

## EXPLORING HUMAN-NATURE BILATERAL RELATIONSHIP: AN ECOCRITICAL STUDY OF CHETAN BHAGAT'S *REVOLUTION 2020*

\*<sup>1</sup> Ghulam Mohi Ud Din<sup>1</sup>, Samina Yasmin<sup>2</sup>, Rabia Saleem<sup>3</sup>

<sup>1</sup>PhD Scholar, English Literature, Department of English Language and Literature, The University of Faisalabad, Faisalabad, Punjab, Pakistan, <sup>2</sup>Lecturer in English, University of Education Lahore (Campus Faisalabad), Punjab, Pakistan, <sup>3</sup>M.Phil English Literature, Department of English Language and Literature, Riphah International University Faisalabad Campus, Punjab, Pakistan

\*<sup>1</sup>[gmdin411@gmail.com](mailto:gmdin411@gmail.com), <sup>2</sup>[samina.yasmin@ue.edu.pk](mailto:samina.yasmin@ue.edu.pk), <sup>3</sup>[rabiaahmad439@gmail.com](mailto:rabiaahmad439@gmail.com)

Corresponding Author: \*<sup>1</sup>

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### ABSTRACT

The burgeoning trend of expressing ecological imagination in literature accentuates the significance of nature and the environment in human existence. Throughout history, there has been a reciprocal interaction between humans and nature. However, the contemporary era is facing serious ecological challenges owing to humans' anthropocentric behavior towards nature. Consequently, there arises an imperative for ecocritical inquiry to cultivate eco-consciousness among the masses, nurturing intellectual acumen, spiritual enlightenment, and physical well-being. The study, through qualitative paradigm, analyzes Chetan Bhagat's *Revolution 2020* from ecocritical perspective. It aims to irradiate human-nature bilateral relationship and the multifaceted role of nature in the selected text. It foregrounds the dualistic nature of the human-nature relationship, characterized by mutual beneficence and maleficence. On one side, humans exhibit beneficent attitude towards nature, expressing their profound love, panoptic admiration, and nostalgic sentiments for it. Conversely, they harm nature with their anthropocentric behavior, pollute it by unethical practices, and mitigate its worth by means of verbal depreciation. Similarly, nature's attitude towards humankind, on the one hand, is benign in the form of its healing, soothing, guiding, and purifying power. In contrast, it unleashes its caustic character in the shape of inclement weather conditions, killing capacity, and natural disasters. In summation, the study concludes that harmonious human-nature bilateral relationship is inevitable for the survival and well-being of both entities, and suggests similar investigations in other literary genres and art forms.

**Keywords:** Chetan Bhagat, *Revolution 2020*, ecocriticism, human-nature bilateral relationship

### INTRODUCTION

The contemporary world is grappling with an unprecedented ecological crisis, marked by climate change, global warming, pollution, floods, droughts, famines, epidemics, resource scarcity, and related challenges. These alarming issues stem from humans' apathetic and heedless stance toward the environment, endangering not only the natural world but also human well-being. Consequently, exploring ecological themes within literature is imperative, paralleling the significance of such exploration in various interdisciplinary ecological domains, as it

endeavors to cultivate environmental awareness among readers and rekindle life's inherent vibrancy. Ecocriticism, a literary tool to deal with the environmental challenges, attributed to William Rueckert's essay *Literature and Ecology: An Experiment in Ecocriticism* (1978) advocates for an interdisciplinary examination of literature and the environment. Rueckert (1978) emphasizes that ecology's relevance to our present and future makes it a vital framework for understanding literature.

The evolution of ecocriticism has yielded numerous contributions, employing diverse literary genres and critical analyses to raise environmental awareness. Raymond Williams, notable for *The Country and the City* (1973), and Joseph Meeker, the precursor of ecocritical thought with *The Comedy of Survival* (1974), have played pivotal roles in the development of ecocriticism. The mid-1980s marked a turning point because the scholars reevaluated literature from an ecocritical perspective, paving the way for its recognition as a genre within the Western Literature Association (WLA). Glotfelty's appointment as the first Professor of Literature and Environment and the establishment of University of Nevada, Reno (UNR) as a hub for ecocriticism highlighted its prominence. Similarly, the Association for the Study of Literature and Environment (ASLE) gained prominence in the USA and internationally, solidifying ecocriticism as a global movement.

