

I. Bhagat as the Spokesman of Postmodernism

The research aims in the dramatization of the postmodern sensibilities in Bhagat's *Revolution 2020* where the uncertainty and the loss of the cultural values *abundant* in the novel paves way to the path of the postmodernism in Indian life. Postmodern sensibilities of the chaos in the society unearths in the novel as it revolves round the three chapters. Inside the story of love, corruption and ambition the novel confirms the features of postmodernism which believes in the uncertainty, chaos and lack of faith. Postmodern notion of the celebration of the loss is found in the novel when the characters Gopal, Raghav and Arati celebrate the loss of morality and social order. Instead of lamenting in the modernist manner the novel indulges in the celebration of the loss by the Indian society of which the text is the mirror.

Taking a departure from the first generation of Indian English novelists, the Postmodern Indian English novelists have concentrated on an entirely new-fangled set of themes which are as wide-ranging and complex as the life in the age of globalization. Engrossed with the emerging issues like globalization and subsequent multiculturalism, postfeminism, cyber-feminism, queer theories, cultural conflicts, diasporas sensibility, glamour, consumerism, commodification, BPOs, upward mobility and consequent erosion of ethical values, and transforming public sphere, the present generation of novelists seems to have buried down the erstwhile fundamental issues. It is in this context that the present paper aims at exploring the range of themes undertaken by the postmodern Indian English writers.

Postmodernism in itself is a complex phenomenon as it is neither a complete negation nor an acceptance of modernism. Merriam *Webster's Dictionary* defines Postmodernism as "of, relating to, or being any of various movements in reaction to modernism that are typically characterized by a return to traditional materials and

forms (as in architecture) or by ironic self-reference and absurdity (as in literature)” or “of, relating to, or being a theory that involves a radical reappraisal of modern assumptions about culture, identity, history, or language (6).” Holding the realities to be plural and relative, it involves the belief that most of the seeming realities are only social constructs, as they are relative and subject to change with the temporal or spatial changes. Postmodernism emphasizes the role of language, power relations, and motivations and is against the sharp distinctions such as male versus female, straight versus gay, white versus black, and imperial versus colonial. Perhaps, taking clue from the generalized definition of the term, postmodern Indian English writers have taken excessive advantage and liberty to evade even the key social concerns like poverty, debt-ridden farmers, and underprivileged sections of society.

The postmodernist discourses have made the issues of identity and nationality as all the more complex. It is quite amazing that even the novelists who are being conferred the covetous prizes like Nobel, Booker or Pulitzer have now no ink left for the portrayal of poverty which brings India disgrace for it being the home of the largest number of poor people. Present generation of Indian novelists in English seemed to have travelled far from a rich literary heritage which championed the cause of even the most underprivileged in the novels like *So Many Hungers* and *Untouchable*. *Revolution 2020* tells the story of childhood friends Gopal, Raghav and Aarti who struggle to find success and love in Varanasi. Gopal and his friend Raghav are both preparing for engineering entrance exams, though neither really wants to become an engineer. Raghav wants to be a journalist while Gopal simply wants to be rich, whatever the path may be. Raghav gets into Banaras Hindu University while Gopal fails to get an admission. His ailing father manages to find money to send him to take coaching classes in Kota. When he returns to Varanasi a

year later, his childhood love Aarti is dating Raghav. After finishing the course, Raghav gets a job in a newspaper while Gopal starts a private engineering college with the help of a corrupt MLA. Gopal gives in to the system, and Raghav fights it. Why the characters are celebrating the immorality? Why they are corrupted making the society chaotic? What is the motif behind such actions of uncertainty of the characters? are some of the problems that the research raises. Gopal and Raghav are lost in their desire to be the engineers and Arati is in love with her lover's friend enjoying the loss of the morality. The characters celebrating the loss of ambition, faith and morality as they indulge in the game of ambition, love and corruption that confirms the feature of postmodern sensibilities tempting the postmodern critics. Thus, it can be affirmed that the trajectory of Indian English fiction has not been linear; rather, the whirls of social, economic and cultural transformations reshaped it as an entity entirely different from what it used to be.

With India taking pride in all sort of success stories in different spheres of life, and with a number of failures in the form of scams and scandals, Indian English fiction has portrayed the newly defined social, economic and cultural realities. It is only because of their sensitivity towards the changing national realities with the finemix of fiction that Chetan Bhagat and many other Indian English writers are among the largest selling authors today. Besides, they are writing in tune with the global changes, multicultural environs and cosmopolitanism which obviously impress the readership beyond spatial boundaries to present dark sides of multiple realities of 'new India'—poverty, hunger, displacement on the name of development and denotified tribes.

Chetan Bhagat burst into the Indian literary scene in 2003 with his *Five Point some One*, a thrilling tale of some IIT students, which shook the nation with its

jarring iconoclastic details from the insides of one of India's most prestigious educational institutes, IIT, and with its equally enthralling method of telling the tale that runs at a break-neck speed, yet with a carefree indolence never seen before. Since then the man had found a Midas touch with his next three books-*One Night at the Call centre* (2005), *Three Mistakes of my Life* (2008) and *Two States* (2009)- proved to be the hot picks of the readers not only in the railway wheeler stalls but also in the established bookshops. With his books becoming the unputdownable hot picks of the internet-crazy generation, the creator have secured for himself a place in the entertainment haven of India, Bollywood, writing screenplays of films, frequenting the talk shows and the reality shows. Many of the reviewers, whose notes have been carefully placed on the cover pages of the paperback editions of the books by the author and the publisher to highlight the success of their product, attribute this astounding success of the books to Bhagat's thrilling narrative skills that speak the voice of new-found generation. In his narrative expertise, Bhagat is looked upon as a pioneer of the new form which is perfectly fit to bring about the issues of the multilingual generation.

Chetan Bhagat's arrival in the world of Indian English fiction coincided with a time when the presence of a vibrant media culture and the growth of a corporate structure in the urban and semi-urban Indian society was effecting changes in the reading tastes, especially for the younger generation whose incorporation into the corporate design were only increasing. The speedy proliferation of the internet as the new medium of acquiring knowledge as well as a huge source of entertainment brought in newer discourses of value system both at the personal and the societal level. These changes have resulted in the formation of new cultural codes which again condition the factors of standardising the popular tradition and their

representation. This interconnection between mass culture and popular tradition is what Theodore Adorno and Mark Horkheimer have called the creation of a culture industry. Those critics theorized that the phenomenon of mass culture has a political implication, namely that all the many forms of popular culture are a single culture industry whose purpose is to ensure the continued obedience of the masses to market interest

The story revolves around Gopal, Aarti and Raghav, three youngsters from Varanasi. Gopal is the son of a retired teacher who's deep in debt and struggling to earn a living. Aarti is the daughter of DM and is from an elite class. Raghav is an extremely intelligent boy who clears the top engineering entrance exams with ease. Gopal and Aarti are best-friends from school days. Gopal has a thing for Aarti who doesn't feel the same way about him. The story is about how Gopal copes with his studies, high expectations of his ailing father and also trying, albeit unsuccessfully, to woo Aarti. Meanwhile, Raghav and Aarti fall in love. Gopal goes through some financial and emotional turmoil, which eventually leads him to become a director of his own academic institute, GangaTech. Raghav gets a job in a top newspaper as a trainee. Raghav is determined to end corruption. Gopal's situation forces him to adopt corruption to succeed. Aarti has to balance her life and time between her boyfriend Raghav and best-friend Gopal. It starts with the Prologue which introduces us to the background of the story and how the story originated, and ends with the epilogue, which provides an apt closure.

