

**EDITORIAL**

Oral traditions are as old as civilisations. And narration and the telling of a tale is but the central precept of any piece of literary and artistic production. It is the dictum and the pivot point around which the entire scale of any piece of art rests. And here in this volume we have struggled to ensure quality research papers which can offer multiple perspectives to the readers regarding the significance of 'Telling a Tale'.

The range of research articles published in the present edition are bound to enrich the perceptions of the readers. The write-ups, ranging from the fourteenth century till the present age, offer a tangible and certain path to the tracing of the tradition of orality. The first chapter "Orality, Oral Traditions and Kabir" will try to place the tradition as it was prevalent in the medieval times. Similarly, the last chapter will place the tradition in the modern digital age in which we are living, thereby tracing the entire length and breadth of as dense a concept as 'Orality' from its origins till the contemporary times.

"Disentangling Winterson's *Sexing the Cherry*" is an attempt to disentangle not only the textual problems that a reader might find in the reading of this novel but also highlight the different narrative techniques employed by the novelist.

The next article lays bare the folk traditions and folk associations in the north Indian state of Haryana and is an attempt to interrogate how migrations affect orality and tradition.

The article "A Witchcraft And The Gothic" probes the short stories of Elizabeth Gaskell and techniques that she employs while telling the stories.

The paper "Fourth world and Its Reflection in Mahasweta Devi" tries to decode the notion of the 'Fourth World' by placing it within the fiction of Mahasweta Devi to try to

understand how folklore affects and in turn gets affected with the newly emerging global order.

The chapter “Folklore, Historiography and the Representation of Margins” is a research paper on folklore and how folklore affects and represents the narration and telling of a tale in Gaikwad’s autobiographical novel *Branded*.

A significant number of research articles in the present edition have taken their subject matters not only from novels or short stories or autobiographies but also from cultural practices, media, movies and cinematic adaptations. These articles provide a holistic and an all-inclusive perspective to the oral tradition.

Female voices in narrating a tale are of particular interest to a literary or cultural chronicler. And one of the most prominent voices in world literatures is Margaret Atwood. The article “Feminist Ideology in Margaret Atwood’s Novel” provides us with a multi-layered angle to the concept of a female author and a female character while she is indulged in the narration of her tale.

The poems published in the present edition also stand true in regard to the Concept Note of the journal by providing a multi-layered perspective to the notion of narration, tale-telling, orality, historiography and folklore.

Ad Litteram hopes and wishes to enrich the perception of the readers through this ambitious and successful endeavour of proving intellectual perspectives to an area in literary and cultural studies which deserves to be interrogated today. This edition is an attempt in that regard.