Termed variously as Green Studies, Environmental Literary Criticism, Ecopoetics, Pastoralism, Literary Ecology, and others, ecocriticism embodies the interdisciplinary analysis of literary works regarding environmental trepidations. Its focus lies in safeguarding and representing the environment. Bertens (2008) asserts that "Ecocriticism has a green agenda" (p. 203). He further contends that "Ecocriticism focuses on the many and widely different ways in which the natural world – wild and domestic animals, landscape, the wilderness – and our relations with that world are represented in our culture" (Bertens, 2008, p. 207). Similarly, Kerridge and Sammells (1998) contend that "Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as response to environmental crisis" (p. 5). Likewise, Hutchings (2007) laments the destruction of environment "at the hands of technological industrialism and capitalist consumerism" (p. 173). Moreover, Guha (1989) holds that ecocriticism focuses on "the restoration of degraded areas to a more pristine condition" (p. 72). Furthermore, Garrard (2004) maintains that ecocritics intend to restore "nature in a state uncontaminated by civilization" (p. 59).

Chetan Bhagat, a celebrated Indian novelist, has garnered acclaim for his works, including *One Night at the Call Center* (2005), *The Three Mistakes of My Life* (2008), *Two States* (2009), *Revolution 2020* (2011), and *Half Girlfriend* (2014). He, hailed as a

youth icon, addresses pertinent issues faced by Indian youth. Bhagat (2011), in his groundbreaking novel *Revolution 2020*, encapsulates a love triangle within a backdrop of self-discovery. The narrative unveils the exploitative practices of private coaching institutions targeting aspiring engineers while depicting parental sacrifices for their children's engineering aspirations. While some succeed, many falter due to a skewed education-political nexus. The novel interweaves nature alongside the central plot, portraying it not only as a backdrop but also as an active participant.

To be brief, Bhagat's *Revolution 2020* serves as a platform to explore ecological themes. Its exploration of nature, intertwined with characters' self-discovery and critical societal exposition, mirrors the author's endeavor to engage nature as an active player within the narrative.

#### LITERATURE REVIEW

Adhikari (2012), in the doctoral thesis entitled *Social Determinism in Chetan Bhagat's Revolution 2020*, examines Chetan Bhagat's novel *Revolution 2020*, emphasizing its exploration of class consciousness among the characters. The main characters like Gopal, Raghav, and Aarti grapple with the pursuit of success, love, and happiness in Varanasi. However, their aspirations are hindered by the socio-political context of Indian society, highlighting the negative consequences of capitalism. The study unveils the characters' money-oriented rationality and investigates the privatization of education in India, shedding light on its adverse effects on the general public.

Sundram (2014), in the article "Degradation of Moral and Ethical Values in *Revolution 2020*," detects the factors leading to the erosion of moral and ethical values in modern India, drawing inspiration from Bhagat's observations of contemporary society. Bhagat, a prominent Indian writer and youth icon, uses his novels to express his societal views. The study explores the transformation of human behavior towards negative mannerisms like lust, greed, hypocrisy, and hatred in modern India. The author contends that the youth are engaging in injurious activities such as smoking, drinking, corruption, and sexual desires, causing moral and ethical values to decline. He also puts forth potential solutions to

reignite the youth's unwavering drive for success amidst these challenges.

Sharma (2015), in the article entitled "Corruption in education system in Chetan Bhagat's *Revolution 2020: Love, mmbition, corruption*," maintains that Bhagat focuses on youth's aspirations and careers. He, in Bhagat's *Rovolutin 2020*, examines parental ambitions, youthful passions, and systemic corruption in education. The novel narrates the stories of three friends from different backgrounds. Gopal's father's ambition for his engineering career leads to ruin, contrasting with Gopal's different aspirations. Raghav, from a middle-class family, achieves his goal of becoming a press reporter but faces consequences due to a corrupt system. The paper reveals how corruption pervades the education system, impacting energetic youth.

