

CONCLUSION

Books have been written, are being written and will be written on the implication and ramification of Emergency. Lots of things had happened on so many fronts that it is impossible to cover every aspect of the national life as affected by the Emergency of 1975. It has also been described as a shock therapy that nation badly needed. It is also necessary to recount its gains that have accrued through the Emergency of 1975.

Chapter One presents the study of the Political background of Emergency in 1975. The focus is particularly on the immediate reasons that led to the proclamation of Emergency, its imposition, its Political and Social impact and also its positive reflections and gains. Chapter Two, Three, Four and Five discuss, elaborate and even illustrate the portrayal of Social and Political upheaval during Emergency in Salman Rushdie's *Midnight's Children*, Nayantara Sahgal's *Rich Like Us*, Shashi Tharoor's *The Great Indian Novel* and Rohinton Mistry's *A Fine Balance*. The comprehensiveness in vision and the amplitude of outlook make these writers the great storytellers.

Chapter One focuses on reasons of the Proclamation Emergency in 1975. The adverse verdict of Allahabad High Court, partial stay given by Supreme Court on Mrs. Gandhi's Premiership in Parliaments and JP's Satyagraha against her had brought an end to her Political career. It demanded her resignation on ethical and moral bases. But her son Sanjay and supporters dissuaded her from doing so. The imposition of Emergency brought great upheaval in the Political and Social atmosphere of the nation. The mass-scale arrests were not limited to the opposition leaders but the innocents also, like students and university teachers were arrested. The extremist parties like R.S.S., Jamaat-e-Islami, Naxalite-Leninian were banned. The innocents with the slightest with these parties were put behind the bars. Press-Censorship was the next step to nullify the nation. Press was gagged so as to check rumours and any news against the government and in favour of the opposition. Even the Parliamentary proceedings were published only in the government authorised versions. This gave rise to the underground leaflets which kept people informed with the concealed intentions of the government.

The prisoners of Emergency faced the worst conditions, as there

was no sufficient space to accommodate them, lavatories were clogged and stinky, floors were marshy and without adequate water supply. They were given only two blankets and poor medical facilities. They were treated badly and courts were ordered not to grant them bails.

Under the name of "Beautification of the City", along with the slums and shops colonies related to the banned parties the demolished. 9 People were left at the mercy of God; compensation given to them was not enough to resettle their lives. The Turkman Gate illustrates to the best, the atrocities of Emergency. People were smashed along with their houses. Their valuables were looted. It was one of the greatest tragedies and more gruesome than the Jallianwala Bag Massacre. The innocent straight forward people were tortured; they were either fired off from their jobs or their houses were raided by the Income-Tax or CBI officers.

Family Planning Programme was another pathetic feature of Emergency. People were caught from the public places and transports and were carried to the sterilisation camps. Government employees

were allotted quotas of sterilisation and their payments and increments depended upon its success. People left their houses and ran in fields to save themselves from getting sterilised.

But this is only one side of the coin. Right after the proclamation of Emergency, everyone sensed the existence of discipline, urgency, law and order and satisfactory measures of efficiency in all spheres of activity – government offices, factories, farms, schools and colleges etc. It was a good and healthy sign development. Mrs. Gandhi then introduced new Economic Programme. The prices of all commodities were lowered; stimulation was given speedy production; strikes and hartals were banned; hoarders and blackmarketeers were punished. Special attention was given to the rural area and its development. The liquidation of rural indebtedness the abolition of bond-labourers were just a few of such measures. New electricity projects were launched for increasing the production. Handloom industry and employment were the other major concern of the government. The 20-point programme was received with great enthusiasm. This programme made no big promise, but spelt out specific measures that could be taken straight away in favour

of national progress. It was heartening to see that there was not only hectic activity in all the states, but a healthy rivalry developed between two states for better performance in this matter.

For decades, even before the achievements of freedom, India was in a way committed to democracy, socialism and secularism, the republican form of government. The communal riots have always weakened the nation. The ban on communal organisations like R.S.S., Jamaat-e-Islami, Anand Margis and the fascist organisations like C.P.I. (M) and Naxalities brought a sigh of relief and peace in India during this period of Emergency. The Emergency overnight put and end to wholly anti-national dangerous and harmful activities of smugglers and blackmarkeeters. There was a sense of national commitment and this programme was the evidence of the fine intentions of the government to improve and develop our nation. Every passing day followed with the necessary legislation and right and effective follow-up in terms of its implementation to obtained results so as to put our nation firmly on the right path to the goal towards which Indian had been moving for nearly three decades since Independence.

