

Andrew and Manubhai are defined by their deeds and thoughts that are translated into action. Though much of their true self is known within the private domain of their closet life, more of it is revealed through their associates and most of it is known through their actions. Andrew himself has revealed that he has married Monsson and committed a blasphemous action without the sacramental involvement as Christian faith prescribes (Ibid 99-100). Dr. Juan's reaction to Andrew's profanity is justifiably appreciable when he said, "I'm not a Christian, Andrew, but if I were, I would call this heresy" (Ibid 100), because Andrew's intention and action are preposterous indeed. Daisy has revealed that "...nobody sees much of him anymore . . . and he doesn't see much of others any more . . ." (Ibid 61). There is a crystal clear revelation about Andrew's waning socialization and one can surmise that Andrew's detached behavior is grave. Andrew's philosophy of cloistered detainment of Monsoon and his mercilessness are a revelation of his imbalanced mind. Even Dr. Juan rebuked him saying, "But you can't let that throw you off balance, my dear friend" (Ibid 67). Andrew's justification, "And as for company, she gets plenty of my company. She's an amazingly self contained child..." (Ibidem), is a lucid externalization of his egotism. Besides, he has unreservedly revealed that he felt "...a subconscious struggle... which tires and drains... without my quite knowing why . . ." (Ibidem). Currimbhoy clearly depicts, through Andrew, that man can never equate himself with God. That is why Andrew cannot fathom the deepest mystery lying reserved in Monsoon. It is also coherently clear that he is mentally restless and he himself is unable to comprehend. Thus the playwright's intend is perceivably discernible that man can never become an omniscient being like the Omnipotent Creator and man can never be able to shape a living being like a potter shaping the pot according to his whims and fancies. The uniqueness and individuality of every person can never be effaced. Effacing the individuality and uniqueness of a person is seen in *The Dissident MLA* as well. Manubhai has extinguished his innate goodness by endeavouring tooth and nail to dissolve the assembly. As a public figure, he desired to work behind the lines only. He is passionate about his political ambition and ignored the essential humanity in him. To carry forward his political agenda, the students' body fall a prey to his tactful and schematic plans. He had been told by his astrologer to "Go slow on food, wine, women. Avoid the excesses of your nature. Too many pitfall, risks, breakdowns" (*MLA* 16). His mulish nature would not heed such warnings and advice of his mentor, Kantibhai. He is deficient in morality and tried to play safe by bluffing (Ibid 27). So, he feared terribly and stammered when his mentor pointed out the truth:

Kanti: (*Wearing his glasses, taking a closer look at uncomfortable Manu*)
Now, coming to you, Manu.

Manu: Me, Bapu . . . er . . . I mean Kantiji . . . Kantibhai.

Kanti: I hear all sorts of things are happening in the Legislative Assembly these days

Manu: (*Stammering*) Th . . . the Leg . . . Legislative assembly?

Kanti: Yes, all sorts of unruly behaviour.

Manu: (*Feigned innocence*) Is that so? (*MLA* 27-28)