Ali (2015), in his article "Modern neuropsychological treatment of love in Chetan Bhagat's *Revolution 2020*," observes the intersection of neuropsychology or neuroscience with the theme of love in contemporary literature, particularly focusing on the perspective of young generations. He highlights Bhagat's influential role as a motivational writer in India, particularly in the context of modern times. The narrative revolves around three friends, Gopal, Raghav, and Arati, who initially aspire to pursue different careers but face various challenges and transformations in their lives. Love and complex relationships between the characters play a central role in the story, leading to a profound exploration of how emotions, friendships, and relationships are influenced by neuropsychological aspects.

Kulkarni (2016), in the article "Social realism: representation of problems of youth and fraudulent society in Chetan Bhagat's *Revolution 2020*," explores social realism, which involves presenting an accurate depiction of society and its issues without exaggeration. He holds that Bhagat, in this novel, highlights the struggles, aspirations, and problems faced by the Indian youth. The characters like Gopal, Aarti, and Raghav represent the challenges of the younger generation. These characters symbolize societal issues such as moral degradation, unemployment, poverty, and corruption. He also delves into how Bhagat's work effectively portrays these problems through his characters' experiences.

Raviya (2017), in the article "Representation of modern milieu in Chetan Bhagat's *Revolution 2020*,"

analyzes Bhagat's depiction of youth and their challenges in modern Indian society through his novel *Revolution 2020*. He explores how the novel portrays the struggles of Indian youth for their rights, identity, and survival, addressing issues like the generation gap and conflicts in society. The paper also examines how Bhagat effectively voices the concerns of modern youth and critically evaluates the problems confronted by engineering students and their aspiring engineer professors.

Din (2017), in his M.Phil's thesis *Marxist Analysis of Durjoy Datta and Maanvi Ahuja's Now That You're Rich, Let's Fall in Love and Chetan Bhagat's Revolution 2020: A Comparative Study*, scrutinizes the impact of economic forces on various aspects of Indian society. The study analyzes how capitalism influences socio-familial relations, social behaviors, gender dynamics, cultural values, and social harmony. It foregrounds that the bourgeois class in the novels exploits the oppressed segments of society, leading to a shift from cultural harmony to individual reification, class conflict, economic exploitation, sexual harassment, and deteriorating social values. Moreover, it unveils economic disparities as a primary source of social instability, advocating for their reduction or elimination to achieve a more equitable, peaceful, and progressive society.

Vasanthakumari and Kalaiselvi (2021), in their article entitled "A Journey of Self-discovery in Chetan Bhagat's *Revolution 2020*," explore social criticism and a desire for societal reform in Bhagat's *Revolutin 2020*. They hold that literature has the power to alleviate human suffering, aiming to foster connections between individuals and society. They assert that Bhagat adeptly presents unvarnished facts about social issues. He highlights how individuals can fall victim to corruption in a conventional society. While social reformers strive to eliminate problems like dowry and corruption, Bhagat's characters experience self-discovery, leading to the realization that hard work can dispel negative thoughts and anxieties about such issues.

To sum up, the extensive literature review on Bhagat's novel *Revolution 2020* has revealed valuable insights into various thematic elements such as class consciousness, disintegration of locally valued socio-cultural and moral norms, and disillusionment of youth aspirations. The existing

studies have decoded multiple facets of the narrative, including its social, economic, and psychological aspects; none have explored the novel's ecological facades. Therefore, there is a clear need for future research to bridge this gap and examine how the study may offer insights into environmental concerns and ecological consciousness. This unexplored dimension could shed new light on the novel's relevance and contribute to a more comprehensive understanding of its multi-layered themes including human-nature bilateral relationship.

