling and decides to pursue a career in journalism.

He is praised for his achievements. His goal isn't to make money. He is a materialist who does not believe in tangible things. Gopal and Aarti, on the other hand, believe in a glamorous, creative world. They wish to live a life of luxury. Gopal picks the incorrect path to obtain all of the world's happiness. In real life, the author manages to keep the desire for love or money. Both of Gopal's passions are able to coexist in his life. Passions are passions, and they cannot offer a stable basis for the survival of personal relationships or the countless achievements in life, which is mirrored in Gopal's words when he adds, "This is only the beginning, with you my side, see where I take it. University status in three years". (R 247) Aarti's company and the concept of togetherness are given here to emphasise the importance of human sentiments and passions in living a human existence. Aarti is perpetually perplexed, unsure whether her life's challenge is to soothe Raghav or to share the joy and happiness of her life with Gopal. Aarti has had an emotional attachment to Gopal since she was a youngster. She shares her own sentiments and joys of life with Gopal, but her consciousness is divided by the opposing pulls. Gopal's enthusiasm is no longer an indication of fulfilment on the outside. Gopal expresses his rage and anguish, implying that his desire to succeed in his college project would not only help him achieve his objective, but will also help him overcome his loss of love and loneliness.

In every element of life, the writer is praising the importance of human relationships. Passions will never be a part of a man's life reality. In the company of Aarti, Gopal has become an artificial intoxication to seek comfort from the sorrows of life. Aarti is released from Gopal's firm and joins Raghav's. Gopal's life has become a tragedy as a result of Aarti's reconciliation with Raghav. Gopal's hopes have been destroyed, and he is perplexed and perplexed. He's on the verge of having a nervous breakdown. He loses all hope of ever being happy in his life. His life would be like a kite without a string if he didn't have Aarti. Without Aarti's presence, he becomes apathetic and emotionless. All of his hopes are sucked up like honey through a sieve. His confession illustrates the depth of human feelings.

In Kota courses, Gopal is denied the option to pursue his personal desires. He is forced to run without a long-term objective in his life. He is constantly unsure if he would be able to win Aarti's hand or gain admission to IIT. Time and circumstances determine whether a person is good or evil. Gopal is unable to act on his own whims due to time and circumstances. He never accomplishes what he sets out to do. He follows his Baba's advise and travels to Kota for coaching sessions.

His Baba recommends, "Look at Raghav, yes the new medicine being shoved down every varansi kid's throat right now" (R 41). Gopal does not want to abandon Varanasi and his father, but he must in order to fulfil his father's wishes. When Gopal arrives in Kota, he is quite apprehensive. He learns that his destiny is in the hands of an educational field salesperson who draws new students or clients to his coaching sessions in order to help them achieve their goals. The writer has painted a vivid image of Kota lessons that is both inspiring and instructive.

Gopal works hard but is unable to pass the AIEEE entrance test, forcing him to enrol in a private college, Ridhi Sidhi Technical College. Chetan Bhagat depicts Gopal's inner consciousness by describing the dreadful environment and surroundings of private institutions, where students are driven into a muck from which they have no escape path. It's also ironic that the Ridhi Sidhi Technical College is administered by a sari store owner. In college, an amusing proposal is made to young technocrats: finish engineering and then work in a contact centre to make money. In today's educational system, there is no job stability.

Gopal's sole choice after his father's death is to seek admission to Sri Ganesh Vinayaka College. These private institutes are not places of study; rather, they are places where money is made. Every day, the proprietors of these institutes are primarily concerned with increasing their financial profits. These private institutes raise their fees without providing students with any additional educational benefits. New pupils can quickly become entangled in their web. These institutions are also to blame for the country's rising unemployment rate, since they sell education at a premium price.

It is no exaggeration to state that education plays a significant part in the creation of the mentality of India's new generation, and as a result, it shapes the country's socio-political fabric. The lack of a goal and career orientation for the kids in school is a symptom of society's weakness and disease, and it can lead to sadness and disappointment in the youth's abilities. As a result, Chetan Bhagat discusses the many aspects of today's educational system.

Hence, Chetan Bhagat's novel has exposed a slew of societal concerns affecting the younger generation, including love marriage, generation gaps, dowry, and a slew of other difficulties. It can sometimes give solutions to these issues. He has established himself as a realistic writer with an impartial viewpoint, yet he leaves his readers to ponder potential answers to the issues they are facing. While reading books or watching movies based on it, readers get immersed in the narrative style, language selection, episode selection, and cinematographic treatment of the subject material.

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