Chapter Two deals with the portrayal of Emergency in Salman Rushdie's *Midnight's Children*. Salman Rusdie is one of the most recognised novelists of the world. He has mad the novel a stylistic equivalent in English to 'magical realism'. He frankly admits the fact of being a political novelist. He is a scintillating writer of prose and an artist of the great imagination. His *Midnight's Children* is a political novel which presents most realistic picture of many events of Indian Political Scenario. He is a staunch supporter of 'Art for Life's Sake'. He thinks that a novel should deal with the contemporary human conditions.

Rushdie identifies himself with the protagonist Saleem. The birth of children at the midnight of the Independence links them with the nation's history. The reality of Emergency stated in the history book is for more bitter. The birth of Aadam Sinai, Saleem's putative son, is metaphorically linked with the Emergency enforced in 1975. The political farce in India coincides with the 13 days labour of Parvati, Laylah Saleem's wife. He has rightly painted the tense atmosphere in the nation during the decisive period of 13 days before Emergency was proclaimed. The atrocities during Emergency, like

demolition of slums, Turkman Gate incident, under the name of Beautification, sterilisation, raids and arrests are uniquely picturised in the novel. The listing of opponents and their arrests are hinted at in the listing of the midnight's children and their arrests. He refers also to the dismal condition of the jail, and the gruesome torture of the prisoner. He has fabricated vasectomies as the wide – spread conspiracy to pulverize the opponents to drain all the hopes and strength. The purpose – obsessed Saleem finds the purpose of the existence of the midnight's children, and it is saving their **motherland** during Emergency. Rushdie with his remarkable genius has portrayed the distressed nation during the Emergency scenario.

Chapter Three, deals with the portrayal of Emergency in *Rich Like Us* by Nayantara Sahgal. She is one of the Indian journalists and novelists whose fiction present the personal crises of the Indian elite against the settings of political upheaval. Her novel *Rich Like Us* pursues the ramification of the Emergency across diverse Socio-Economic, racial and intellectual backgrounds. *Rich Like us* interweaves the fate of Sonali, a young Indian civil servant, who is unwittingly embroiled in a political controversy and faces a transfer

on lower post. Dev, Rose's stepson, a shrewd entrepreneur is one of the local Indian partners in the deal of the people's car, where PM's son is interested. He forges his father Ram's and Rose's signatures and secretly withdraws a large sum from their joint account to finance this venture. He is supported by the government. Rose suspects his duplicity and voices her anxieties. On realising her suspicions, Dev arranges for her murder by the members of the youth wing of the governing party.

In *Rich Like Us*, Nayantara Sahgal impugns the dynastic politics of Mrs. Gandhi through an examination of the Emergency and its implications for Indian democracy. She is successful in showing how the social programmes like sterilisation and slum clearance, designed in the interests of the masses were a flagrant masquerade for political ambition. Sahgal has succeeded in deluding the elite and this delusion is evident in the conversation of Dev and his friends. She has skillfully conveyed her readers the oppression of ordinary people such as the beggar's wife and the other village women who are raped by the policemen, and the mutilation of the beggar himself. Extreme version of family rule emerges in Sahgal's view of Emergency. It is

presented as an impediment to recognising India's heterogeneity, because of the kind of dynastic politics represented by the 'Madam' and her son. The Novel is not concerned only with the autocratic rule and the socio-economic policies; it also examines how the Emergency plays a determining role in the constitution and transformation of identity. She might have got the details about the Emergency, its impact on the people and reactions to it from newspaper, journals and books. Yet, she has been successful in suggesting the horror of the Emergency era.

Chapter Four discusses the portrayal of Emergency in Shahsi Tharoor's *The Great Indian Novel*. It is a political satire based on the great Indian epic *Mahabharata*. It represents India's march from the remote past to the present. Through the narrator Ved Vyasa and the script writer Ganapati, Tharoor narrates the modern history of India. He not only transforms the ancient myth into pre-Independence and post-Independence politics, but also transforms the contemporary political history into a myth of some kind. It is a metaphor that contains an overwhelming awareness of Gandhi, Nehru & Mrs. Gandhi. While unleashing the Emergency and Indira Gandhi's growing power, he has

closely inspected JP's movement and its reaction all over the nation. This is dramatically articulated by Tharoor through the dream-fantasy of Draupadi's stripping. Tharoor has used the technique of hallucination to visualise the nightmarish experience of the violation of democracy. Tharoor's modern Drona fights for the sake of truth and justice.