### THEORETICAL FRAMEWORK AND METHODOLOGY

The present study falls into the category of pure qualitative inquiry – descriptive, analytical and interpretative – and it is a well-known practice in the literary research that in pure qualitative investigation, the theory itself serves as methodology. The research is essentially deductive as it is theory testing rather than theory building. The selected text *Revolution 2020* will serve as primary sources which will be analyzed through the lens of eco-criticism. Books of criticism, research articles, theses and dissertations will be utilized as secondary sources to carry out research on authentic basis.

Eco-criticism, as illuminated by Glotfelty (1996) in *The Ecocriticism Reader*, revolves around the exploration of the convoluted rapport between literature and the physical environment, assuming a perspective that centers on the Earth in literary discourse. She maintains that “ecocriticism is the study of the relationship between literature and the physical environment” and it takes “an earth-centered approach to literary studies” (Glotfelty, 1996, p. xviii). It engages with themes of nature and the environment in literary compositions, with a fundamental emphasis on safeguarding the natural world. She assumes that all forms of ecological criticism share the foundational premise of the interdependence between human culture and the physical realm. This perspective views culture as a potent force shaping and being shaped by the environment, encompassing linguistic and literary cultural expressions. She holds:

All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism takes as its subject the interconnections

between nature and culture, specifically the cultural artifacts of language and literature. (Glotfelty, 1996, p. xix)

Similarly, Buell (1995) defines ecocriticism, in his groundbreaking and one of the founding works of ecocriticism *The Environmental Imagination*, as “a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis” (p. 20). Likewise, he delineates ecocriticism, in his seminal work *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*, as “the environmentally oriented study of literature and (less often) the arts more generally, and to the theories that underlie such critical practice” (Buell, 2005, p. 138). He concentrates on such genre as “nature writing, nature poetry and wilderness fiction” (Buell, 2005, p. 138). He further maintains that ecocriticism also deals with environmental justice issues and a social ecocriticism that takes urban and degraded landscapes just as seriously as “natural landscape” (Buell, 2005, p. 22).

Moreover, Buell (2001), in *Writing for an Endangered World: Literature, Culture and the U.S. and Beyond*, observes that “No treatment of environmental imagination can claim to be comprehensive without taking account of the full range of historic landscapes, landscape genres, and environmental(ist) discourse” (p. 8). Furthermore, Buell (1995) holds that the environmental crisis involves a crisis of imagination and a need to find better ways of imagining “nature and humanity's relation to it” (p. 2). He makes the humankind aware of the emerging threats of environmental catastrophe and views environmental pressures as tending to increase the significance of pastoralism as a literary and cultural force in future. He also shows his deep concerns regarding future of mankind with respect to the environment. He announces that “apocalypse is the single most powerful metaphor that the contemporary environmental imagination has at its disposal” (Buell, 1995, p. 93).

Similarly, Ghosh (2016), in *The Great Derangement: Climate Change and the Unthinkable*, calls upon literary writers and researchers to channel their imaginative capacities toward ecological exploration in both life and literature to counteract the climate crisis. He asserts:



[I]f certain literary forms are unable to negotiate these torrents, then they will have failed – and their failures will have to be counted as an aspect of the broader imaginative and cultural failure that lies at the heart of the climate crisis. (Ghosh, 2016, p. 8)

In addition, Ghosh (2016) emphasizes that the inability of certain literary forms to navigate these concerns signifies a broader failure of imagination and culture, central to the climate crisis. The urgency lies in cultivating environmental consciousness among the masses, accomplished through the incorporation of ecological imagination in literary works, as “the climate crisis is also a crisis of culture, and thus of the imagination” (Ghosh, 2016, p. 9).

To be precise, by anchoring the investigation through an eco-critical lens, the primary source of analysis, *Revolution 2020*, is poised to unravel the intricate interplay between literature and the environment. This approach is fortified by a diverse array of secondary sources, spanning critiques, scholarly articles and other scholarly contributions. Guided by the profound insights of Glotfelty, Buell, and Ghosh, the study navigates the dynamic intersection of human culture and the natural world, all while highlighting the imperatives of environmental consciousness and imaginative transformation. Thus, with the ecocritical framework as its compass, this research endeavors to meticulously explore the human-nature bilateral relationship embedded within Bhagat’s *Revolution 2020*.