The protagonist in the book is Gopal, who also narrates the story. Of the three central characters depicted in the book, the author has selected the right person's narration. Had the author gone for Raghav's narration, the book would have turned into a full fledged anti-corruption book and would have hardly had any

takers and would have hampered Chetan Bhagat's positioning. Had the author gone for Aarti's narration, it would have turned out to be a chick-book or similar to chick-flick. Gopal's narration provides a down-to-earth, average boy's outlook on life, studies, ambitions, love and the situations which trap him into being what he eventually turned out to be.

Chetan Bhagat has vividly explained the competition in the education sector, prevailing corruption, mushrooming of coaching classes at all. The book portrays how corruption is prevalent in the education system, how bribes are taken and given at every nook-n-corner, how anyone and everyone are eligible to open educational institutions – if you have adequate land. The book also touches upon the plight of students in India and how important it is to get into one of the “top” colleges. And finally, it shows how one man can actually make a significant difference to the society, if he is passionate enough. The author has come up with a complete package of relationships love, emotions, boy-girl relationships turning into man-woman relationships, jealousy, systemic loopholes, education system importance of IIT's, coaching classes industry. But the main reason why the book will sell apart from it being a Chetan Bhagat book is because it addresses corruption as a matter-of-fact way to do business in India – Chetan Bhagat style. The methodology comes from the postmodernism borrowing the references from the postmodern thinkers such as Lyotard and Derrida. Postmodernism describes a range of conceptual frameworks and ideologies that are defined in opposition to those commonly attributed to modernism and modernist notions of knowledge and science, such as, materialism, realism, positivism, formalism, structuralism, dogmatism and reductionism.

Postmodernist approaches are critical of the possibility of objective knowledge of the real world, and consider the ways in which social dynamics such

as power and hierarchy affect human conceptualizations of the world to have important effects on the way knowledge is constructed and used. In contrast to the modernist paradigm, postmodernist thought often emphasize idealism, constructivism, relativism, pluralism and skepticism in its approaches to knowledge and understanding. It is not a philosophical movement in itself, but rather, incorporates a number of philosophical and critical methods that can be considered postmodern the most familiar include feminism and post-structuralism. Put another way postmodernism is not a method of doing philosophy but rather a way of approaching traditional ideas and practices in non-traditional ways that deviate from pre-established superstructure modes. This has caused difficulties in defining what postmodernism actually means or should mean and therefore remains a complex and controversial concept, which continues to be debated. The idea of the postmodern gained momentum through to the 1950s before dominating literature, art and the intellectual scene of the 1960s.

Postmodernism's origins are generally accepted as having been conceived in art around the end of the nineteenth century as a reaction to the stultifying legacy of modern art and continued to expand into other disciplines during the early twentieth century as a reaction against modernism in general.

The objective of this research is to find the postmodern sensibilities inside the text. The research touches the debate of chaos, uncertainty and loss of the faith. The text becomes the mirror of Indian postmodern life of uncertainty, to find which is the objective of the research is. The limitation of the research is that it does not touch the debate of other aspects apart from the postmodern interpretation. The eyes of postmodernism in Bhagat's Revolution are used neglecting other aspects to make the thesis prove the hypothesis. The tentative chapter division and allocation of the

time of dissertation will be as follows. The chapter gives the bird eye view of the research. The second chapter is the discussion of the methodology of postmodernism and the analysis of the text from the postmodern sensibilities. The last chapter concludes the research.

Revolution 2020 has received several criticisms since the time of the publication. Different critics have analyzed it from the multiple perspectives. Benedicte Ledent notes that all of Bhagat's novels are set in the past whereas his plays and scripts for radio and television often focus directly on what it means to be black in Britain today. He claims that What immediately catches the eye when one compares *Revolution 2020* with previous novels by Bhagat is that this book is set in today's world, though of course one could say that his former fictions allegorically address the present. For him, this book slightly deviates from Bhagat's previous novels as it is set in present-day Britain, though it must be noted that his drama was always situated in today's society.

Similarly, Rand Rich analyses the novel from the perspective of cross culturalism. In this connection he puts:

In this section, I will start by discussing how the theme of slavery and its legacy is developed in his novel *Revolution 2020* (2003). This will be followed by a comparison between *Revolution 2020* and four other novels by Bhagat ' to demonstrate that all of his fictions have quite a few characteristics in common, both thematically and formally. What these four books have in common is the fact that they are marked by cross-culturalism. (41)

For Cooper, Bhagat is a much respected contemporary author of Indian fiction and non-fiction. Today, at the age of 50, he has already written four plays, one

screenplay, nine novels, and several works of non-fiction, including the essay collections *The European Tribe* and *The Atlantic Sound*. His works almost always focus on the experience of slavery and its legacy: by describing the discrimination of people of color in past and present times, he shows how today's race relations have a long history.

Bhagat is also famous for his *One Night @ the Call Centre*. Similarly, Robert Merrill claims that "Bhagat explores elements of documentary, social critique, and dramatic action in *one night @ the call centre*. Upon re-evaluation, Merrill concludes that the novel remains Paeijat's one of most impressive achievements"(25). Here Merrill presents the novel as a social critic and in doing so he is giving the cultural criticism. Similarly Algis Valiunas analyzes the novel keeping attention to the absence references in the novel. He says:

Still, Bhagat cannot sheer boyish vulgarity. When Herrick Hubbard, the hero and narrator, hears of President Kennedy's assassination, he calls Modene Murphy, a luscious sometime airline stewardess whom he had been ordered to seduce: she was Kennedy's mistress and the agency wanted to dig up all it could on Jack. Bhagat sees himself as writing for the ages his efforts prove to be potboiler swill served on a bed of journalism. (35)

Thus the novel is also analyzed from the perspective of obscenity that claims the obscene structure of the novel.

Likewise, Kowaleski studies the novel from the perspective of the technical aspects. Kowaleski puts argument in the following way:

Remember, the frequent shifting between a subjective first-person narrator and a cold third-person narrator in *Revolution 2020* the

multitude of voices that we find in the prologue and epilogue ... as a result, Barnes works is unique as Bhagat always finds different ways of showing what slavery and its legacy do and have done.

