CHAPTER VI

CONCLUSION
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Literature reveals not only the social realities but also the political ways of a nation in which people organize themselves. There is a strong relationship between the social, political, cultural and economical themes in any literature. K.S. Ramamurti writes in *Rise of the Indian Novel in English*:

The rise of the novel in India was not purely a literary phenomenon. It was a social phenomenon as much, rather the fulfillment of a social need. It was associated with social, political and economic conditions which were comparable to those which favoured its rise in England (24).

Indian Literary tradition is one of the world’s oldest and richest traditions in a way as Indian society has been characterized by diversity. It has absorbed and transformed the cultures of the people who have moved through the region. Indian literature is both single as well as pluralistic. It is very difficult to consider whether this literature written in many languages can be considered as one literature or not. Dr. S. Radhakrishnan was not far from truth when he emphasized that Indian literature is one though written in many languages. The goal of post-independence Indian English Fiction is to present the political change in India and its impact on Indian society. In the past few years many Indo-English Novelists have shifted their attention to trace the movements of nationalism and to cherish the memories of the bygone days. As a result, a great
body of politico-historical fiction emerged on the literary ground of Indian-English Fiction. These contemporary novelists depict in their novels various events related to the movement of nationalism, several wars fought between India and other countries, partition and emergency period etc.

Indian-English writing was also influenced and stimulated by three great movements- the Non-Violence Movement for the freedom of India under the leadership of Gandhiji. The others were the international movements of Marxism and Socialism. Writers like Khushwant Singh, Manohar Malgonkar, Chaman Nahal, Salman Rushdie, Shashi Tharoor, Bhabani Bhattacharya, Arun Joshi, Amitav Ghosh, Nayantara Sahgal, Rohinton Mistry illustrate this point of view. For instance, Khushwant Singh’s *Train to Pakistan*; Malgonkar’s *The Bend In The Ganges*; Chaman Nahal’s *Azadi*; Salman Rushdie’s *Midnight Children*; Bhabani Bhattacharya’s *Shadows from Ladakh*; Nayantara Sahgal’s *Rich Like Us, Storm in Chandigarh This Time of Morning*; Arun Joshi’s *The City and The River* and Rohinton Mistry’s *Such a long Journey* and *A Fine Balance* are all political novels which examine and expose the socio-political upheaval.

The work of fiction also encounters the evils prevailing in a society, corruption, inefficiency of the government bodies etc. There is a great difference between the reality and the appearance and though writers try their best to introduce the
reality of our nation’s political circumstance and people involved
in it. After independence the country faces new political changes.
The first traumatic experience at the birth of the new nation was
that of Partition. This led to violence and communal carnage
resulting in the death of six lakh citizens. Along with this three
eventful wars were fought during this period; the war with China
in 1962, Indo-Pak war in 1965 and 1971 and the state of internal
emergency in 1975. All these changes in the political sphere
affect our social environment and literature helps us to know
more about the menace of political situation. The declining
values of the society require serious concern. It arise a strong
desire among the writers to revitalize the roots of ancient Indian
ethos. To bring such a transition they choose the path of
literature.

Talking specifically about the political novels, we find that
much has been written on the theme of independence, partition,
the Indian princely states etc. but less attention has been paid to
the novels written on the theme of the holocaust of the internal
emergency promulgated by Mrs. Indira Gandhi. Though the
period from 1975-1977 is considered as the darkest period in the
political history of post-independence India. In this research
work an attempt was made to explicit the trauma of emergency,
it’s effect on the socio-political scenario, upon the human
conscience and functioning of the government.
An in depth study of the Indian English Fiction provides a holistic approach to the narrative techniques used by the novelist while condemning the emergency of 1975-77. This theme of emergency catches attention of some acclaimed novelists like Nayantara Sahgal, Rohinton Mistry, Shashi Tharoor, Salman Rushdie, Arun Joshi, O. V. Vijayan, Raj Gill, Ranjit Lal. They employ the theme of emergency in their novels. They often deal with it as a whole, with the emergency being the focus in the narrative or provide a peripheral or episodic to the theme. The theme always provokes a sensitive study. L. K. Advani a senior politician of The Bhartiya Janta Party in an interview to *The Indian Express* expresses his views on the 40th anniversary of emergency. He says: “The partition was British guilt. The Emergency is ours” (web).