Draupadi Mokrasī symbolise democracy and her five husbands 'Pandavas' are the icons of Morarji Desai, press, army, beauracracy and foreign Ministry. He has cinematically portrayed the Emergency and the dream-fantasy and has succeeded not only in conveying the politically indecisive action and reaction but also in making his reader meditate over it's perspectives. Shashi Tharoor has given new meaning to the old myth by revitalizing it. Tharoor has both problematised the Indian history and also narrated it in the traditional Indian way.

Chapter Five discusses the portrayal of Emergency in Rohinton Mistry's *A Fine Balance*. Rohinton Mistry is a well-known Canadian writer of Indian diaspora. He is a Parsi Zoroastrian, and is doubly

alienated from his ethnic roots, first from Iran, as his ancestors were forced into exile and then, he himself left India. His feeling of double displacement is reflected in his writings.

In the post-colonial scenario, the novelists endeavor to postulate their own version of history of their people and reject the traditional history. Is an incredible achievement, rich with details and with memorable characters.

Mistry's *A Fine Balance* has dealt with the excess of Emergency at length. He offers a kaleidoscopic view of the Emergency and gains its effective strength t the perfect mixing of fact and fiction. Tragedy in the lives of Dina Dalal, Ishvar and Omprakash Darji, Maneck, Monkey man, Rajaram the hair collector, Avinash embodies the tragedy of history. Dina Dalal, represents the middle-class life, their daily struggle and their turns of life because Emergency. Ishvar and Omprakash Darji serve as the window to the village life – the injustice done to them, their manipulation and sterilisation. They were metaphorically sterilised of all sweet hopes of getting settled and leading a normal life; they were on contrary, turned

into beggars at the end. Through the world Maneck and Avinash we can peep into the university campus in the Emergency scenario. We can see how, in the zeal to, quell Naxalism, Emergency unjustly ended their lives tragically. The PM's meeting gives a tragic turn to monkey-man's life, while a hair collector, Rajaram gets transformed into a sage. Directly or indirectly Emergency had isolated humanism from human beings. The echelons like Thakur Dharmasi regard Emergency as an opportunity to take revenge on those who opposed their supremacy while people like the facilitator, the project manager, the beggar master takes it as a hay time to collect fortunes.

Mistry is quite ironic in vision, brooding in tone and amorphous in reality. Mistry with his four main characters Dina Dalal, Ishvar and Omprakash Darji and Maneck, the student has transmuted facts of history into significant work of art. He has realistically sketch the horrors and traumas of the Emergency the evoking national consciousness and gives humanistic vision towards cultural and political enormities. *A Fine Balance* is a faithful account of rendering reality. Mistry draws a vivid picture of the terror that was unleashed in the name of national security and welfare.

Salman Rushdie and Rohinton Mistry did not only portray or document the negative aspect, but have also pointed towards its positive side. They have shown that though during Emergency thousands were behind the bars the country ran smoothly. There was law, order and discipline all around. Trains, buses and aeroplanes ran on time. Unexpected Income - tax raids brought control on the blackmarketeers. Ban on strikes increased the production.

The Emergency of 1975 made positive as well as negative effects on the individuals. It proved to be a successful endeavor in the industrial, economic and social contexts and has helped the nation in its rigorous progress in a short time. It has established the fact that if we unit, our country can soon obtain supremacy in the whole world. Nevertheless, this Emergency doubled its adverse impression on the political and emotional levels of the individuals. It's true that this Emergency introduced new millenium, but also created the atmosphere of terror among the people. The contrary opinions are based on different personal experiences; as every person from each sector of the society has been affected. Each of them would try to reflect his / her experiences of Emergency, whether positive or

negative, through the most available medium at hand; and one such medium is literature.

Literature reflects and affects the society, hence it is the most important medium of communication. Literature, conveys the messages, teaches the lessons, entertains people and also gives voice to the suppressed screams. Its' a revolution, resolution and rebel.

The Post-colonial writers write for their own people and own nation. They consider literature as an important medium to create national consciousness to contribute to its development. Through their novels, they examine the fundamental questions of national history, national identity, national purpose and national morality. They refer emphatically and sometimes also ironically to the negative impact of the Emergency on individuals and situations. However, the also appreciate the positive aspect of the Emergency in regard to such limited spheres of activity of discipline, law and order, ban on strikes and hartals, and peace from communal riots. Their portrayed of Emergency is as faithful, as objective and as convincing as any historian's record.