Nevertheless, a lot of similarities can be found between Bhagat fictions. What immediately catches the eye is that almost none of the storylines are told in a chronological way. (56)

Thus for Kowaleski, Bhagat novels thus not only show the reader what many people have been through, they also make the reader feel and experience the thoughts and sentiments of these victims. As a result, reading Phillips works can be a very unsettling experience, but it proves to be effective, as his novels have a way of growing on us staying with us long after we have closed the book.

Thus, from the abovementioned criticism it is proved that different critics have analysed the novel from the multiple perspectives but the issue of postmodernism is yet untouched, which proves the innovation of the research.

Wells, Devid F studies the novel from the perspectives of the literature in this way:

“Evaluation of Postmodern Indian English Literature which refers to the works of literature after 1980 is not an easy task. It has transcended the local and transformed into global, successfully meeting the challenges of the Bhasa literatures at home and Postcolonial literature and Anglo-American literatures abroad. If Raja Rao’s *Kanthapura* Rushdie’s *Midnight’s Children* (1981) and Nissim Ezeiel’s *Latter-day Psalms* (1982) mark postmodernism in India English Literature”.(28)

The present book aims at analyzing critically the Postmodern Indian English Literature genre-wise-poetry, fiction, short story, drama and autobiography, beginning from 1980 to the present-day works. Important poets, novelists, short-story writers and playwrights like Nissim Ezeliel, .K. Ramanujan, Jayanta Mahapatra, kamala das, Shiv K. Kumar, Keki N. Daruwalla, Dom Moraes, Amitav ghosh, Shashi Tharoor, Anita Desai, Vikram seth, Arundhati Roy, Manju Kapur, Raj Kamal Jha and many others have been studied from a different perspective. The present book is comprehensive, analytical, self-contained and easily comprehensible. It is hoped that it would prove an asset to students who seek an introduction to Postmodern Indian English Literature and would be of particular appeal to all those persons interested in the diverse contributions of Indian English writers of repute.

The term postmodern literature is used to describe certain characteristics of post–World War II literature and a reaction against Enlightenment ideas implicit in Modernist literature. Postmodern literature, like postmodernism as a whole, is hard to define and there is little agreement on the exact characteristics, scope, and importance of postmodern literature. But as is often the case with artistic movements, postmodern literature is commonly defined in relation to its precursor. More specifically, postmodern literature will not conclude with the neatly tied-up ending that is often found in modernist literature, but often parodies it. Postmodern authors tend to celebrate chance over craft, and further employ metafiction to undermine the writer's authority. Another characteristic of postmodern literature is the questioning of distinctions between high and low culture through the use of pastiche, the combination of subjects and genres not previously deemed fit for literature.

II. Celebration of the Loss in Bhagat's *Revolution 2020*

This novel is the combination of theme of Love, Corruption and Ambition. The corruption that exists in education and political field in India is clearly shown. They guy who finished engineering left his career and joins journalism in order to create Revolution in India. This is the *Revolution 2020*. The concept of the privatization of education has been under the scanner for a long time. There are some academicians who oppose the privatization of education vehemently, whereas the others favour it, keeping in mind the need of the hour. Chetan Bhagat, a bestselling novelist emerges on the literary scenario as a thinker, having balanced view of it. His novel *Revolution 2020* encapsulates a serious concern for the education, while narrating a romantic love story which tosses between Gopal, Aarti and Raghav. The novel narrates the life of the characters making them the replica of postmodern life. Postmodernism in Indian society to celebrate the loss has been represented by Chetan Bhagat through the depiction of the life of three characters.

The focus upon the experimentation in the economic life has been presented by the novelist through the dramatisation of how the economic life has been buttressed due to the unequal economic and social strata. The novelist firmly believes that the privatization of education would be beneficial for the society, if some good quality players actively participate in it. He does not only raise the questions, but comes out with remedial ways. He does not only present the gloomy and horrid picture of the present educational scenario, but also shows how to make it beautiful

Key words: Education, Privatization, Good quality players participation.

The mushrooming of private colleges in India is conspicuous. From the hoarding to the full page advertisement and the wall stickers, a mortal soul will find it difficult to divert his mind from the lucrative schemes they offer. The business

tycoons, the local shop owners and the leisurely housewives all find the business of teaching a convenient mean to earn moolahs. This thesis aims to explore how privatization of education would adversely affect the future of the young generation. The thesis substantiates the theme with the recent novel of Chetan Bhagat *Revolution 2020*. When India is on the verge of being a super power; it would be a fatal blow for the nation to neglect the issues of higher education. If we look around us; we would wonder why government's red-tapism does not affect in providing affiliation to these colleges who neither have good infrastructure nor the teaching faculties.

The most ironical matter is that all of them make tall claims to bring about the sea change in the lives of the students by imparting value education to them. The helpless lot of students has no other option except to surrender their future in the hands of these businessmen. For them, education is a safe investment which brings rich dividend. It is for sure that government's nagging attitude towards running its own colleges can't be justified in any ways.

Chetan Bhagat, the author of four bestselling novels-*Five Point Someone, One Night at the Call Centre, The 3 mistakes Of my Life* and *2 states*, takes up this challenging issue in his fifth novel *Revolution 2020*. Chetan Bhagat, in one of his columns "The Bootlegging Of Education" clearly expresses his views on privatization of education:

We have good, reputed colleges that, at best, accommodate 10% of the students. What happens to the rest? Obsessed with starting salaries and IIT-IIMs and DU cut-offs, we ignore that millions don't make it. Where do these students go? Do they have a shot at a good life? (90)

Many of these students end up in private colleges. These private colleges have played the role of providing students with a chance to earn a degree of their choice. There is nothing wrong in this. In fact, it is even good that the private sector is playing a role in educating our students. But the quality of these institutions is an issue. Thousands have opened up in the last decade. In NCR alone, there are over a hundred MBA colleges now.

With such proliferation, quality standards vary widely across these institutes. While there is demand for them given our large student pool, what they are teaching and what students are learning is another matter. To ensure quality, the government has put in place procedures like elaborate approval processes and regular inspections. However, these are abused and corruption is rife. Many private college owners have personally admitted to me that they had to pay bribes at every stage of opening the college –from getting land and building approvals, to approving the course plan and to set fee structures. Corruption in the private education sector is such a norm that nobody in the know even raises an eyebrow anymore. Chetan Bhagat is not a rebel who opposes the privatization of education. He puts his thoughts in an easy manner. He believes that the field of education should provide a proportionate profit to the industry players, and the mindset that education should be non-profitable has to be changed. Speaking to *The Hindu* in the run-up to the release of his fifth novel, *Revolution 2020 : Love. Corruption. Ambition*, Mr. Bhagat said:

The government policy is that the private institutes should be run by non-profit trusts. As a result, credible corporates don't venture into the education sector because the shareholders want profit. The government believes that you should not make money from education. This has led to a situation where a lot of people who have

black money have ventured into the sector. They take out the money illegally in cash and on paper maintain the no-profit status.(56)

He strongly believes that the profit should be moderate and not infinite. He implores the good quality players to take keen interest in the field of education to provide value education. He says:

The private participation is a must but it should be done in a way that the right kind of people comes forward. If a professor wants to open a college, he should be able to do it but today he can't because he has to be corrupt at every level. The non-profitability clause should go away. It costs hundreds of crores to establish a university. People are not going to establish educational institutes for the goodness of their heart.