The personality of Indira Gandhi and her dictatorial attitude remains the prime factor during the emergency since its proclamation to its lifting up. Indira’s father Jawaharlal Nehru; a true democrat would never have restricted himself to being a dictator. Indira sustains the streak of being less than a democrat. She comes up as an arbitrary dictator during the era of emergency. The main factor behind the promulgation of the emergency remains the political obscurity regarding the election malpractices which she is found guilty of. Apart from this the country faces serious protests and uprising against the government. Railway strikes, a mass movement in Bihar under
the leadership of Jayaprakash Narayan, the defeat of congress party in Gujrat and other such events provide ground for Mrs. Gandhi to enforce emergency. According to the verdict of the Supreme court given on 12th June, 1974 she is charged of practicing fraud in the elections. Moreover, the agitation for her resignation gains momentum. P.N. Dhar, head of Indira Gandhi secretariat writes about Mrs. Gandhi’s in his book *Indira Gandhi, ‘Emergency’ and Indian Democracy* that “she was thinking of resigning” (301).

In these days of crisis Mrs. Gandhi constantly sought the advice of Siddhartha Shankar Ray, Chief Minister of West Bengal. Ray’s trusted assistance proves a loophole for her. After consulting the constitutions of India and America, he found a way out for Mrs. Gandhi’s problem. This came as a Eureka moment for her. The deadlock seemed to find a solution for its removal. The only way that remains to escape from this political chaos was to impose a state of internal emergency. Ray advised Mrs. Gandhi that under article 352 of the Indian constitution, government can impose a state of internal emergency in anticipation of the internal threat carried by the JP movement. At the same time an external emergency was already working from 1971 since the India-Pakistan war. Pranab Mukherjee in his book *The Dramatic Decade: The Indira Years* favours Mrs. Gandhi’s move. He writes:
I was in Calcutta for my Rajya Sabha election, scheduled for 26 June, I got to the assembly building at about 9:30 a.m. It was teeming with state legislators, ministers and political leaders, some with question and others with conspiracy theories. Some went to the extent of suggesting that, a la Mujibur Rahman of Bangladesh, Indira Gandhi had abrogated the constitution and usurped power for herself, with the army in tow. I corrected these prophets of doom, saying that the emergency had been declared according to the provisions of the constitution rather than in spite of it. (web)

The crucial decision of imposing the emergency takes only eight hours right from taking the decision to its implementation. On 25th June, 1975 S.S. Ray visited Indira Gandhi at about 3:30 p.m. In a hurry, documents were prepared in Prime Minister Office regarding the promulgation of emergency. She treated the president as an instrument for fulfilling her political pursuits. She was confident that the document will be signed without raising any question by the President as he was placed in office by her party in the previous year. So it was almost at 5:30 p.m. that she visited President, Fakhruddin Ali Ahmed to get it signed. The strategy worked well and by 2 a.m. most of the top opposition leaders were arrested. Indira calls a meeting of some ministers, not to seek their suggestion but to inform them about her decision. All this happens at about 6 in the morning when all the formalities regarding the announcement of the emergency had been accomplished. She leaves no room for any opposition. Guru Prasad shares the horror story of emergency. He writes:
At 7 a.m. (26th June, 1975) Indira went on air, speaking on All India Radio about the decision to impose emergency. She went on to explain about the “Deep and widespread conspiracy” which she claimed was hatched against her to block her from “progressive measures of benefit to common man of India”. i.e. she tried to portray the emergency as a “bitter pill” to safeguard the nation from the troubles created by “foreign hand”. (Web)

Indian Herald and other leading newspapers published a special supplement with the headlines ‘Emergency declared JP, Morarji, Advani, Ashok Mehta and Vajpayee arrested’. Indira’s next agenda was the censorship of press. Under the Maintenance of Internal Security Act (MISA), the electricity supply of most newspapers came to a standstill. All the news articles had to be sent for government approval before publishing. These were two actions Indira took before the proposal of emergency was passed in the cabinet. Several editors protested against the censorship in their own specific style. The Indian Express showed disgust by leaving the editorial section blank while others published the cartoons of Mrs. Gandhi for mocking at her decision of emergency.