## ANALYSIS AND DISCUSSION

### Humans’ Attitude towards Nature

Humans’ attitude towards nature is dual-faceted, embodying both benevolence and malevolence. On the one hand, humans can display a deep appreciation for nature, nurturing and preserving it for future generations. On the contrary, they may also harm nature, exhibiting disregard for its fascinating stability. This duality highlights the complexity of our relationship with nature, a balance we must strive to tip towards greater harmony and preservation. Its detailed exposition is given below:

#### *Human’s Beneficent Attitude towards Nature*

In *Revolution 2020*, Bhagat (2011) portrays the beneficent attitude of humans towards nature by highlighting their appreciation, love, and connection

with the natural world. The text exemplifies this through various instances where characters express their admiration for nature, their attachment to their land, and their sense of nostalgia tied to natural elements.

Bhagat (2011) emphasizes the appeal of nature to humans by showcasing how countries promote their natural beauty through tourism. This attraction to nature’s marvels is evidenced by the influx of tourists, both local and foreign, as depicted in the novel. The author mentions French and Japanese tourists, suggesting that people from different cultures are drawn to the natural attractions of various countries. He alludes that “a whole bus of French tourists has arrived” (Bhagat, 2011, p. 201). This reveals the universal appeal of nature and the efforts made to share its splendor.

In addition, the character Aarti’s aspiration to become an air hostess to explore different places indicates a deep love for nature’s diverse landscapes. She argues regarding airhostesses that “They fly everywhere. I want to see different places” (Bhagat, 2011, p. 16). Her desire to see different places aligns with the idea that humans are inherently captivated by the beauty and diversity found in the natural world.

The text also highlights the profound association between humans and their land. In a confrontation over inherited land, Gopal’s father’s refusal to part with the land showcases his deep affection for it. His father’s statement, “I’m farmer’s son. I am not giving up my land. Not until I die. Tell him to kill me if he wants the land” demonstrates the emotional bond between humans and the land they cultivate and rely on (Bhagat, 2011, p. 15). In contrast, Gopal’s dismissal of the agricultural land’s value due to their changed circumstances highlights a generational shift in perspective. He tells his father that they are not farmers anymore and therefore, their land should be sold because “What use is the stupid land?” (Bhagat, 2011, p. 27). His father responds: “A farmer does not insult his land. He does not sell it either” (Bhagat, 2011, p. 27). It shows the reverence and connection that individuals, especially those with agrarian roots, maintain with the land.

Moreover, Bhagat employs elements of nostalgia to convey humans’ deep affection for nature. For instance, when Gopal returns from Kota to his hometown Gadholia, he announces that “Even the

filthy and crowded streets of Gadholia seemed beautiful to me. No place like your hometown” (Bhagat, 2011, p. 95). On another occasion, having watched his childhood photographs, he cannot help expressing his deep nostalgic feelings for his childhood reminiscence and states that “I saw the tree and tried to gauge its location in the current campus” (Bhagat, 2011, p. 232). Similarly, when he sees a little boy sleeping in his father’s lap, he reminds of his father’s love for him during his childhood days. Furthermore, he also compares natural hot room of his past childhood days with the present air-conditioned cold room. He admits: “I had become too used to being in air-conditioned environs. The hot room reminded me of my earlier days with Baba” (Bhagat, 2011, p. 261).

In short, Bhagat (2011), in *Revolution 2020*, portrays humans’ beneficent attitude towards nature through their admiration, affection, and deep connection with the natural world. This is evident in the characters’ appreciation of natural beauty, their attachment to the land, and their nostalgia for past experiences in natural surroundings. He highlights the multifaceted ways in which nature resonates with individuals and plays a pivotal role in molding their emotions and viewpoints.

#### **Humans’ Maleficent Attitude towards Nature**

Bhagat (2011), in *Revolution 2020*, highlights humans’ maleficent attitude towards nature through a portrayal of environmental degradation caused by urbanization, technological advancements, materialism, corruption and disregard for the environment. The text depicts the adverse effects of these humans’ anthropocentric activities on natural resources, landscapes, and ecosystems, thereby shedding light on the catastrophic consequences of anthropocentric actions.