(4)

To bring forth the sordidness of modern higher education, he takes up the issue of the same in his recent novel *Revolution 2020* where the protagonist Gopal, who slowly learns to adapt himself with the worldly ways and starts running a private college, in spite of holding nominal degrees, says, "Sixteen hundred students now, Chetan-ji across all batches. Each paying one lakh a year. We already have a sixteen crore turn over. And you inaugurated the MBA coaching today. That's another new business (p.3)". Apart from the Romantic love story which tosses between Raghav-Aarti and GopalAarti, the writer touches upon the sensitive issues of education. Gopal, comes across horrifying incidents when he reaches Kota to get coaching for his IIT entrance exam preparations. Here he feels that he is going to submit his future in the hands of not trainers but salesmen who queue up to attract the customers cum students.

When Gopal fails to pay the debt incurred by his father for his education, he determines to sell his disputed land. He takes aid of Mr.Shukla, a shrewd politician

who takes upon this opportunity to earn millions. He suggests Gopal to open a college on the disputed land for which he would get all the consents required from the authority. Mr. Shukla's assistant explains the tricks of the trade to Gopal. Mark his words: 'Well, you take a profit. The trustees can take out cash from the trust, showing it as an expense. Or take some fee in cash, and not accounting for it. Or ask a contractor to pay you back a portion of what you pay them. There are many more ways... (7)'. Here we come across how the manipulators of the private institutes of higher education make handsome profit while showing their balance sheet non-profitable. At the same time, the novel throws light on how by greasing the palms or with the help of acquaintances of the high profile leaders, one can easily get the university affiliations for running institutes which are not able to provide value education to the future generation. To substantiate our arguments, we would like to quote the speech of Mr. Bedi, one of the characters of the novel, when he teaches Gopal how to get the university affiliation:

No, any government work, especially in education, requires a fee. Get used to it' He then listed out the palms we had to grease in order to open a place to teach kids in our country. Apart from the UGC, we had to apply to AICTE, or the all India council for technical education. They clear the engineering colleges. Iso, every private college requires a government university affiliation. For that, we had to get approvals from the vice chancellor of a state university. Shuklaji's connections and a generous envelope would do the trick. (p.138)

Adorno has been characterized in postmodernist, elitist and grumpy, a party-pooper who won't join in the new pluralist funfair presented to us by the market. As usual, the popularity of this idea has roots in economic realities: intellectuals who have lost

faith in Maxism, but think that listening to the Beatles instead of Beethoven constitutes some kinds of rebellion not like to be reminded of the limits of their playpen. If Adorno is read closely, though it becomes obvious that he is not a conservative at all. Many of ideas anticipate those of radical movements like the situationist International and Punk. I spend my time writing about jazz and new music for *The wire* magazine, yet I find what Adorno has to say about music incredibly useful despite his much quoted attacks on Jazz. In this way, taking a leaf from Theodore Adorno, we can undoubtedly state that the fascination of Raghav, Gopal and Arati to their respective fields are all the consequence and impact of postmodernism because postmodernism, according to him, makes the mind of the people hover all the time without any specific reasons.

The corruption, which is ubiquitous in each and every branch of administrative offices, has clutched our nation from top to bottom. The writer made us feel it by narrating a shocking incident in which Gopal gets his land rezoned by greasing the palm. It is also humorous how Gopal bargains with the deputy collector, Sinha by requesting him to be reasonable as it is for opening a new college. Note the dealing between Gopal and Deputy Commissioner:

It's a college, please be reasonable', I said 'I am being reasonable. But ten is too less. Fifteen, 'Sinha said. 'No concession for Shukla-ji?' I said. 'This is already half of what I take,' Sinha said Eleven? I said. I was bargaining with him as if I was buying a tea-shirt. Having brought forth corruption outside the educational institutes, the writer draws our attention towards the internal corruption in the institutes of higher education where the dean of the institute does not consider it essential to remain present in the campus.(54).

Lyotard professes a preference for this plurality of small narratives that compete with each other, replacing the totalitarianism of grand narratives. For this reason, *The Postmodern Condition* has been criticized as an excuse for unbounded relativism. However, Lyotard suggests that there is an objective truth, but because of the limited amount of knowledge that humans can understand, humans will never know this objective truth. In other words, there is no certainty of ideas, only better or worse ways to interpret things.

Revolution 2020 portrays the life of three friends from school days till late 20s with more focus on college days and thereafter - a typical triangular love story with two boys loving the same girl and the girl getting confused on whom to accept as a friend vs partner. Typical scenarios like - parents trying to influence kids to choose a career and life partner, political influence in every government office, dreams and ambitions of youth etc. will resonate well among readers who are familiar with Indian life styles. The author has been very successful in using current social/political situations in the novel affecting the overall progress of the story. In the end, the reader will be more inclined to cast the vote for the loser in this love race.

Gopal comes from a filmy-Indian-middle-class background. Raghav is from an almost well to do family, where as Aarathi comes from a kind of bureaucratic and political family. Three of them have their own ambitions in life. Gopal wants to be a rich man, Raghav wants to change the world, Aarathi wants to become an air hostess. After the failure in getting through JEE and AIEEE exams, Gopal is forced by his father to repeat the exams next year. But Raghav secures a good rank and joins the top college in Varanasi. Aarathi falls in love with Raghav.

What happens when Gopal returns to Varanasi after his one year stint at cracking the entrance exams is the main part of the story. Apart from losing his love,

he couldn't find a seat in engineering to fulfill his father's dream. How Gopal chooses corruption as an aid to become a successful person while Raghav tries to change the world with his revolutionary ideals is what the middle pages of the book are all about.

The prologue of *Revolution 2020* has Chetan Bhagat delivering a motivational speech at GangaTech college in Varanasi. It is at this event that the author meets the protagonist of his story — Gopal. Gopal, it turns out, is the young director of GangaTech who wants, Chetanji to come to his home for a drink so that, "*I can tell people I had a drink with 'the' Chetan Bhagat.*" Chetanji obliges and is witness to Gopal downing so much Glenfiddich that he passes out and the author ends up taking him to a hospital. Gopal of course survives and recounts to Chetan Bhagat his story — the story that is *Revolution 2020*. Not surprisingly, there's little of the revolution in Gopal's story. Predictably, Gopal's tale is a love story — an awkward love triangle between three childhood friends — Gopal, Aarti, and Raghav. Gopal is poor — the son of a debt-ridden, suffering retired teacher, whose land is under litigation and who has a mysterious ailment for which he needs an operation. Raghav is middle class, but exceptionally intelligent and is expected to crack the All India Engineering Entrance Examination (AIEEE) and the Joint Entrance Examination (JEE) examinations. Aarti is the pretty daughter of a well-off District Magistrate and she has a grandfather who was once a Chief Minister of the state. Each character, like in a movie, neatly represents a particular background and type. As is expected, Gopal falls in love with Aarti who actually loves the idealistic Raghav.