Apart from the political corruption, our interest, here, lies in the psychology of Manubhai. Though he appears strong and manly in front of his family and the students' body, he becomes a weakling in the face of truth. He conceals his true self and shows the artificial self as though he is courageous and faithful. Shanti and Ramesh have rightly termed him as a "twisted loud-mouth" (Ibid 24). His faking courage can retort to cut short the argument (Ibidem). Therefore, Manubhai is truly timid, dishonest, an escapist and survives, as a leader, due to his expertise in faking. Andrew, on the other hand, turned out to be a loner and a weird person. Their conscious effort in trying to put up an external show gets fumbled. Manubhai failed to hold on to his faking courage and boldness of those times when he commanded the students while humiliating the Vice Chancellor and the Minister and, those moments he nailed his wife. His unconscious self progressively got into the brim and started colliding with the conscious self. He became hysterical, frightful and behaved weirdly as Ramesh walked away from his home (Ibid 36). He never repented and the guilt in him finally paid the price. He revealed, "I've never been so afraid in all my life" (Ibid 56). At the end, he longed for his son, saw the ghost of his son and pleaded him to return but it was too late. This ended his powerful and tyrant career. He became mentally deranged due to excessive guilt. Tuan Andrew is another character whose self-centeredness, in treating a human being as a Guinea pig in the laboratory, has dragged him to reach the point of no retrieval. His superstitious belief in the black magic has led him to commit murders and sleep with virgin girls. Sin and guilt have mitigated his rationale, apart from causing him to suffer physical illness and, finally, he has to suffer the loss of those he held so dear. Currimbhoy has effectively dealt with such a theme of psychological affectation to neither sympathize nor condemn them for being too excessively engrossed in self-indulgence but to show that its repercussions are unpleasant and painful. Currimbhoy's genius is seen in such enactment of putting a simple story into a complex work of art. Andrew strove hard, in his humanity, to venture into the place where modern Church dared not. His conscious self undertook all sorts of challenges but his unconscious self rebelled against it. The accumulated guilt and fear in Andrew's unconscious self finally exploded in a piecemeal but in a destructive form. This explosion began with the liquidation of Grandmother's life, then violating the virginity of Noroo, as her first customer, to a sustained detainment of Monsoon in a cloistered home and, finally, to committing the second murder by strangling his own wife, Monsoon.

Andrew is irredeemable, for certain, because his deeds cannot justify his pronouncement of entering into heaven (Ibid 149). His cruelty, crime against crime and his blasphemy are beyond the limit of any human act. Therefore, he deserved the loss of everything he possessed, even God's gift of salvation. The author believes that leading an over-ambitious life and committing excesses can overshadow good sense and dysfunction the intellect in man. Andrew and Manubhai have to reap the fruit of their labour. They were drowned in the pool of physical illness and, finally, dressed with insanity. Currimbhoy's artistic talent lies in such a

dramatization of human mind. His greatness lies in his handling of psycho-somatic relations. Manubhai and Andrew lay poles apart in their profession but are closely akin to each other in their ambitious life style. The former took pleasure in inflicting others and the latter did not respect the dignity and preciousness of human life. The former led an adulterous life and the latter did not fear for incestuous relation. Both the characters nurtured an excessively unsatisfied life. Therefore, the final result was contemptuous and painful. The dramatist has brought about a dramatic justice in both the plays. The characters' conscious world is replete with action; actions that were constantly being rebuked and detested by the people surrounding them. They also never realized that their detestable actions were adversely affecting their unconscious worlds. Finally, the accumulated ill effects of the inner self of these characters came up to collide with their conscious world. This assniation of conscious and unconscious worlds brought about a disastrous end. Therefore, we find Manubhai going insane at the end of the play and Andrew ending up his own life.

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Treatment of the Evils of Contemporary Indian Society in Chetan Bhagat's *Revolution 2020*

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Abstract: This study aims at an analysis of the novel, *Revolution 2020* so as to highlight Chetan Bhagat's treatment of social evils such as corruption, students' mad rush for the professional courses notably engineering and medical ones, flawed educational system importantly commercialisation of education and the inept judicial system.

Keywords: Indian Society, Chetan Bhagat, *Revolution 2020*.

