

UNEARTHING THE DOUBLE MARGINALIZATION: A COMPARATIVE ANALYSIS OF INTERSECTIONAL DISCRIMINATION IN THE POETRY OF MAYA ANGELOU AND MONICA RUWANPATHIRANA

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Abstract

Maya Angelou and Monica Ruwanpathirana are two modern women writers from different ethnic, geographical, cultural, and linguistic backgrounds. As a Black American, Angelou is a representative of the ethnic minority whilst Ruwanpathirana belongs to the ethnic majority, namely, Sri Lankan Sinhalese Buddhist. ‘Is there a compatibility and a contestation between the poetry of Maya Angelou and Monica Ruwanpathirana?’; was the research question. The objectives aimed to bring forth the universality of injustice based on gender whilst focusing on the position of women. A textual analysis was conducted with English transcriptions of Sinhala poems. Kimberly Crenshaw’s theory of Intersectionality was utilized as the feminist theoretical framework. Ruwanpathirana’s and Angelou’s focus on the predicament of women was recognized with sexual exploitation, domestication, and intersectionality. The solidarity of Angelou and Ruwanpathirana under women writing was explored in the backdrop of patriarchy and female autonomy. Their defiant mode of expression was utilized to manifest how poetry can be instrumentalized to fight against exploitation. Angelou’s poetry seemed to possess avid popularity whereas Ruwanpathirana’s poetry had not gained their deserved recognition as they are only restricted to Sri Lankan readership. Thus, the suggestions of the research were to introduce Ruwanpathirana to a wider audience and further expose Angelou to Sinhala readership while creating awareness of the commonalities between women writers from diverse contexts.

Keywords: Female Discrimination, Feminism, Intersectionality, Maya Angelou, Monica Ruwanpathirana

Introduction

The universal utilization of poetry as a mode of voicing the muffled cries of the silenced can be perceived in literature despite linguistic or geographical demarcations. As this study is focused on two modern women writers: Maya Angelou and Monica Ruwanpathirana, a prior exploration on modern poetry and women writing proves essential in setting the background of this research.

As one of the most pivotal modern literature genres; women’s writing: includes the writings of authoresses, poetesses, female critics; making Angelou and Ruwanpathirana inclusive members of the category. Modern poetry is the verse created by poets starting from 20th century to the present (Nemerov, 1974) predominantly on thematic motifs related to revolt, anxiety, complexity and disillusionment caused by world wars and the dismantling of social hierarchy. Thus, they are impregnated with a sense of

realism, rationalism, resistance and resilience at large. These unique characteristics are lucidly projected in poetry of both Maya Angelou and Monica Ruwanpathirana to a greater extent.

Modern poetry; in which Angelou and Ruwanpathirana can be identified as predominant representatives, is the verse created by poets starting from the 20th century to the present (Nemerov,1974) predominantly on thematic motifs related to revolt, anxiety, complexity and disillusionment caused by world wars and the dismantling of social hierarchy. Thus, they are impregnated with a sense of realism, rationalism, resilience and equality at large. These unique characteristics are lucidly projected in the poetry of both Maya Angelou and Monica Ruwanpathirana to a greater extent.

Maya Angelou

Maya Angelou (1928-2014) who was not only a poetess but also an author, professor, civil rights activist, journalist, screen writer, producer, director, actress and dancer was born as an Afro – American in ST. Louis, USA. Starting from the Publication of ‘Just Give Me a Cool Drink of Water fore I Die’ in 1971, the journey of her career as a poetess consists of the following literary milestones; ‘Oh Pray My Wings are Gonna Fit Me Well’ (1975), ‘And Still I Rise’ (1978), ‘Shaker, Why Don’t You Sing?’ (1987), ‘Poems’ (1986), ‘Now Sheba Sings the Song’ (1987), ‘I Shall Not Be Moved’ (1990), ‘On the Pulse of Morning’ (1993), ‘The Complete Collected Poems of Maya Angelou’ (1994), ‘Phenomenal Woman’ (1995), ‘A Brave and Startling Truth’ (1995), ‘Amazing Peace’ (2005), ‘Mother; A Cradle to Hold Me’ (2006), ‘Celebrations Rituals of Peace and Prayer’ 92006), ‘Poetry for Young People’ (2007), ‘We Had Him’ (2009) and ‘His day is Done’ (2013).