The educational sector which was considered pious once, has now become the muddy place and all the people involved in this whether he may be the dean or the director or the principal or the teacher have nothing to do with the quality of education to some extent. They consider students as money minting machines. Gopal also misses a heart

beat when he comes to know how the institutes can run without the active participation of the dean. We can mark the conversation between Gopal and the director in the following way:

I'll charge ten thousand per hire as search fee, apart from my salary' 'That's fine. When can you start?' I said 'Anytime', he said' I will come to campus three days a week' 'Three days?' I said 'You are the dean of the institute. How can the college work without you?' I am the dean, that is why three days. Else, once a week is enough', He said. 'What?' I said. 'Which faculty goes to teach every day in private colleges? Don't worry, I will tell the AICTE inspectors I am there every day' 'But who will manage the faculty?' (32)

When Gopal gets through the process of appointing the dean who takes the responsibility of 'fixing' everything, he finds himself relieved. But there are many surprises in store for him.

Lyotard's work is characterized by a persistent opposition to universals, meta-narratives, and generality. He is fiercely critical of many of the 'universalist' claims of the Enlightenment, and several of his works serve to undermine the fundamental principles that generate these broad claims. He is also conscious about the telecommunication systems and other associated disciplines. For this he states:

cybernetics (computers, telecommunication systems and the various associated disciplines of language and information processing) has come to dominate society and economics since World War II. He believes that the status of knowledge has changed profoundly in this period. The major question that interests him is how knowledge gets

legitimated in cybernetic society, and the nature of the legitimation itself. (34)

Lyotard maintains that whatever principle society uses to legitimate knowledge must also be the principle that it uses to legitimate decision-making in society, and consequently government, laws, education, and many other basic elements of society. Legitimation in the enlightenment was tied to what Lyotard calls meta-narratives, or grand narratives. Meta-narratives are total philosophies of history, which make ethical and political prescriptions for society, and generally regulate decision-making and the adjudication of what is considered truth. Meta-narratives roughly equate to the everyday notion of what principles a society is founded on. They form the basis of the social bond. Gopal says:

The schools have a big influence on where the child goes next .Many try for an IT and NIT, most don't make it. Where do they go? 'Where?' I said. 'That's where we come in. Private colleges can fulfill your dream of becoming an engineer, even if you didn't clear the entrance exam. The problem is, there are so many private colleges now. How does the student choose?' They go with the school teacher's and principal's advice. Who else can they trust?' Do we bribe them too? I said. 'Yes. But never say that word, especially to school principals. (4)

The story becomes more gripping, when Raghav ,once a friend of Gopal who instead of accepting high profile jobs, prefers to join the field of journalism, makes up his mind to expose MLA Shukla and shows the people his corrupt face. Mr.Shukla devours the government money which should have been used to clean the Ganga river. Raghav scoops the complete matter and brings the Ganga Tech Engineering

College under his scanner as it is funded by the black money as Mr. Shukla is the sleeping partner of the institute. Raghav has to suffer a heavy backlash for making it public. He wants to bring about the revolution in society. But this poor fellow finds himself a tiny tot against these educational giants. These educational goons forced the editor to sack Raghav from their job. They threaten the editor of not providing the advertisements to their newspaper, if the management is not willing to sack Raghav.

When Raghav starts publishing his own newspaper, they even vandalise his office and makes his life miserable. What is ironical is that they are the same people who boast of providing moral and ethical education to the students. If they lack sensitivity in their hearts, how can they sensitize the students? The end of the novel shows that it is very difficult to adhere to one's principles in the era in which we live as it is a world of the mighty and for the mighty. The educational field is also not an exception from this bitter truth. Chetan Bhagat, in one of his essays "The Business of Teaching" rightly remarks that corruption in the field of education should not be taken lightly. He says:

You don't need to be an expert to realise that what is happening is seriously wrong. However, policymakers are doing little about it. Perhaps, much like the bootlegging industry, so many regulators and inspectors are making money that nobody wants to fix it. However, corruption in the education sector is not to be taken lightly. When you have corruption in infrastructure, you have pot-holed roads. When you have corruption in education, you have pot-holed minds. We are destroying an entire generation by not giving it access to the world class education it deserves. (32)

He also expresses his serious concern over the fact that education, now a day, has become the domain of those people who have nothing to do with education. Any liquor baron, sadiwala, mithaiwala can open a college and we are compelled to hand over the future of our young generation in their hands. He says:

The sari shop owners, the mithaiwalas, the liquor barons...they don't have any commitment towards education. I am not against commercialisation but I am against corruption. Commercialisation is going to make it sustainable, so it is fine. .Where the teacher has to work for the measly salary, how can he keep himself away from the worldly cares? When most of the government teachers enjoy the benefits of sixth pay commission, it is a big question mark how many private colleges even offer the fifth pay commission to their employees.(21)

Thus the novel is the excellent presentation of the postmodern Indian life. The characters in the novel present the pessimism regarding the certainties of the life. Chetan Bhagat is hopeless but he also carries the sense of optimism. But the optimism vanishes in the pessimistic endeavour of the economic life. Still there is always a ray of hope, as Chetan Bhagat says:

This can be done. This needs to be done. Indians care about education. We can have one of the best education systems in the world. It is a matter of collective will and a few good leaders who will make this happen. It should not require a fast or dharna or yatra or antipolitician slogans. When something is sensible, it should just be done. For, that is what educated people do. And we would like to call ourselves educated, won't we? (32)

While dealing with the postmodern situation the novel is also humble attempt to bring in light the loopholes of the modern higher educational system. As Mr.Schumpeter rightly remarks in his article in "The Indian Express"that the universities suffer from many maladies besides cost. Problems that were irritating during the years of affluence have grown to be cancerous in an age of austerity. Over a third of America's students show no improvements in critical thinking or analytical reasoning after four years in college. Is it not so as well in our country?" Lawrence Lowell, the President of Harvard, emarked, "Institutions are rarely murdered; they meet their end by suicide. They die because they have outlived their usefulness, or fail to do the work that the world wants done." The internet is changing the rules. Star academics can lecture to millions online rather than the chosen few in person. A day will come when young students using internet will wonder whether there were huge campuses where thousands of students studied together. Online enrollments are growing speedily.

