

A Study on Fusion of Tradition and Contemporary Writing Skills in Artistic Creation

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ABSTRACT

The goal of postcolonial eco-criticism, which strives to promote social and environmental justice in the contemporary postcolonial world, is to combine fictional aesthetics with advocacy. The fictional endeavour of highlighting the necessity of societal and political change refers in this paper by author in artistic creation through writing skills.

1. Introduction

Indian writing considering English has distinguished itself by fusing tradition and contemporary in artistic creation. Additionally, oral transmission related to Indian literary texts made gradual progress. It left an enduring impression on the minds and hearts of art lovers. Among postmodernists is Amitav Ghosh. The post-independence nation's cultural and political environment has a significant impact on Ghosh. Ghosh skillfully combines a magically realistic plot with a postmodern backdrop. Another characteristic of postmodernism is postcolonial migration to another country. In postmodern literature, irony is significant. Ghosh uses both the transcriptions in the vernacular language and English quite carefully. Shashi Deshpande and R.K. Narayan are just two authors who contribute to the rich and conscientious tradition of Indian English literature that Ghosh advances. The Glass Palace, River of Smoke, and Sea of Poppies by Amitav Ghosh clearly exhibit post-colonialism, postmodern characteristics, and a depiction of the diaspora.

Prolific Indian Bengali author Ghosh is a member of the diasporic culture. Loneliness had an impact on all of his books. In writings from the diaspora, immigration and estrangement as a fact are prominently featured. He explores nostalgia in all of his novels. The fundamental theme of diasporic works is generally thought to be the eerie effect of missing one's homeland. The characters' displacement explains why there is such a strong sense of anguish among the diaspora.

Major novels written by Amitav Ghosh are well known for expressing his compassion for India's disadvantaged people. It is possible to detect Amitav Ghosh's sympathetic attitude towards the underclass in his major works. His book examines how alienation, migration, and existential crisis affect the lives of the less fortunate in society. In a novel way, the underclass's voice, sufferings, and sacrifices-which had gone unrecognised in history-started to take centre stage in Amitav Ghosh's writing. By making them the main character of his story, he gave subalterns a voice in his writings and allowed them to speak out against the oppressive forces in their society. This study will analyse a few of Amitav Ghosh's works and highlight

his subaltern perspective. The novels selected for this project are The Circle of Reason, The Calcutta Chromosomes, The Hungry Tide, The Glass Palace, and The Sea of Poppies. In these books, Amitav Ghosh accurately captures the wretched and awful situation of the subaltern. The horrifying aspects of poverty, homelessness, exploitation, and persecution are also emphasised in Amitav Ghosh's works. Major novels by Amitav Ghosh are well renowned for expressing his compassion for India's disadvantaged people. It is possible to detect Amitav Ghosh's sympathetic attitude towards the underclass in his major works.

A person's diasporic experiences and emotions are expressed through diasporic consciousness. Almost all diasporic communities experience initial struggles and hardships when they relocate to a new country. Even when they make an effort to adapt to the new surroundings, language, culture, and society, they will nevertheless experience psychological issues. Diasporic Consciousness includes diasporic themes and issues such as alienation, identity crisis, loneliness, rootlessness, dislocation, nostalgia, cultural change, gender inequity, racism, homelessness, etc. Diasporic sensitivity is a fluid concept that shifts with the passage of time and space. The development of the diasporic sensibility may be seen in terms of its evolving consciousness, and expatriate literature is not just sentimental nostalgia for a certain location but also nostalgia for a particular moment. The Diaspora develops into several groupings and subgroups over time.

The journey of diaspora is one of self-discovery, self-realization, self-knowledge, and self-definition. The title "Diasporic Consciousness" was selected specifically in light of Amitav Ghosh's works, a self-published author who earned a distinguished place in Diasporic literature. Ghosh adopts a fresh viewpoint when examining Diasporic literature. After V.S. Naipaul and Salman Rushdie, Ghosh is a member of the Trinity who promoted Diaspora Indian writing in English. He holds degrees in anthropology, sociology, journalism, novel writing, essay writing, travel writing, and education. His stories, both fictitious and nonfictional, veer erratically across nations, continents, and oceans.

2. Review of Literature

Yesapogu (2016) All of Amitav Ghosh's writings, including his essays and journalism, reflect on a core set of issues. He approaches it from a different angle each time, and he is especially interested in modern literary criticism. His fiction painstakingly explains the troubled legacy of colonial knowledge and discourse on formerly colonised societies, peoples, and ideas; the ambivalent relationship of the so-called Third World or developing world to modernity; and the formation and reformation of identities in colonial and post-colonial societies. Ghosh has repeatedly refuted claims that his writing exemplifies post-colonialism or that he is a "post-colonial" author in his public statements.