As revealed in her autobiography; “I know why the caged bird sings”; her poetry has initially

emerged from her traumatic life experiences including childhood trauma, sexual abuse, self-imposed muting, teenage pregnancy, and racial prejudice. The vista of her poetry is said to be altered from personal experiences to political ideologies during the time she was engaged in the Black civil rights movement. Working closely with Martin Luther King Junior and holding a significant position in the path towards the freedom movement has impregnated her poems with revolutionary ideologies which cater to social equality. Angelou, who had received the Presidential Award of Freedom, and several other awards is eulogized as The Black Woman’s Poet Laureate whereas her poems are acclaimed as Anthems of African Americans. (Angelou,vii)

Monica Ruwanpathirana

Monica Ruwanpathirana (1996-2004) who represents the modern era of literature, was born in Southern province of Sri Lanka. She also was a lady with versatility when it comes to her career hence she projected herself as a poetess, short story writer, literary critic, speaker and an activist. Ruwanpathirana who graduated from University of Colombo and worked in government service has published 23 books before her early demise. Her literary works include 9 books of poetry as follows: ‘Apa Denna Saha Thawath Khipa Denek’ (1971), ‘Thahanam Deshayakin’ (1972), ‘Angulimalage Sihina’ (1974), ‘Obe Yeheliya Aya Gahaniya’ (1975), ‘Athuru Mithuru’ (1981), ‘Age Lokaya’ (1985), ‘Visi Vasaka Shesha Pathraya’ (1994), ‘Aluthma Sihinaya’ (2004) and ‘Hypocrites saha Roginiya’ (2004). Ruwanpathirana's poetry has been strongly influenced by the wave of socialist realism around 1970s. Ruwanpathirana who was awarded thrice with the State Literary Award and received the title of Kala Keerthi in 2003, is one of the most prominent figures of Sinhala gynocentric writing.

In the light of the discussed background factors; Maya Angelou and Monica Ruwanpathirana share considerable similarities as well as differences. Given the geographical context, Angelou hails from USA while Ruwanpathirana hails from Sri Lanka. Whist Angelou represents the ethnic minority of her country Ruwanpathirana belongs to the ethnic majority of Sri Lanka. Their languages are also vastly different; hence Angelou expresses herself in American English while Ruwanpathirana's linguistic mode of expression is Sinhala language. Comparatively, Angelou's poetry has gained universal recognition whereas Ruwanpathirana's poetry is limited to the Sri Lankan Sinhala readership due to language restrictions. Yet, despite all these distinctions, a close observation of the thematic dwellings of both Angelou and Ruwanpathirana, showcases the commonality of their worldview as both of them have utilized their poetry as an instrument to establish social reconciliation through calling upon social inequality.

Literature Review

To unearth the position of women reflected in poetry of Maya Angelou and Monica Ruwanpathirana; an exploration of the previous studies on related research areas was conducted under the following sub-categories.

Theoretical framework of the study.

Feminist Theory: Intersectionality

Previous studies on Maya Angelou.

Previous studies on Monica Ruwanpathirana.

Theoretical Framework

The Beginning Theory - Peter Barry - 2002 - The second edition of the text which serves as an introduction to literary and cultural theory has been one of the major aids in identifying the theoretical background of my research. Since this research is based on feminist theory, the descriptive chapter on feminist criticism was an immense contribution. The inclusion of

definitions of feminism, the role of theory and the work of feminist critics were instrumental in forming the theoretical base on both these two poet's representation of women.

Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics - Kimberle Crenshaw - 1989 - This article was thoroughly investigated to explore intersectionality; one of the main theories discussed in the theoretical framework. The concept of intersectionality has been introduced for the first time by Kimberle Crenshaw in this article. Her focus on black feminist criticism, the theoretical erasure of black women from both feminist and anti - racist discourse, the inability of law to deal with intersectionality, double marginalization, multidimensionality of black women's problem, sexist expectations and racist assumptions were instrumental in locating intersectionality in the poetry of Angelou and Ruwanpathirana to a greater extent.