Urbanization, technological advancements, materialism, and corruption are depicted as catalysts for the gradual deterioration of natural resources and the intrinsic beauty of nature. The charm of nature is compromised as society becomes consumed by materialism and capitalism, leading to an apathetic attitude towards nature. This transformation is palpable through Gopal’s description of his ancestral agricultural land as “a wasteland, all of it” (Bhagat, 2011, p. 4). The land’s barrenness due to familial disputes and legal battles symbolizes the erosion of nature’s vivacity in the wake of human ravenousness

and conflict. For instance, the tussle between Gopal’s father and his uncle over the inherited land has led to its barrenness. The judicial system and the lawyer have also played their part in desolating the agricultural land. Gopal critiques the part played by the judicial system in desolating the agricultural land: “Court hearing still haunted us, the land lay barren, and we had no money” (Bhagat, 2011, p. 27). Such a depiction reflects the disparaging outcome of prioritizing personal gain over environmental preservation.

The portrayal of the physical maltreatment of nature, as seen in Gopal’s aggressive rowing on the water, illustrates the alienation of humans from the natural world. Gopal admits: “I slapped the oars hard on the water as I rowed back” (Bhagat, 2011, p. 203). Such an indifference from nature is further exemplified by the pollution of Varanasi, a holy city, by its inhabitants. Gopal’s observation, “Many call it filthy and a dump. I don’t think my city is dirty. It is the people who make it dirty” emphasizes the role of human behavior in sullyng the environment (Bhagat, 2011, p. 13). The pollution of rivers and the city environment is presented as a result of anthropocentric behavior of the people, echoing the text’s theme of humans’ detachment from the consequences of their actions. Gopal protests: “Look at our city. Why is Varanasi so dirty? Who is going to clean our rivers?” (Bhagat, 2011, p. 100). The condition of Nawabaga is also pitiable where the school children have to pass through the waist-deep stinging sewage water. Raghav, the protagonist and press reporter observes: “It is a gut-wrenching sight to see filthy water everywhere” (Bhagat, 2011, p. 234). In addition, the sanitary condition of Roshanpur is also poor. A farmer claims that “There is sewage everywhere” (Bhagat, 2011, p. 261).

The text goes on to depict the growing traffic, pollution, and environmental degradation in urban areas like Kota. Gopal says: “It looked like any other small town in India, with too much traffic and pollution and too many telecom, underwear and coaching class hoardings” (Bhagat, 2011, p. 49). The city’s pollution, as described through the metaphor of “dusty city”, reflects the human impact on the environment and the negative consequences of unbridled urbanization (Bhagat, 2011, p. 104). This highlights how urbanization and technological

advancement can lead to unfavorable consequences for the natural world.

Corruption is also presented as a pivotal factor contributing to environmental dilapidation. The conversion of agricultural land to educational land through bribery accentuates the ethical compromises made for personal gains at the expense of nature. In a hot discussion, Bedi suggests to Shukla-ji, the Member of Legislative Assembly (MLA), that they can convert the agricultural land to educational land by bribing the related higher authorities. Similarly, the misappropriation of funds meant for environmental initiatives, such as the Ganga Action Plan, showcases the extent to which human greed and corruption can harm the environment and society as a whole. Shuka-ji is censured for doing corruption in the Ganga Action Plan. Raghav contends: "He is accused of stealing twenty crores from the Ganga Action Plan. Government money meant to clean our river" (Bhagat, 2011, p. 163). On another point, Raghav further headlines his newspaper: "MLA makes money by making holy river filthy" (Bhagat, 2011, p. 234). Moreover, he comments about Shukla-ji: "A politician stealing is bad enough, but to rob from the holy river is the worst sin" (Bhagat, 2011, p. 236).