The reporters all over India reacted against the curbing of press. Gnani, a working reporter in a newspaper in Chennai observes:

Among the politically aware there was confusion as to what will happen… The censor wanted to kill newspapers by delaying approvals. Along with letting pages go blank, sometimes
innocuous stuff like how to make onion raitha (salad) would be printed since political news could not be taken. (Web)

A number of erotic arrests were noticed including several journalists, opposition leaders, and academicians. Even the royal class was not spared. Rajmata Vijayaraje Scindia and Maharani Gayatri Devi too were arrested. Some opposition leaders including Narendra Modi and Dr. Subramanian Swamy went underground to create awareness in public against this injustice done. Coomi Kapoor in his book *The Emergency: A Personal History* writes about the arrests made during the emergency. He writes: “The number of those in Indira Gandhi’s prisons during the emergency far excelled the total number jailed during the 1942 the Quit India” (Web).

The emergency era noticed a meteoric rise in the authority of Indira’s son, Sanjay. His four-point program was welcomed widely by public. The initial days of emergency brings contentment in the lives of people as an atmosphere of discipline prevailed while in the later years the brutality in the implementation of two of these points-the city-beautification program and the forced sterilization program ignites anger in public, making the emergency a subject to hatred and disgust. It is equally interesting to note that the Maurti project owned by Sanjay Gandhi got easy approval and finance during the reign of ‘Empress of India’ as he was the dynastic successor. Most of the
writers deal with the emergency era not with its aftermath. Their focus is to unmask the realities of the emergency.

Nayantara Sahgal in her novel *Rich Like Us* exposes the arbitrary workings of the government during the emergency and its effects on the lives of the common people and also on those working in higher administrative positions. Sahgal depicts the objectives and functionings of the government which consists of an attitude entirely of a dictator. Sahgal’s portrayal of Sonali Ranade and Ravi Kachru depicts how bureaucracy turns to mere puppets in the hands of those in power. At this point it is Sonali who finds resigning from her position a better alternative than to submit before her ideals. She believes that one should never put the national interest and reputation at stake for fulfilling personal needs. On the other hand, Sonali’s colleague and friend Ravi surrenders before the emergency to retain his position. He is shown by the novelist in the negative shade of his character. He provide aide to Dev, for his business project. Dev with the help of Ravi requisites land from the villages for setting up a factory for a fizzy drink named ‘Happyola’. Ravi misuses his position and gets approval for Dev’s project.

The indomitable structure of the civil services have been made or completed to support the emergency. Sahgal has presented Sonali as a victim of emergency. The clutches of emergency got a strong hold on her, ultimately trapping her in the snare spread wide. She wakes up from her dream of living
under a democratic structure as she finds her hands tied as the government policies recall the fundamental rights. The episode of the Happyola factory introduced by the novelist in *Rich Like Us* is reminiscent of the Maruti car project of Prime Minister’s son, Sanjay. A close examination of the novel shows the life of female characters being troubled and distracted by their husbands, son, family members as in case of Rose and Mona. Exploitation in the hands of the government system like that of Sonali has been depicted. They are victims of the social arrangement and also of the emergency. Both Mona and Rose lead their life in discord hating each other but none of them could find an existence in their life or in Ram’s. Sonali and the handless beggar are companions in sharing their deplorable plight. Dictatorship torments both of them in various forms. Sahgal’s *Rich Like Us* ends up with a message to move on with a new potency, to forget and forgive whatever wrong comes in path, further, the character in the novel suggests to be rich in psyche like them. Nayantara writes in *A Voice for Freedom*:

We are not faced with a political issue in a normal political situation. We are faced with a dictatorship which has ruthlessly demonstrated its policies and intentions. The emergency has made it clear, if any clarity was needed, what kind of government we are dealing with in its naked disregard of democratic functioning and human rights… I hope this situation will change but no change is brought about a service population and certainly not by the educated elite that falls in line with every excess a dictatorship
commits, I am very certain that I can be no party to any of this.

(Sahgal. 13)