The higher education is business for many and ironically business of none. For new, influential entrants in this noble field, 'E' is not for education but for earning. No justice in International the court, no proper treatment in the hospital and no education in a college! Instead of offering rosy dreams to the students, the government should take some strict measures otherwise the dreams of many students will be shattered. The wrath of the students will turn out to be a tsunami which may wreck havoc in the educational sector.

Chetan Bhagat, the youth icon in India, has authored another novel *Revolution 2020*, which is touted to be the bestseller in India once again. *Revolution 2020*, novel is the latest story penned by this celebrated writer, who graduated from IIT Delhi and IIM-A. After writing four bestsellers, the *Revolution 2020* by Chetan Bhagat is much awaited by book lovers in India.

From a tagline of this novel *Revolution 2020* : Love, Corruption, Ambition any reader would label this story as a narration of current situation of India. But Bhagat clearly brushes off this assumption and tells in an interview that the book is a love triangle and the story has Indian education as its backdrop. The three protagonists of this novel Gopal, Raghav and Aarti are the three corners of this love triangle, and from the gender of these characters, it is quite apparent that two boys are desperate to win the hand of one girl.

On the surface, the novel looks similar to any Bollywood flick but in its deeper sense, *Revolution 2020* unearths two characters that are faced with Indian political system that harbours corruption. Both Gopal and Raghav strive to achieve love, fame and success. Both are gifted intellectually but have ambitions that are poles apart. One is running after money and the other nourishes bigger ideas and wants to create a revolution. The most common thread in their life is Aarti, whom they love. But for Gopal and Raghav, their goal looks far more beyond their reach as they think that the society they are in promotes only corruption. At this point, Gopal surrenders to the situation and Raghav chooses to fight back.

Speaking about the story, plot and characters of this novel, Bhagat gives credit to his extensive journey of India that takes place to deliver motivational speeches across the country. He adds that he has travelled more than 50 different cities of India and talked to the youth of these cities. His observations of young India inspire him to write simple but effective tales like *Revolution 2020* .

Chetan Bhagat, in *Revolution 2020* novel deals with a very serious theme of in a light way. This novel definitely gives us cultural shocks. Chetan Bhagat has touched some of the sensitive issues of cultural differences, father-son relationship and corporate exploitation. He is of the view that love knows no boundaries, whether

it be of caste, creed, religion, states or countries. To some extent, this story seems to be of Chetan Bhagat, but he never claimed it. It's definitely love that triumphs against all odds. *Revolution 2020* it's a story of inter-state marriage in India. Love story of a Punjabi guy Krish, and a Tamil Brahmin girl Ananya in his own style. Many families go through this condition in India. The research paper is about love marriage and the obstacles between protagonist and his wife faced coming from different regions of India. Chetan Bhagat conveys so well what happens when two worlds meet. The customs may be uniquely Indian, but the story is universal.

Critical analysis will be the central agenda of the proposed research paper. The interpretation of novel is interpreted in different perspective. The novel is explored and explained with understanding different perspective of love marriage and its problems in Indian context with other social problems. The Harvard system of Research Methodology will be followed for this exploratory research paper.

Revolution 2020 is the fourth novel written by the author following a story of inter-state marriage in India. Love story of a Punjabi guy Krish, and a Tamil Brahmin girl Ananya and the sweet and sour marriage of paranthas and idlis, paneer and coconut, butter chicken and rasam. Chetan, in his own style, dedicates this book to his in-laws. In the disclaimer, he says, "though the book is inspired by his own family and experiences, he requests the book must be seen as a work of fiction. The storyline of the book is predictable from the feel-good titling itself. Two protagonists Krish Malhotra (a punjabi) and Ananya Swaminathan (a tamilian) are classmates at IIM Ahmedabad. A rendezvous at the college canteen bonds them together, and in a matter of weeks or rather, days the duo are sleeping together in hostel rooms. Love blossoms, and by the time the duo pass out of college, they've decided to get married to each other. The hurdles seem insurmountable in the beginning – jarring

differences between their parents, their cultures and the language barrier being the reasons. Krish gets himself posted in Citibank chennai, where Ananya is working with HLL, and sets the ball rolling. Their carefully-crafted plans suffer occasional hindrances and at one point in time, the entire affair goes topsy turvy but things magically get sorted out with the typical, happily-ever-after-Bhagat-climax.

His cultural divide in India is more than what meets the eye. Industry, infrastructure, transportation, modernistic in the last six decades our country has grown faster than was ever imagined. Villages have grown into towns, towns into cities, and cities into metropolises. Three decades ago, telephones and cars were luxuries that many could ill-afford. Not anymore. But although the times may have changed, our attitudes have remained rooted! With all this growth we haven't been able to outgrow our old mindset. We seem to be slaves to traditions that have long lost out on logic. Our so-called 'modernity' hasn't erased engrained ideologies. Although the caste system was abolished years ago, people in India still follow it blindly.

Racial discrimination also creeps in when anxious parents look for a perfect match for their children. In the best of times we are outwardly modern but inwardly we still live in the past. Set against the backdrop of an educational institution – this time IIM, the author has recited a love story on the 'North-South' divide, currently in the markets. Highlighting the pros and cons of two different cultural diversities; Chetan assures the fact that it's possible. Krish and Ananya meet in the canteen for the first time and eventually over a few days of combined study, fall in love. Life is great for them until their families meet each other. It takes sometime before they realize that they may not be able to convince their families to support their marriage. The twist in the tale is, they want to marry with their parents' consent rather than

choosing the easy way of eloping. Inter-caste marriages are still a taboo in India and let alone an inter-state marriage of a Punjabi and a Tam Brahmin.

Bhagat writes: Love marriages around the world are simple. Boy loves girl, girl loves boy, they get married. But in India it's not that simple. Boy loves girl, girl loves boy. Boy's family has to love girl and girl's family has to love boy. Boy's family has to love girl's family and girl's family has to love boy's family. Usually in books written in the first person, the author makes the reader sympathetic to his cause. Reasons are given for even shameful conduct and while the reader may not approve of his or her actions, they can at least understand the motivations. But Chetan Bhagat gives nothing – no explanations for why he acts like a prick. He completely alienated me and made me feel he deserved his misfortune. His final plot resolution came out of nowhere. A complete *deus ex machina*. In real life he would be reaping the consequences of his actions to this date.

Only in the middle of the book do I begin to like him when he's trying to win over the girl's parents. But then he falls back into prickiness again. The book is full of stereotypes. No attempt is made at character development and our author happily judges people based on their hair do, their accent and the food they eat. Granted lots of people judge in this way, but I read an author for his superior insight into the world not for his superficial judgment of appearances.

A wedding in India is a complex affair that involves more than just the bride and groom - it includes every member of both the families. Chetan Bhagat's *2 States* is the author's personal account of the challenges that he and his wife faced in convincing their parents to agree to their love marriage.