Jyoti, (2017) discussed about Anita Desai's as *Voices for City* gives an objective observation of the crucial problem of the feeling of alienation. The characters like Adit, Sarah and Dev suffer from restlessness, attraction-detraction, and attachment-detachment. Here, we have made an attempt to focus on the writings of Anita Desai & Jhabvala that consist with occupation as distinguished area between novelists related to Indo-Anglian, more specifically on her style and her treatment of women characters.

3. Fusion in the Words of Amitav Ghosh

Ghosh is as the name that evokes adoration and respect among writers of Indian descent. With his distinctive fusion of history and fiction, he is a highly skilled wordsmith who has created the complete spectrum of Indian English literature. He speaks to the heart and emotions of people and diligently brings to light the average man's stories that are concealed beneath the official versions of history. His prolific body of fictional narratives uncovers the human story hidden behind historical facts and happenings, telling untold tales of the common man caught in the sands of time. Ghosh traverses time and space in his quest to tell the unsung stories of mankind, going back in time to unearth previously unheard and unvoiced tales from the pages of history. His characters go into the past to better prepare for the present in his stories. In *The Shadow Lines*, the narrator uses his uncle Tridib's story to help him come to grips with his death. In *The Hungry Tide*, Kanai uses his uncle's diaries to visit the past and gain a deeper understanding of both the past and the present. As a novelist, Ghosh transcends time to depict the alternative side of life and reality and to speak for the quiet, subaltern voice of the colonised native and the everyday person.

The skillful way in which Amitav Ghosh handles political and philosophical topics without sacrificing the charm of art is his area of expertise. His works explore the human drama in the midst of the great sweep of political and historical events, displaying a tremendous sense of history and space. Ghosh's narratives do not occupy a "neutral" zone, which is one of the reasons why contemporary critics regard him as an important author. Instead, they provide a thoughtful and nuanced perspective on the current issues in the societies he writes about. Through his narratives, Ghosh appears to be trying to move his audience beyond the aesthetic of apathy. Ghosh's dedication to his craft comes first. He has spent a lot of time considering if this commitment precludes all other commitments. The fact that "a writer is also a citizen, not just of

a country but of the world" must be acknowledged by him. In the essay "The Ghosts of Mrs. Gandhi," the writer debates whether he should be a conscientious citizen or an arrogant artist. His starting point is the essay "Literature and War" by Dzevad Karahasan, which discusses the connection between contemporary world indifference to violence and modern literary aestheticism. "The decision to interpret practically everything as an aesthetic phenomenon-completely sidestepping considerations about goodness and truth-is an artistic decision," claims Karahasan.

4. Conclusion

Because of the Empire's "racialism, control by force and conquest" (TGP 294) and for serving as a model for other countries like Japan and Germany, Uma Dey is outraged by it. The Indian nationalist cause provides her what Edward Said refers to as an almost "aggressive sense of nation, home, community, and belonging" as she embarks on a continental trip after her husband's passing. She enrolls in the nonviolent anti-colonialist movement and visits Mahatma Gandhi's ashram in Wardha. In 1996, Rajkumar's granddaughter Jaya became aware of Aung San Suu Kyi's contribution to the establishment of democracy in Burma, or as it is now known, Myanmar. According to Novy Kapadia, Ghosh's thoughts on the subject of resurgence and isolationist politics offer "a sensitive insight into the postcolonial realities and politics of isolation, violence, and hatred."

Through the interactions of his characters, Ghosh illuminates the problems associated with changing identities and muddled nationalities. Regarding relocating borders, Rohini Mokashi Puneekar says:

The Glass Palace's lovely title, which alludes to an unreachable dazzling beauty, fragility, and exclusion, seems to represent the novel's central theme: the perplexing nature of power between individuals, groups, and nations, and the perpetual fluctuation in positions of power. Through some student activists' debates about the atrocities of dictators like Hitler and Mussolini in Dinu's photo studio dubbed "The Glass Palace" in Rangoon, Ghosh identifies the resistance to the military dictatorship in postcolonial Burma. The Indian diasporic experience in South East Asia is also a major theme, and Ghosh captures its historical complexity and significance throughout the book. The interplay of class, race, gender, and religion is present in many of the exiles' and expatriates' accounts. Dolly Sein is as stunning as the Glass Palace itself, and Rajkumar Raha is enamoured with her. He marries her and joins Saya John in the rubber plantation business. Rajkumar's life story is a tale of survival in the midst of colonial upheaval. He moves to Burma as a coloniser, moving indentured labourers from South India to other areas of the colonial globe as a colonised subject from Bengal. Even one of the female workers on his plantations was sexually abused by him. He is trying to go past his colonial self and the history of the imperial era in order to face his own past, history, and reality from his current perspective. His postcolonial consciousness is a reflection of this internal conflict. The work of colonising land and people for the sake of money is being carried out by Rajkumar, Saya John, and Matthew. The distinction between colonisers and colonised is blurred, if not

entirely eliminated; colonisation is understood as an ongoing, continuous process that is frequently reversible, as Rohini Mokashi Puneekar rightly observes.

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