Previous Studies on Maya Angelou

The poetics of black feminist narrative - Saima Perveen - 2018 - This research paper has focused on the image of Black women in Maya Angelou's poetry. The two famous poems; 'Still I rise' and 'phenomenal woman'; which I have also selected as examples in my analysis, have been utilized in this research to explicate the stance of Black feminist in poetry at large. The researcher has also produced a substantial note on the theory of black feminism. The application of black feminist theory is also essential hence it is closely related to intersectionality, which comes under feminist theory in the theoretical framework of my dissertation.

Song of the caged bird: Maya Angelou's resistance to racism and sexism in her poetry

- Saikut Guha - 2015 - The focus of this research paper is directly related to two of the major concerns my dissertation is foreground on; sexism and racism. This study dwells on the problem of the promised land of equality, cultural ghettoization of Black literature and double consciousness etcetera.

African American woman's self esteem reflected in Maya Angeles 'Phenomenal woman', 'Women Me' and '7 women's blessed assurance' - Hindhun Sri Yuli Kinash – 2015 - This is an undergraduate thesis Publication which focuses on how Afro-American women were doubly marginalized. Also, the researcher has brought forth the high self-esteem of African- American women in opposition to the multi discrimination they undergo. Thus, the findings of this research can be utilized as a counter response to intersectionality in conceptualizing the arguments of this research.

‘The Image of Black Women’ in three selected poems of Maya Angelou - Rahmawati - 2011 - This thesis publication is based on the image of black women in three of Maya Angelou's most recognized poems. Hence two out of these three poems; 'Still I rise' and 'Phenomenal Woman' are also utilized by me, this study is lucidly related to the content of my dissertation. Also, the focus on the image of black woman is related to intersectionality. Further, the researcher has produced an ample background note on Angelou's stance as a feminist poetess. Thus, this research is significant in both theoretical and contextual levels.

The struggle of the Black intellectuals with race and gender representation - Nina Maria - 2019 - This is a comparative study of the racial and gender representation by several black intellectuals namely W.E.B,DuBois, Frantz Fanon, Aime Cesarie, Audre Lorde and Maya

Angelou. Analysing a comparative study which includes Angelou as one of the participants has paved the way for me to gain a better understanding to conduct my comparative study between Maya Angelou and Monica Ruwanpathirana at large. Further the researcher's observation of the emergence of Black intellectuals and their process of claiming identity proves to be essential in tracking Angelou's journey towards a renowned poetess.

An analysis of feminism in Maya Angelou's poems by using historical and biographical approach - Parmatasari, Eka – 2016 - This research article which is based on feminist theory and foregrounded on historical and geographical approaches is related to intersectionality: one of the major theories of my dissertation. The manner in which the researcher has brought forth the discrimination towards Black women provide a substantial account of Angelou's poetry as well.

Previous Studies on Monica Ruwanpathirana
Modern Sinhala Poetry - Liyanage Amarakeerthi – 2015 - This is an article penned by Professor Liyanage Amarakeerthi for the international research journal 'Poetry traverses South Asia and Germany'. This article explores the shaping of modern Sinhala poetry and its many influences. Under the emergence of socially sensitive poetry after the seventies he has discussed Monica Ruwanpathirana's works. Discussing the manner in which poetic minds reacted to the burning social issues, he praises Ruwanpathirana as a poetess who joined the political struggle and shared the poetic sensibilities of her era. Thus, this article is immensely important in identifying Ruwanpathirana as a feminist and Marxist poetess.

'Sirilakata Pahala Vuu Balagathu Kiviliya Monica'- Parakrama Kodithuwakku - This is an article written by renowned poet Parakrama Kodithuwakku on Monica Ruwanpathirana

which appears in his collection of newspaper articles 'Mama Katha Karanawa.' In this article, he makes a claim that Ruwanpathirana is the most powerful poetess Sinhala literature has ever produced which is significant in exploring Monica Ruwanpathirana under Gynocentric literary criticism.

'Monica Ruwanpathiranage Padya Nirmanawala Niroopitha Mathruthwaya' - Kusum Herath – 2015 - This research article is published in the proceedings of the Postgraduate Research Symposium of University of Kelaniya in 2010. The researcher's initial focus is on the position of mother depicted in Monica Ruwanpathirana's poetry. Thus, this article can be utilized in exploring the stance of women in Ruwanpathirana's poetry.