The novel is a hilarious take on the complications that arise within Indian families, especially when youngsters from diverse backgrounds fall in love and decide

to tie the knot. As Bhagat aptly portrays, not only should the couple be willing to wed, but their families have to accept the union too! Bhagat leads his readers through the love story of Ananya and Krish, who belong to two culturally diverse states in India. They fall deeply in love during their time together in college, and as time goes on, they decide to get married. To be happily married ever after, though, they have an arduous task ahead. They have to persuade their parents, and for this, Krish must figure out a way to fit into a traditional south Indian household, and Ananya must try and compete with her Punjabi counterparts.

Bhagat belts out a quirky and witty novel that's peppered with humor, and the contrast of a Punjabi and Tamilian household is brought out through this book. Bhagat follows a light-hearted and simple way of writing. Though his books and columns have drawn sharp reviews from critics, he still enjoys a large fan base. Love marriages around the world are simple. Boy loves girl. Girl loves boy. They get married. In India, there are a few more steps: Boy loves Girl. Girl loves Boy. Girl's family has to love boy. Boy's family has to love girl. Girl's Family has to love Boy's Family. Boy's family has to love girl's family. Girl and Boy still love each other. Then they get married. Chetan Bhagat is a name familiar to most Indians. He has single-handedly changed the face of Indian fiction in the last six years since his first book *Five point someone* was launched on an unsuspecting public. His latest book, *2 States: The Story of My Marriage* has all the elements that have made his other books so successful. *2 states* is the story of Ananya and Krish, IIM Ahmedabad alumni from, you guessed it, two different states.

Chetan Bhagat is a graduate from IIT (New Delhi) and a post graduate from IIM (Ahmedabad), and both institutes are of high repute and distinction. He married

his sweetheart Anusha Suryanarayan, whom he met at IIM in the year 1999. Their love story was the inspiration for the book *2 States*:

My wife tells me that all people are like this. That almost everyone in India is entirely beholden to their parents. I can't and won't believe this. It's not possible for everyone to be such a big asshole as the main protagonist. Perhaps he exaggerated and actually did try and restrain his mother when she behaved in such a shocking manner towards the girl and his parents. I certainly hope so. If my wife is right and most people in India are like this I'm gonna get real depressed.(65)

Ananya is from Chennai, with conservative parents who want her to marry a well-settled Tamil boy. Krish is from Delhi. He has a boisterous Punjabi mother who is hell bent on him getting married to a well-to-do 'fair' Punjabi girl. Despite all the differences they do manage to get together and get married and more importantly they do it with their parents' blessings! After they both have sex for the first time, the girl begins to ask him about their future. Granted it's a bit naive for her to simply assume that there's going to be a future and one can't blame the guy for not really thinking about it. But even after he becomes aware of how important the question is for her, he pretends not to understand what she's talking about and keeps putting her off. total jerk material.

As the lines from the book's blurb suggest, it follows their numerous attempts to win their parents over to the Idea of an inter-caste marriage. Chetan Bhagat has admitted that this story is partially autobiographical. The story is narrated from Krish's point of view in first person, a style Bhagat uses often. The story starts when Ananya and Krish first meet in the IIM cafeteria and follows the predictable course of

the hot girl and nerdy guy becoming friends and then falling in love. This is when all the fun begins.

Bhagat utilizes the common stereotypes we are all familiar with. Be it the stress in the Punjabi household for marrying a girl with a big dowry, or the importance given to education and success in a south Indian household. However, He manages to use these without hurting the sensibilities of either group. The book is not very long and the story ends before you start to lose interest. Though the story is not a literary masterpiece, it works as a time pass novel that can fill up a couple of hours of your day.

The girl is only slightly better. She's unable to see how insulting her own parents are and refuses to say a word against them. She doesn't want to marry anyone else, but still allows her parents to fix up meetings with other men. It's not only unjust to the guy she's in love with, it's also unfair to the men who come to see her. Chetan Bhagat's books work for two basic reasons. One is the engaging stories that read like a modern fairytale and the other is the sound marketing strategy of the publisher. His books are priced lower than most foreign fiction and his print runs are double of those same books. The publisher's confidence in the mass appeal of the books has netted them rich dividends.

Where the book falls short is the interpersonal dialogue between the characters. The way they interact with each other sometimes leaves much to be desired. One case in point will be the relationship between Krish and his father reasons for their estrangement and their subsequent partial reconciliation, though hinted at, are not properly explored. Also, the author's habit of using informal English in print sometimes leaves the reader feeling as if it is more of a gimmick rather than a

legitimate literary device. However, this type of informal writing also appeals to a wide spectrum of audiences.

A reader only picks up a Chetan Bhagat novel to spend his time laughing at silly jokes and end the day with a relaxed mind. No doubt, a traveller's time pass; the books promises to be just to the heavy hectic meeting you've just ended. A misfit for the company of the intellectual and the elite, this book holds no good in the shelf of someone who calls himself – 'a reader'. In all, I recommend the book for a light read. Bhagat quotes an incident where his mother insists that he marry a girl because her father owns six petrol pumps and the family is rich a typical middleclass woman wanting her child to achieve what she could only dream of achieving.

By contrast, many of the younger generation When the novel opens, we find Krish in a Psychologist's clinic to get counseling and here he narrates his story. In the first few pages we are introduced with the campus life of IIM Ahmedabad where Krish sees Ananya and falls in love with her at the first sightas in looks, she is a real traffic stopper. But Ananya wants to be just a friend with Krish. He wonders why any boy can just be friend with any girl. He says, Why would any guy want to be only friends with a girl? It's like agreeing to be near a chocolate cake and never eat it. It's like sitting in a racing car but not driving it. Only wimps do that (9).

Ananya is a bold girl. She dares to oppose the mess contractor because he provides bad quality of food to all the students. At that time Krish offers her his help and takes her to a restaurant. The friendship between both of them develops very fast. Krish helps Ananya to learn Economics and at that time both of them start meeting frequently. Krish proposed her and she does not deny. They start to live in the same room and take liberty with which Indian society is not custom to. Krish says "You put

a boy and a girl in a room for a week and add lots of boring books, and sparks are sure to fly.” (26)

In the midst of all this we come to know the reason of the tense relationship of Krish with his father when Krish visits Shri. Aurobindo ashram. He meets the Guru and tries to seek his help for his restlessness in love. Krish in meditation brings before us an incident that happen three years back. He says when he was in IIT Delhi; he had an affair with his professor’s daughter. The girl’s father was against their love relationship and he was sending his daughter abroad. Krish wanted his father to go to the professor and set the situation right but instead of taking his side he started to scold his mother and also bit her in front of him, which he often did with her. Here Krish lost his temper and fights with his father. Krish says:

I slapped his face once, twice, then I rolled my hand into a fist and punched his face. My father went into a state of shock, he couldn’t fight back. He didn’t expect this; all my childhood I’d merely suffered his dominance. It was a reaction to two decades of abuse...I punched his head until he collapsed on the floor... My mother sat on the bed, fighting back her emotions. We looked at each other. We were a family, but pretty much as screwed up as they come... I looked at my father and vowed never to speak to him again.(167)

Krish did not lose hope and carries on his desperate attempts to win the love of Ananya’s family members. He also helps Ananya’s mother to present herself at a concert, organized by his own bank. Ananya’s mother’s talent in music is appreciated by all and she becomes the center of attention in the concert. Then after a dinner party is arranged by Krish exclusively for Ananya’s family.