To be brief, Bhagat (2011), in *Revolution 2020*, employs various narrative elements to reveal humans' maleficent attitude towards nature. Through depictions of resource depletion and pollution, the text sheds light on how urbanization, technological advancements and corruption have led to the degradation of the environment. These themes serve as a wake-up call, illustrating the dire consequences of neglecting the intrinsic value of nature and prioritizing short-term vested interests over long-standing environmental sustainability.

#### **Nature's Attitude towards Humans**

Nature's stance towards humankind divulges a twofold character, oscillating between benevolence and malevolence. Nature can offer its bounty, providing sustenance and beauty, fostering life and well-being. Conversely, it can also unleash its destructive forces, showcasing its unpredictability and capacity to disrupt human endeavors. This twofold nature of nature itself calls attention to the need for humans to respect and coexist harmoniously with the natural world, acknowledging its potential

for both blessing and adversity. The detailed analysis and discussion is provided below:

#### ***Nature's Benignant Attitude towards Humans***

Bhagat (2011), in *Revolution 2020*, portrays nature's benign disposition, spotlighting its capacity for healing and comfort within human experiences. The text foregrounds the positive rapport between individuals and the natural world, illustrating instances in which characters find solace, inspiration, and a sense of spiritual regeneration through their interactions with nature.

The novel presents how nature contributes to the well-being of characters by offering rejuvenation and revitalization. As students embark on evening walks, the invigorating fresh air becomes a source of mental and emotional refreshment. Gopal's recognition of the "nerdy students out for a daily dose of fresh air" exemplifies nature's role in revitalizing their energy and spirit (Bhagat, 2011, p. 57). Similarly, the portrayal of laborers seeking respite beneath a banyan tree during their lunch break accentuates nature's capacity to provide a tranquil refuge. Gopal's reflection on the soothing sway of the morning air and the melodic chirping of birds highlights nature's nurturing influence. He praises nature: "My mind calmed a little in the fresh morning air. Little birds chirped on dew-drenched trees" (Bhagat, 2011, p. 267). In addition, when the sunrays fall on Aarti's face, Gopal portrays the beautifying effect of nature: "The dawn sun seemed to light up her skin from inside" (Bhagat, 2011, p. 122). Such interplay between nature and personal well-being highlights the novel's emphasis on nature as a source of solace and replenishment.

Bhagat's narrative also portrays nature as a guiding force. Gopal's contemplation on the philosophical musings stirred by grass and his seeking of guidance from the sky illustrate how nature serves as a catalyst for self-reflection and direction. He praises nature's philosophical and directorial nature: "The grass had turned me philosophical" (Bhagat, 2011, p. 202) and "I looked at the sky, hoping to get guidance from above – from god, my mother or Baba" (Bhagat, 2011, p. 268). Nature is thus depicted as an agent for personal evolution and introspection.

The novel also probes the symbolic significance of nature in spiritual contexts. Bhagat underscores the concept of nature's cleansing power, as evident in the Hindu practice of using the Ganga River for

absolution of sins. Aarti's statement about initiating anew in a city known for its purifying attributes echoes this spiritual dimension. She remarks: "What better place to start than the city that cleanses" (Bhagat, 2011, p. 197). Similarly, Gopal's contemplation on the Ganga's role in purifying individuals prompts contemplation on the deeper essence of Varanasi. He announces: "The world came to wash away their sins in Varanasi. Did they ever stop to think about Varanasi for a moment?" (Bhagat, 2011, p. 202).

In brief, Bhagat's *Revolution 2020* illuminates nature's benign attitude toward humankind. Through instances of revitalization, guidance, and spiritual symbolism, Bhagat (2011) portrays nature as a nurturing presence that contributes positively to the lives of its characters. This portrayal showcases the potential for a mutually advantageous connection between nature and humans.

#### ***Nature's Malignant Attitude towards Humans***

Bhagat (2011), in *Revolution 2020*, portrays nature's malevolent interaction with humankind, illustrating instances where nature is seen as inimical and destructive. This depiction aligns with Tennyson's (1850) perspective in *In Memoriam* where nature is labeled as "red in tooth and claw" symbolizing the ferocious and predacious nature of the natural world (p. 80). The text reflects the darker side of nature, highlighting how human activities and natural elements can lead to negative consequences for both humans and nature.