Rohinton Mistry in his novel *A Fine Balance* depicts the plight of the poor and self-dependent people like Dina and the two tailors-Ishvar Darji and Omprakash Darji. Unlike Nayantara Sahgal, his portrayal of the women characters is quite different. Sahgal chooses Rose and Sonali, both of them belong to the elite class. Rose is a foreigner and wife of a big businessman while Sonali is an ICS. Mistry selects Dina Dalal who is like any common woman. The similarity between Sahgal and Mistry can be seen in the assessment of the sufferings of these characters. The sufferings caused due to persecution are same and the difference lies only in its execution. *A Fine Balance* is the story of Dina Dalal, the main protagonist of the novel and her life long struggle to get stability in life. Her childhood passes away under the shelter of her cruel brother who exploits her physically and mentally. She desires to become a doctor like her father but the irony of circumstances leave her to work as a tailor. Her married life too remains incomplete due to the early death of her husband, Rustom Dalal. After this unfortunate incident, her struggle never ceases. Mistry’s narration of the exploitation of poor women belonging to the caste of untouchables does not end here. It is through the characters like Roopa that he hits at the disgrace and contempt which several common women face by being exploited by the landlords.
*A Fine Balance* also delineates the suppression of other characters during the emergency. The oppression in the main plot of the novel revolves around the life of the tailors- Ishvar and his nephew Omprakash. They meet Dina and start working for her. It seems that their destinies are also sewn together. Soon the state of emergency dismantles the peace in their lives. As the title of the novel suggests, the novelist weighs the theme of emergency in his balance. He sensitively deals with the theme of the novel that is perfectly placed in the historical, sociological and political ambience. The somber side of the narration is the caste differentiation prevailing in the social system, seduction of the chamaars women and tyranny during the emergency while on the brighter side communal harmony has been shown.

The delineation of Sahgal and Mistry vindicate that barbarism and cruelty never excuse anyone. All the rich and poor, aristocratic and beggary are equivalent for them. Whether it is Rose and Sonali or Dina and the tailors all are utterly crushed under the consequential working of the emergency. The novelist tries to maintain equilibrium on both sides of the balance. If one side of the balance depicts the horrors of emergency in the lives of the characters, the other side reflects positivity and hope. The novelist implies the effects of the emergency at personal level. The lives of the poor tailors comes to a dead end- Ishvar is left to a cripple, while his nephew Om is castrated during the sterilization campaigns which were one of
the most detestable side in the entire phase of the emergency. Mistry replaces the self dependency and struggle of the tailors to a state of beggary and mercy. Within the pathetic story of the tailors and Dina the novelist introduces a message of true wisdom. In the words of Vasantro Valmik, a lawyer in the novel, “you have to maintain a fine balance between hope and despair…In the end it is all a question of balance” (FB. 231). It is the liveliness, hope of survival and sense of humor of the tailors that remains an unforgettable experience in the entire journey of the novel. Dina too waits anxiously the whole day only to meet the tailors who were once her companions in hope and despair. Every day she steals some jokes from their conversation belonging to her share of happiness.

Mistry has overloaded the novel with several episodes that arise our sentiments. The quit making episode is one such instance. Every square sewn in the quilt by Dina indicates some important moment in the lives of the four- Ishvar, Om, Dina and Maneck. Mistry observes God to be a “quiltmaster” (FB. 491) who adds different shades and patterns in our lives. Hence it is up to us to accept the fate and move ahead considering it as the will of God. Or to waste our lives pondering over what has been lost. Maneck Kohlah adopts the second alternative thus ends his life upon the railway tracks. He still holds Avinash’s chess set in his hands. Here the game of chess has a symbolical significance. God is a great chess master and we mortal human beings play the
role of pawn in the chessboard of our life’s journey. The game continues, it will go on with some other person (pawn) playing on the other side with God on one side. This time both Maneck and Avinash reach on the same side and the game is ceased. Out of the four characters, Maneck is the one who loses in the game while the other three are still struggling to save themselves. Mistry makes the characters of Dina, Om, Ishvar and Maneck immortal. They can be a source of inspiration for many of us.

In Rohinton Mistry’s novel *Such a Long Journey* that is a part of this thesis. In this novel, we do not encounter direct impact of the emergency period. Mistry focusses on the famous Nagarwala case related to the financial fraud of six million rupees. The Nagarwala affair was famous in India during the conflict of East and West Pakistan. Mistry focusses on the real event of the Nagarwala case and recast it in this novel. He chooses Jimmy Billimoria who is assigned the role of a Captain working for RAW as the substitute of Captain Sohrab Rustom Nagarwala. Jimmy’s story covers the sub-plot of the novel while the main plot deals with the life and sufferings of Gustad Noble, friend to Jimmy. The locale in Mistry’s novels is his native place, Bombay. Being a Parsi he sets a Parsi background for his character portrayal and setting of his novels. His themes are usually based on the Indian social, political and cultural milieu. The narration of the novelist goes back into history. He reminds
us of the socio-political upheaval in the post-independent India. These were the pre conditions leading to the emergency.