Chetan Bhagat is the writer of the bestselling novels: *Five Point Someone* (2004), *One Night at the Call Center* (2005), *The Three Mistakes of My Life* (2008), *2 States: The Story of My Marriage* (2009) and *Revolution 2020* (2011). He writes columns in leading newspapers of India on youth and national development issues. He is a motivational speaker and he has delivered speeches at various institutions. This study aims at an analysis of the novel, *Revolution 2020* so as to highlight Chetan Bhagat's treatment of social evils such as corruption, students' mad rush for the professional courses notably engineering and medical ones, flawed educational system importantly commercialisation of education and the inept judicial system. He delineates skillfully these issues of the contemporary Indian society which affect greatly the lives of people. He expresses his concern for the future of the younger generation. "Entertain them first, grab their attention and then say what you want to say" (98). This is spoken by Aarti, the heroine of the novel to his childhood bosom friend Gopal about the dance show arranged by her another friend Raghav at the launch of the magazine, *Bhukamp*. In fact Chetan Bhagat has done adeptly the same in this novel. He has written this novel with the triangle love of Gopal – Aarti – Raghav to attract the attention of the readers and skillfully portrayed the evils of the contemporary Indian society. Chetan Bhagat concerns for the development of the country and focuses on the major issues related to it. He highlights the rampant corruption which exists in all layers of the society. Corruption at various levels of the society bothers him very much particularly the murky deeds of the politicians. He wants to bring awareness among the common men and successfully he has achieved it in this novel. Corruption does not leave even the dead. Varanasi is the place where hundreds of dead bodies are disposed of everyday due to the religious faith of Hindus. They consider that it is sacred and good for the soul of a person if he or she dies on the banks of the Ganges in Varanasi. The person will attain *moksha* or salvation. Hence many people desire to breathe their last in the place. The relatives of the dead preferably want to cremate the bodies by sandal wood. But the shop

keepers and undertakers cheat the relatives of the dead by selling ordinary wood as sandalwood after spraying perfume. The novelist brings out this fraud with the help of Raghav Kashyap who serves as an editor for his own news paper. He presents the news in the front page of *Revolution 2020*: “The front page also carried an expose on cremation shops in Varanasi selling ordinary wood as sandalwood after spraying it with synthetic perfume” (206). It reveals clearly that corruption exists at all levels in India and even it does not exempt the dead. In fact, Raghav is fired from his reporting job previously in *Dainik* when he has written a story about the involvement of the local MLA in Ganga Action Plan Scam. Raghav, the crusader against corruption and the dirty political system reveals the misdeed of MLA, Raman Lal Shukla in his cover story. He writes:

Interestingly, MLA Raman Lal Shukla is one of the trustees of Ganga Tech. He has helped fund the college. Shukla also owns land around the Ganga Tech campus, estimated to cost between five and ten crores. Where did Shukla obtain these funds from? Incidentally, he floated the college three years ago, around the same time that his name came up in the Ganga Action Plan Scam. Is this college an attempt to clean up his reputation? People come to the Ganga to clean their sins. Is Shukla trying to clean away his sins against Ganga? (176)

Chetan Bhagat makes the reporter Raghav as his spokesman and brings out the corrupt deeds of the Indian politicians. Corruption spoils the growth of the country. The MLA steals twenty crore rupees from the Ganga Action Plan scheme and invests the money in various enterprises. A chunk of the amount is given to Gopal Mishra to start an Engineering College namely Ganga Tech. Raghav does his duty correctly as a dutiful reporter in exposing the corruption of the MLA, Shukla. The enraged MLA uses his power and removes the young and aspiring reporter from his job in *Dainik*. Raghav is not demoralised by the act of the MLA rather he is determined to struggle against the corrupt political system. As a visionary, he wants to bring change in the country. He starts his own newspaper *Revolution 2020*. He states the motto clearly that is to clean the dirty system. Here Chetan Bhagat asks the pertinent questions about the suffering of people and development of the country. He says: “A system that shifts power back into the hands of the people, and treats politicians like workers, not kings” (205). India will prosper when corruption is wiped out at all levels of the society. It is a dream of every citizen of the country and Chetan Bhagat skillfully has brought out here by the noble character, Raghav, the journalist. At the end, Raghav tastes success in his battle against the corrupt MLA, Shukla in exposing his misdeed in the article, “MLA makes money by making holy river filthy.” The story tells that 25 crores of rupees sanctioned for Dimnapura Sewage Treatment Plant and the MLA has pocketed 20 crores from it. It reveals the ugly face of corruption in India. The politicians and bureaucrats loot the major share of money from all the welfare schemes of people. The proportion varies from one plan to another plan. Here the MLA devours the four-fifth of the sanctioned amount. He starts the