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Editorial

The January 2021 issue of GNOSIS had a very warm response from the readers in India and abroad that articles have been flowing in quick succession to fill the folder for this issue even before the deadline of 30 November 2020. The thumping reception of the journal shows the depth of multicultural issues in literature to which critics and readers are attracted. As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision to charge no publication fee from the scholars whose papers will be published in the issues of GNOSIS. At the same time since GNOSIS is a self-financed venture, co-operation and support in the form of subscriptions are solicited from the readers and admirers of English Literature and Language from all over the world.

I would also like to take this opportunity to thank all the Academicians and well wishers of GNOSIS who recommended GNOSIS for publication. There are nine research/critical articles, and one short story in this issue. Before concluding, I would like to express my sincere gratitude to my our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner. I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast. Happy Reading!

Dr. Saikat Banerjee

Editor

**Privacy in the Age of Surveillance Capitalism: A study of select episodes of
Charlie Brookner's *Black Mirror***

Pranav Kapil

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Abstract: The paper aims to understand the politics of privacy in the context of the Individual and the new order of Capitalism. The paper explores this by developing a landscape of privacy, addressing the two options available to the individual, compliance and protest in the age of Surveillance Capitalism. Theoretical contributions of Foucault, Giles Deleuze, Shoshana Zuboff, and Daniel Solove among others are employed to study select episodes of Charlie Brookner's web series Black Mirror.

Introduction

In one of his *Nanjing Lectures*, titled "Introduction to Questions Concerning Automatic Society", Bernard Stiegler referred to the persistent drive of progress and evolution of living beings as organogenesis; noting that the progression of evolution about two or three million years ago saw the beginning of Hominization and Exosomatization which mark the creation of artificial, non-organic organs as the next evolutionary step. These organological organs, which include language, market, social orders, civilizational structures, etc. are distinguished from various other stages in the evolution of living beings by their "ex-teriorization or ex-ternalization" (Stiegler 1), simply put, organs outside the body creating a larger body of hominization. These bodies are what Stiegler called Technics. Where Stiegler evaluates the evolution of living beings through entropy, envisioning the Neganthropocene, various efforts have been made to understand this evolution from Schopenhauer's Will to Life, Nietzsche's Will to Power, Kant's Noumenon, etc.

reflected in the way some of the characters treat the cleaning staff in real life. The cycle of unchanging, uniform, if-it-ain't-broke-don't-fix-it entertainment embeds itself and its values into the recursive routine of peoples' everyday lives. The disruptive nature of advertising is almost hidden from people via the cudgeling, brain-numbing pattern of habit. In 'Be Right Back', on the other hand, Martha can still be surprised and shocked by the invasiveness of advertising. After her boyfriend's death, as she's scrolling through her email, she is presented with an ad for books about grieving and coping with loss. Even in her most private moments, during intense, unfathomable grief, her feelings can be turned into a data point and a sales pitch.

Conclusion

Privacy's failure to articulate itself and establish a constructive discourse is a result of not having an established purpose in the Posthuman world. As we prepare for a Posthuman world, Community can preserve or bargain for a space of functionality only if Privacy's discourse is energized.

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Validating Culture through Folklore: A Study in Santal Folktales

**Dr. Sandhya Shankar
&
Vishaka Venkat**

Abstract: Folktales have always captured the attention of the young and the old. They can be found in any community. They are a way of passing on the rich cultural tradition. Folktales are the medium which carry the history and psychology of the people they are based on and the one who narrates them. As Ramanujan (1991) points out, folktales symbolise the relation people have with each other and with nature, the animals, birds and trees. The bizarre events and the supernatural creatures when read from a Freudian perspective can tell us so much about the life and times of the people. This paper attempts to reflect the cultural element and motifs in the Santal Folktale, based on the collection of Santal Folktales by A. Campbell (1891). Though there were limitations to do a comprehensive study of the same in this paper, it does address the different recurring motifs and their potential meaning along with listing the various cultural elements.

Keywords: Folktales; Santali; narratives; culture; metaphors.

Introduction

Folktales have always been popular among the masses. The heavy load of rich oral tradition was carried to a great extent by folktales. They seemed to defy logic or reality but captured everyone's attention. Folktales, after all, encompass the mythology, fantasy and history

sons, daughters, fathers etc. The space they share with nature and how confrontation with the wild is a part of their life. The bizarre tales that are told can be understood metaphorically to symbolize the life of the people. For example, as Ramanujan points out in his book, *Folktales from India* (2004), stories of animal husbands can be understood to mean the way women see their relations with their husbands, as that of domesticating the wild animal; or else, the tales about Gods and Demons often differ from that of Hindu mythology, with Gods and Demons can be tricked by humans and are not often in that reverential position then otherwise are depicted as. The folktales are not just about relations, or fate but also include the humorous elements. They can be sarcastic or pure and simple silly ones.

Thus, folktales open up a window to a different culture. It offers a glimpse into the psychological, the sociological, the historical and the linguistic elements, of a group of people who constitute a society.