Mistry depicts an ordinary bank clerk, Gustad Noble who gets trapped indirectly in the monetary fraud. His loyalty resides with his friend Jimmy that drags him into problem. The novelist manifests a sense of insecurity prevailing among the marginalized section, Parsi here regarding their social and economic status. As in case of the nationalization of banks, Gustad and his colleague Dinshawji sensed the reversal of situation ever since Indira Gandhi nationalized the banks. Jimmy is trapped by Prime Minister, Indira Gandhi for her personal interest. He becomes a medium to unmask the façade of those in power. Misusing power, corruption, manipulation at the hands of Prime Minister has been exposed.

The novel is an eye opener to all the corrupt practices and injustice going on in the government machinery. There are some people in power who mislead the nation for their own self-interest. In the Nagarwala case no charges were proved against Prime Minister, Indira Gandhi while the innocent is always proved wrong as was Captain Nagarwala in reality and Jimmy in the novel. As the title of the novel indicates, it has been a long journey since the time India got independence when the exploitation of the Indians by the British government was rampant. We are living in a democratic country for the last sixty years. But we still face the tortures due to suppression, injustice,
discrimination etc. It seems we have reached only half way to achieve the ideals of a dream nation. It’s a long way ahead.

The challenging subject of emergency has been dealt by different writers in their own significant style. In his novel *A Fine Balance* Rohinton Mistry tries to weigh the pros and cons of emergency. Nayantara Sahgal in her novel *Rich Like Us* delve on the insights and the rich conscience of the characters. It is Shashi Tharoor who in his *The Great Indian Novel* comes up with a unique style of interpreting the contemporary political history of pre and post independent India by using the *Mahabharata* myth. While going through the details of the novel, we capture the successful depiction of the major events of the *Mahabharata* and their recasting in the political framework. One of the most fascinating things about *The Great Indian Novel* is the large picture gallery of characters. Tharoor modernizes the mythical names according to their need and importance in the novel. He gives the name V.V.ji to the narrator in his novel while he was Ved Vyasa in the ancient epic. John. J. White in *Mythology in the Modern Novel* comments. He writes, “…the mythological novelist presents a modern situation and refers the reader to a familiar analogy” (23).

Tharoor has laden his work with satire and irony. His use of parody for satirizing and mocking on the historical events under the shade of mythical structure is quite interesting. Tharoor narrates the events through the mouth piece of V.V.ji. He has not
spared the ancient Vedic culture from mockery. The custom of marriage and birth of the dynastic successors which is sometimes through some other man or a brahmin, becomes the subject of acute satire in the novel. Here, the novelist introduces the event when king Shantanu’s clan comes to the verge of execution. There was no heir-apparent to any of his sons. Tharoor mocks at this adulterous practice. The mode of narration cannot be called less than a mockery. Moreover, his effort of intermingling a two thousand year old myth with the political history of India from the freedom struggle to the end of the emergency passes through several layers of irony, humor, satire etc. The views of C.R. Deshpande can be recorded here:

The Mahabharata has not only influenced the literature, art, sculpture and paintings of India but it has also moulded the very character of the Indian people. Characters from the Great Epic…are still household words (which) stands for domestic or public virtues or vices…In India philosophical or even political controversy can hardly be found that has no reference to the thought of the Mahabharata. (TGIN. 7).

Tharoor’s expression, varied strategies used in the narration, the intensity of satirizing cannot be easily swallowed. The great leaders like the father of the nation, who has been highly esteemed as a patriotic is recast as Ganga Datta in The Great Indian Novel. A.S. Rao observes:
The Great Indian Novel is a reconstructed text ‘yoking myth to history’: Shashi Tharoor’s irreverence to the national leaders is deliberate and a part of his new narrative technique and evaluation of a new political paradigm. Great personages like Gandhi and Nehru identified with the achievement and emergences of resurgent and independent India searching the epithets of ‘Father of India’ and ‘Architect of India’ receive a total disregard at the hands of Shashi Tharoor. (*History in Contemporary Indian Novel in English*. 66).