Portrayal of women in Sri Lankan poetry - K. Balachandran – 2019 - This article penned by Professor K.Balachandran can be regarded as a study of gynocentrism in Sri Lankan poetry. He has initiated the discussion by claiming any genre of literature reflects the life of common men and women. The manner he has explored Ruwanpathirana's personal commitment on the appreciation of human rights is also significant for my study hence it attempts to unearth the theme of social injustice projected in Ruwanpathirana's poetry.

The above investigation of the previous research on the theoretical framework which covers dialectic antagonism, racial injustice, intersectionality and gynocriticism as well as the prior studies conducted on the poetic duo of my comparative study: Maya Angelou and Monica Ruwanpathirana; has been instrumental in gaining an ample understanding of the relevant research areas.

Methodology

The poetry of Maya Angelou and Monica Ruwanpathirana were investigated in this research with specific reference to their dwelling on the position of women. A textual analysis was conducted on eight poems from both the poetesses. Sinhala poems of Monica Ruwanpathirana were transcribed and those English transcriptions were used as examples in this study. Kimberly Crenshaw's theory of Intersectionality was utilized as a sub-theory under feminist theoretical framework to investigate the selected poems. Ruwanpathirana's and Angelou's focus on the predicament of women was recognized with sexual exploitation, domestication, and intersectionality.

Results/Findings

Among several gender identities such as male, female, transgender, non-binary, agender, pangender and genderqueer etcetera, this chapter would focus on the position of women. Due to the socially and culturally constructed hierarchical relations between men and women, women are often recognized as the second sex or the othered community. This underprivileged position of women can be perceived in different geographical, socio-cultural contexts showcasing the universality of gender-based discrimination. Yet, female autonomy can also be perceived in opposition to male chauvinism as the three waves of feminism emerged in 19th and 20th centuries have largely contributed to the discourse of female independence (Beauvoir, 1949).

As two female writers from different contexts, Maya Angelou and Monica Ruwanpathirana have dwelt on themes related to woman to a great extent. Thus, in this chapter, their poetry will be analysed under feminist theory with reference to intersectionality at large.

Many poems by Maya Angelou and Monica Ruwanpathirana can be considered as literary replicas which endorse Kimberly Crenshaw's following definition on intersectionality at large. “Intersectionality is a prism to bring to light dynamics within discrimination” (Crenshaw, 1989)

Thus, the multitude of injustice imposed upon an individual by the cross over of several factors such as race, class, gender, sexual orientation etcetera is identified as intersectional discrimination.

Specifically, Maya Angelou’s poetry on women is vehemently charged with intersectionality caused by the cross over of gender and race. Angelou's literary manifestation of the predicament of black female is evident in her poem 'When I think about myself'. Foregrounding the locus on a black housemaid, this poem conveys the power dynamics of women between White and Black ethnic communities in Africa around 1950s. It is noteworthy that Black housemaids underwent a severe double marginalization including Black Mammy caricature which stereotyped them as maternal figures who are contented in slavery and subjugation (Parkhurst, 1983).

As indicated by this poem, the narrator is in her sixties, yet the child she works for calls her girl showcasing the intersectional elements of her contemporary times.

Further, the narrator's revelation,

"I say 'yes ma'am' for working's sake" (Angelou,25)

effectively portrays the discrimination these housemaids willingly undergo in order to ensure their survival.

Black women's perpetual dilemma is wrapped around the following lines;

"Too proud to bend
Too poor to break" (Angelou,25)

exploring their liminal position hence their sense of self-respect is at odds with their inability to rebel against injustice.

The oxymoron of death - related laugh recurring in the lines " I laugh myself to death" "I laugh so hard I almost choked" and "I laughed so hard I nearly died" strives to unveil their performative existence. On one hand, the metonymy of the narrator's laugh can be read as a defense mechanism to escape the gloomy reality she confronts on a daily basis. On the other hand, laughter can also be perceived as a recuperative act which reflects her resilience and resistance. The fact that she was robbed of a life of normalcy is further elucidated by the line;

" My life has been a great big joke"(Angelou,25)

Further, the juxtaposition of the energetic acts of dancing and singing versus the passivity of walking and speaking pits her vital desires against the minimal options she is provided with. Moreover, the reference to 'the tales' she is told by her ancestors imply the generational continuity of ethnic discrimination where the blacks are forced to 'eat the rind' while toiling hard to "grow the fruit" for the white to consume. The semantic deviation in the final stanza from the narrator's perspective to her folks eventually encapsulates the commonality of the intersectional experience.