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Memory and the ‘Many Mahabharatas’: A Reading of *Mahabharata*, *The End of an Epoch* and *The Palace of Illusions*

Ankita Sharma

Received 14 December 2020 Revised 16 January 2021 Acceptance 20 January 2021

Abstract: History is often re-constructed and past events are reimagined to serve the needs of the present. Memory work becomes imperative to construct and understand the past in relation to the present, but the question is, does collective memory present a singular narrative or can there be multiple narratives of the same event, seen through different lenses? Assuming the presence of multiple narratives, questions are raised on the singularity, individuality and authenticity of any historical event. This paper intends to explore, discuss and interrogate how memory work shapes social identities in various renditions of age-old Hindu epic Mahabharata as presented in C. Rajagopalachari’s *Mahabharata*, Iravati Karve’s *Yuganta: The End of an Epoch* and Chitra Divakaruni’s *The Palace of Illusions*. Using the method of comparative analysis this paper would try to explore how memory plays momentous role in resolving the past. In doing so it leaves out certain events over time to cast light upon few other episodes in order to dismantle new truths and meaningful ideas about existing times and places. Whether these ideas are administered by collective recollection of the past or the creative genius of the storyteller or the social reality of the time in which the narration takes place is a matter of contestation. It is important though, to take note of how the past is remembered and by whom. Why is it important to remember the past or cast new light on existing memories? To realize a shared past or to construe a convincing present out of existing traditions and culture or to simply record events for future generations?

with the sensibility of the contemporary readers, while questioning at the same time, their understanding of the text and the self through it. The memories instilled into the mind of the reader are put to challenge in context of the discursive trajectories forged by the different versions of Mahabharat. These reflective renditions demonstrate the scope for disassembling and seeing through the semantic accretions of historical narratives and engaging with the living memories of past in unprecedented ways.

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**Voice of the Voiceless: Subaltern Study of the Burning of the House of *Lac* in
*The Mahabharata***

Shabnur Parveen

Received 14 December 2020 Revised 16 January 2021 Acceptance 20 January 2021

Abstract: My paper endeavours to seek with a very specific focus for an incident from the gigantic epic *The Mahabharata* and in the course of the discussion, I will be focusing on the overview of Historiography, Subaltern Studies and the burning of the house of lac which will elaborate on how the idea of “inferiority” is “internalized” in minds of the subalterns. Later this paper will further argue over how all conspiracies against marginal groups emerge together and hide behind the tradition of “elite historiography” and “grand narrative’. In the end, this paper will conclude with how all these conspiracies emerge together and provide a juxtaposition of a 'thesis' and 'antithesis' the idea finally give birth to a 'synthesis', that to be explored through the parameters of Subaltern Studies.

Key words: Historiocity, Conspiracy, Justification, Myth.

“What is history but a fable agreed upon?” -

Napoleon Bonaparte

Though here we are reflecting upon our very Indian ancient epic *The Mahabharata*, still an above-quoted statement of Napoleon Bonaparte stimulates very core argument of our discussion. A bulk of ancient Indian literature books are very much utilitarian in writing a true history of Indian people. From ancient times, Indian classical texts have tempted scholars of different fields to accomplish their thirst for knowledge. Scholars have been delving into the

without any hesitations and the writer of the epic also did not spend a single word to the malfeasance of the protectors of “*dharma*”. The right of the subalterns remained unquestionable, thus proves, history is always in praise of the winners. By not giving any narrative to the *Nishadas*, *The Mahabharata* sticks to its position as a narrative of “elite historiography”. This is how the narrative works in *The Mahabharata*.

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**Status and Sexuality of Kannadiga Women in Karnads Adaptation with
Special Reference to Film Nagamandala**

Mridul C.Mrinal

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Abstract: Girish Karnad through his plays always tried to draw strong blend of gender and culture. Nagamandala is one such play which contextualise both. Several adaptations had been provided new planes and interpretations to the play. One such was the 1997 film Nagamandala by T.S Nagabharana. This film portrays the visualised experience of the Play. Set upon in the ethnic Kannadiga cultural background, the movie provides an even intense picture on the rural Kannadigas female identity. Celebrating the rural myth intertwined with the traditional serpent worship practiced in the kannadigas society the film provides stark reality of subjugation of women the rural kannadigas societies. The film draws a strong ethno-cultural symbolism. Exploring Karnads adaptation in screen provides further area of interpreting the play in composition of visual media and technology. This paper proposes to discuss the representations of female subjugation in the ethnic Kannadigas society in the film Nagamandala. Further, the paper also discusses the main departures in the film with respect to the play. The paper further provides the scope of evaluating how custom and myth plays a motive force in determining the sexuality of women in kannadigas society. It also proposes an Eco feminist reading in Karnads adaptations. The paper further discusses status of Kannadiga women by analysing the cultural stereotypes within the Ethnic Kannadiga society portrayed in the film.

Key words: Nagamandala film, Kannadiga, Women, sexuality, status, Eco feminist reading.

concluded that the adaptations of the original work should be examined as same as the authentic original work.

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Confession

Anum Mirza

Exhausted existence; downbeat or upbeat,

Alas! These vibes of all types,

Read me; modify and revise

Read them; understand and detoxify.

Transform my thoughts; full mind with functions,

Transform my living, my psyche and purpose

Hug me, hug me and hold me extra tight

Then filter my deeds and strain out all weeds.

Keep bullion in my basket,

I will carry them in casket

Whenever I shall leave,

This globe full of grieve.

Mucky and maddening

I made a messing choice

Listen! Listen! Oh dear God

First filter then fill my heart

With love, life and light for all.

Either distillation or decontamination

A Perfect Match?

Tishya Majumder

On my tenth birthday,
I was gifted two dolls –
A boy and a girl.
A couple.

On my twenty-fifth birthday,
She came to my house.
As I blew out the candles,
She kissed me, “Happy Birthday Love!”

On my twenty-ninth birthday,
She looked me in the eyes.
Gently holding my chin,
She perfected my lipstick.
Tears veiled her eyes,
She sobbed.

“Come down! The boy and his family have arrived,”
My cousin shouted.

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