The critical moment when the internal siege (internal emergency) was imposed in the nation has been traced with proficiency. The novelist weaves two central events of the *Mahabharata* into the political events. The game of dice which leads to the disrobing of Draupadi Mokrasi (democracy) has been interconnected by the novelist with the proclamation of the emergency and the cruelty enforced at that time. The game of dice in *Mahabharata* was an episode that represents great anger, compassion and despair of a woman. In the novel, the autocratic reign of Priya Duryodhani (Indira Gandhi) crushed democracy during the emergency. It makes D. Mokrashi “asthmatic” (*TGIN*. 352). Arjun (press) demands raised the demand of Priya Duryodhani’s resignation as people were facing suppression due to press censorship. Bulldozing people for sterilization in order to fill the quotas and evacuating slum for the city beautification. But in a democratic country it is not possible to suppress it for long. O.P. Mathur writes: “But India is not a banana republic or an Arab country where democracy has no deep roots and an almost permanently
be replaced by dictatorship. Here democracy cannot be suppressed for long” (65).

Tharoor is inconsonence with Rohinton Mistry in calling the general elections not less than “a great Indian tamasha” (TGIN. 390) Mistry calls it “a government tamasha” (FB. 5). In the concluding segments of *The Great Indian Novel*, Tharoor presents the varied dimensions of *dharma*. It is *dharma* that is deeply rooted in our mythology and also in our history. Tharoor incorporates a didactic note on *dharma* in his portrayal of the emergency. In his article on “Yoking of Myth to History”, he writes:

If there is a message to the book, it is two-fold…to reexamine all the received wisdom about India second, to do so through a reassertion of *dharma*, defined not just as religion but as the whole complex of values and standards- some derived from myth and tradition, some derived from our history by which India and Indians must live. (Mathur. 70)

Arun Joshi’s *The City and The River* moves in parallelism to the emergency. The Grand Master, who is the ruler of the city, is an embodiment of Mrs. Gandhi who becomes a ruler and a dictator as well during the emergency. As Shashi Tharoor in his *The Great Indian Novel* convert the epical character of Duryodhani. Joshi depicts the same in his novel. Joshi’s Grand Master is an evil incarnate who is projected to raise threat among the boatmen community. The evil practiced during the era of
emergency forms the core of the novel. The delineation of tyranny and authoritarian rule of the one in power are the reminiscences of emergency. The Grand Master in the novel is selected by a small group of sycophants as during the emergency the cabinet becomes passive and worthless and the Prime Minister was influenced by a small coterie. The Grand Master wants to become the supreme power. He introduces his own ways which are similar to that of Mrs. Gandhi’s. The beautification program and family planning agenda has an echo of the emergency situation.

The novelist follows the philosophy of existentialism like Satre, Albert Camus and Kierkegaard. He also confirms to the teachings of Gita. He is the first writer in Indian English Fiction who uses the existential philosophy in his novels. The City and The River is the study of alienation, rootlessness, pessimism, disintegration and existential predicament in the life of its prominent characters. The Master of Rallies in the novel considers himself unhappy because he feels his existence is pointless. He has no peace in life and is afraid of humiliation. The message of Gita is quite notable. The Gita speaks of the short span of human existence in this world. The evil aspiration of a man which brings annihilation of the city has been depicted by the Grand Master. The emergency is a similar situation. In A Fine Balance Mistry puts forward his views through a character Vasantras Valmik. He quotes his favourite poet:
I’m inspired by the poet Yeats. I find his words especially relevant during this shameful emergency. You know- things falling apart, centre not holding, anarchy loosed upon the world, and all that sort of thing. (FB. 566)

Salman Rushdie in his novel *Midnight’s Children* concentrates on two historically efficacious midnights. Firstly he focuses on the midnight of August 14-15, 1947, when India got independence. This night witnesses the birth of two babies Saleem and Shiva. They represent the emergence of a democratic system; enjoy their fundamental rights and freedom of expression. Saleem’s son Adam, born on another historical midnight of June 25, 1975 symbolizes the silence, dumbness, fear and censorship across the country. On June 12, 1975 the judgment came against Indira Gandhi for practicing fraud in election. The same day Parvati, Adam’s mother goes into labour. The events extend to the midnight of 25 June, almost thirteen days later. When Parvati delivers a child and Prime Minister gives birth to her planned child, the emergency.

The events in the novel are accompanied with the events in the Indian politics. Rushdie concerns with the portrayal of the darker side of the emergency but somewhere he mentions the brighter sides too. He depicts the black and white of the emergency.

There are other aspects of emergency on which future researchers can work. Therefore, research on the positive aspect
of the emergency can be pursued. Many novelists depict the grey shades of the emergency. Research can be conducted on the aspect of the press censorship which was a considerable matter during the emergency and also on narrative techniques depicting emergency.