Bhagat (2011) recognizes the challenges brought about by extreme heat, which, while essential for life, can be troublesome as well. For instance, the watchman's statement, "The extreme heat did not help. Kota is hot, get used to the weather", suggests a resigned acceptance of the harsh weather (Bhagat, 2011, p. 51). Gopal's description of his room feeling like an "ignition point" highlights the discomfort and oppressive nature of the heat (Bhagat, 2011, p. 55). His complaint, "The moving blades re-circulated the hot air in the room," highlights the negative impact of the environment on human comfort (Bhagat, 2011, p. 55). Moreover, Aarti's observation, "Half the front-office staff is absent. Winter arrives and everyone makes excuses of viral fever," reflects nature's ability to bring about ailments and discomfort (Bhagat, 2011, p. 275).

The text also foregrounds nature's lethal role, exemplified through elements like fire and water. Gopal's assertion regarding the number of bodies burned at Harishchandra and Manikarnika Ghats signifies nature's capacity to consume and destroy life. He affirms that these Ghats "burn nearly forty-five thousand bodies a year" (Bhagat, 2011, p. 109). Gopal's empathy for his late father's cremation showcases his recognition of the pain associated with fire even after his death. He commiserates: "Even though he had died, I felt the fire must hurt him" (Bhagat, 2011, p. 110). His mention of individuals, particularly children and those bitten by cobras, being disposed of directly into the river unearths the idea of nature as a source of death and danger. He proclaims: "Only little children and people bitten by cobras are often dumped straight into the river" (Bhagat, 2011, p. 109).

To sum up, Bhagat (2011) *Revolution 2020* demonstrates nature's confrontational relationship with humankind, highlighting instances where nature's behavior is detrimental and destructive. Such a portrayal unveils the potential harm triggered by extreme weather, diseases, and nature's capacity to take life through fire and water. Ultimately, the narrative conveys a sense of vulnerability and unease when faced with nature's harsher sides.

#### **CONCLUSION AND RECOMMENDATIONS**

To conclude, the study accentuates the human-nature interaction, highlighting the reciprocation of both beneficent and maleficent attitudes between the two parties. Humans' attitude toward nature is dual-faceted. On the one hand, they adopt beneficent attitude towards nature, showing their deep love, panoptic adoration, and nostalgic feelings for it. On the other hand, under the influence of capitalist culture, humans desolate nature with their anthropocentric attitudes, pollute it by corrupt means, and mitigate its worth by means of verbal depreciation. Similarly, nature's attitude toward humankind is dual-faceted. It is benign to humankind in the form of its healing, soothing, guiding, and purging powers. In contrast, it is hostile to humankind in the form of severe climate, killing capacity, and natural disasters. In addition, nature is an inevitable part of human life, functioning either as an active participant or as a passive contributor. It exists in human life with its multi-faceted role,



affecting it and being affected by it in various ways, embellishing the human world and literature with its fascinating charms, variety of images, and far-fetched diction. Furthermore, it is a shelter for the laborers, a source of nostalgia for the grown-ups, a source of revenue for the workers, a guide for the spiritual, a cleanser for the evildoer, a reliever for the dejected, a refresher for the exhausted, a source of wealth for the capitalist, and a bone of contention among the selfish.

Moreover, the present study would prove a worthy addition to the incessantly growing literary vogue of ecocriticism, acknowledging its value and worth for humankind in an ecologically deteriorating world. It would invite future researchers to give weightage to nature and the environment in human life and literature to foster eco-consciousness among the masses in order to save humankind and nature from the evil designs of anthropocentric culture. Furthermore, it would motivate them to conduct research on different literary genres and art forms, viewing nature in its multi-faceted role, promoting green consumerism, restoring it to its uncontaminated state, and preserving it for future generations. In a final sentence, the study proposes a harmonious human-nature bilateral relationship for the survival and well-being of both entities, ultimately making Earth a halcyon planet to lodge on.

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