Here he proposes to accept him as their son-in-law. The emotional appeal of Krish is really heart touching. “ I, Krish Malhotra, would like to propose to all of you. Will all of you marry me?” (183) He finally wins the consent of all the members of Ananya’s family. Now comes the turn of Ananya to win the love of Krish’s family members.

Ananya also wins the heart of Krish’s family but what about the two families union? Krish arranges a meeting of two families in Goa, but there also Krish’s mother verbally explodes and the relationship of Krish and Ananya is in jeopardy. Ananya decides to break off with Krish. And Krish tries his best to convince Ananya that everything can be fixed up again. But Ananya does not show any affection for him. At that time Krish’s ‘bad father` comes to his rescue and goes to Chennai and convinces Ananya’s family without Krish’s knowledge because now he does not want to miss the opportunity of helping his son. He missed the opportunity for once and still he pays a heavy price for that. When Krish gets a call from Ananya, he is very much surprised, and wants to hug his father. Father-son relationship is always incredible.

Finally the two families are reunited and Ananya and Krish get married to each-other. The marriage ceremony held in Tamil style is also full of comical elements. It is really true that the love marriages around the world are simple but as mentioned on the back cover of the novel the senerio is totally different when it comes to India. Bhagat in *Revolution 2020* says,

Boy loves girl. Girl loves boy. They get married. In India there are a few more steps. Boy loves girl. Girl loves boy. Girl`s family has to love boy. Boy`s family has to love girl. Girl`s family has to love boy`s family .Boy`s family has to love girl`s family. Girl and boy still love each other. They get married. (54)

The end of the novel shows that it is very difficult to adhere to one's principles in the era in which we live as it is a world of the mighty and for the mighty. The educational field is also not an exception from this bitter truth. Chetan Bhagat, in one of his essays *The Business of Teaching* rightly remarks that corruption in the field of education should not be taken lightly. He says;

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The New York Times called Chetan Bhagat as the biggest-selling English-language novelist in India's history. With his first three books already being widely read in India, he released his fourth book recently which generated a lot of anticipation before the release on Twitter and other online spaces. One thing that can be credited to this man is his ability to induce a reading culture amongst the audiences of India to pick up a book and read.

Raghav, who graduates as an engineer from BHU, takes up a job as a reporter for a newspaper. Gopal by now is the director of GangaTech. Already vengeful for having lost Aarti to Raghav, Gopal's corruption is now pitted against Raghav's idealism — an idealism that wants to bring about a social revolution by the year 2020. And this is where Bhagat's decision to firmly entrench himself in Gopal's shoes and

perspective backfires. So firmly is the story Gopal's that there is very little of Raghav's life in the book. Beyond numerous references to Raghav's scrupulousness, idealism, and his hankering to usher change in society there is nothing else. There are no worthwhile clashes between the two — only Gopal's grudge against Raghav for stealing his girl and for cracking JEE and Raghav's insufferable and naive faith that a people's revolution will set the country straight.

The book is light and breezy and the language is simple. The author uses a lot of cant words that Indians use every day. The narrative of the story stays fresh. Though the ending of the story is predictable, you still find yourself rooting for the lead characters to get together at the end, which I think is the best thing about the book. Novel clearly represents the Indian society through almost all the characters failed in their respective arenas to develop their own life and that of so called society, they never loss their hope . In this novel, Raghav loves with Aarati but she loves Gopal more than him and celebrates the lose of love . Eventhough, Raghav works in as a news reporter .Gopal also does not become hopeless in the failure in Engineering Entrance,again he establishes the college with the partnership of Sam.. Aarati too,failure in becoming an Air Hostess but she starts to seek the new way in her life though all the characters celebrate the loss in their life. It is the anamnesis of the Indian society and carries the existence of the postmodern sensibilities.

III. Postmodern condition in *Revolution 2020*

Set in the holy city of Varanasi, *Revolution 2020* is the story of three childhood friends - Gopal, Raghav and Aarti. Gopal and Raghav are childhood friends, whereas Aarti is Gopal's closest friend and love interest. Gopal is from a poor family, Raghav, a middle-class family, and Aarti's family is from a bureaucratic and political background. The three friends hold their own ambitions in life, with Gopal seeking financial wealth, Raghav wanting global political change and Aarti aspiring to work as an air hostess. This story reveals the true picture of Indian Educational System with the hope that it will improve in future through the efforts of some sincere individuals.

Postmodernism is the condition of chaos, fragmentation, disillusionment and centrelessness which is best reflected in Bhagat's *Revolution 2020*. Almost all the premises of postmodernism have been confirmed by the novel to confirm itself as postmodern in character. The characters in the novel represent Indian socio-political scenario of transitional politics and economics. In the pursuit of livelihood, job and opportunities the characters are forgetting morality. The postmodern condition of chaos has been presented in the novel which is foregrounded as the characters are in the flux of the emotion and politics. Like the postmodern writers the characters are not abide by any rules and restrictions. They are experimentating the life of individuality in its full vigor. The experimentation in terms of the life and sub matter are the issues in the thesis to prove the postmodern character of the novel.

The extreme individuality in the novel represent the postmodern condition, each of the characters are forgetting morality and duties in the name of livelihood. Gopal, Raghav and Aarti in the novel represent postmodern feature in the novel. Drawing on Lyotard's methodology of postmodernism, the thesis represent the

postmodern character. The condition of postmodernism such as chaos, centrelessness and fragmentation are being represented in the work of Chetan Bhagat. Chetan Bhagat is one of the postmodern Indian Novelists to represent the psyche of corruption and immorality that the novel presents.

Every character in the novel is in the pursuit of individuality and livelihood. They all represent how the life becomes complex in the age of industrialism. Though almost all characters failed in their respective arenas to promote their own life and that of the society, they never lose their hope as the last thing of Pandora's Box 'hope' hovers to all characters. They don't act like that of the father of Gopal who dies in the failure result of the Engineering Entrance. Gopal celebrates his loss in entrance establishing a college with Sam. Arati too, celebrates her loss in becoming an Air Hostess and starts to seek the new way in her life. In similar way, Raghav loves Arati and without being hopeless starts his life. Raghav bearing different pain brings the revolution in the corrupted world. The condition of the postmodern is widely presented through all the characters in this novel.

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