According to Angelou, intersectionality has not only been encountered but also countered by Black American femininity. The poem 'Still I Rise' which mirror the racial prejudice and gender-based bigotry lucidly exemplifies it.

“You may write me down in history With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise” (Angelou, Poetryfoundation.org)

Her resilience manifested in the above stanza together with the verbs of violence 'Kill, cut and shoot' oppose xenophobic ideologies to a greater extent whilst the act of rising runs through the veins of the poem as an extended metaphor. The fact that she will rise from 'dust' and 'air' which are evidently undestroyable substances, proclaims the inevitability of the colored women's contestation of injustice.

Through the poignant metaphor,
"I'm a black ocean, leaping and wide" (Angelou, Poetryfoundation.org)

She raises her voice not only for her but for all the muted and crippled females incapacitated by the invisible force of intersectional discrimination.

Whilst Maya Angelou likewise explores intersectionality under the light of race and class as enveloped by the two discussed poems, Monica Ruwanpathirana's poetry also involves class dynamics and ethnic implications. Specifically, Ruwanpathirana has lead the Sinhala readership to reflect on the predicament of Tamil estate women. It is noteworthy that the Tamil labouring community has been uprooted from India and implanted in Sri Lanka as plantation workers during the colonial period. (Jayewardene, vii) Thus, they have been labelled with a perpetual outsider status.

Ruwanpathirana's following poem "Lechchamige Sithuwillak- A thought of Lechchami" is narrated by a poor Tamil tea plucker named Lechchami who has been

impregnated by an upper-class man who resides in a grand bungalow of a tea estate.

Lechchami has buried this child alive due to her helplessness. As explicated by this poem which unravels as a retrospect after twenty years of the incident, Lechchami goes near the grass bush where she hid her son. Then she calls him to raise his head as a youth in his twenties and follow her to the bungalow where his father resides. Eventually, she requests him to scream about this extreme injustice in a way it is heard by the aristocrats in the bungalow and the inhabitants of line houses, echoing from the mountain up to the below plain lands and further from the river to the ocean at large.

“Pandura yatin hisa osawaa hemihita nagitapan puthe

Wisi wasaraka miniseku wee maa pasupasa waren puthe

Adi paaren wata rawumen kandu mudunata waren puthe

Bangalawe doratuwa daka ethanadi nawathiyan puthe

Bangalawe doratu sathen laiyme kaamara siyayata

Kanduyaayen wathuyaayata helyaayen thani polowata

Gangaawen maha muhudata in epitata asena lesata

Kiyan puthe paminillak edaa numbata wuu waradata” (Ruwanpathirana, 32)

The narrator's evident guilt even after two decades of the incident poetically brings back the possible versions of sexual, social and emotional exploitation imposed upon ethnically and economically discriminated women. Also, in the last stanza, the echo of Ruwanpathirana's revolutionary voice can be clearly heard as she requests the murdered child to re-emerge and unravel the injustice he was subjected to in a manner that can be heard by the whole universe.

The bungalow's gate which symbolizes the capitalist class and line houses which stand as a metonym for the proletariat class further indicate the necessity of a thorough awareness of injustice from both the oppressor and the oppressed.

Further, shedding light on the intersection of poverty and gender, Ruwanpathirana has disclosed the hardships of women from working class via most of her poems. The following extract from her narrative poetry book 'Obe Yeheliya Aya Gahaniya' can be considered one such instance. In this poem, she refers to various women from working class. Some women's limbs are split by the touch of lime and cement whilst some others' palms are covered by blisters by holding hoes and sickles. There are numerous women whose lives are worn out by the factories' wheel as well. The poetess witnesses a furious smile on all these tattered faces.

Then she refers to Tamil tea pluckers through a symbolic representation of bodies burdened and bent by the loads of plucked tea. The metonym of tearful eyes at rubber tapping lots can be identified as a reference to Sinhalese working women. Both of these women are dressed in ragged clothes thrown away from well-off kitchens. She eventually raises a question; asking why they do not possess a space of their own in this colossal world.

*“Hunu simenthiyen athpaada yuga palie giya
Udalu kathi randunu ath karagaten nasi giya
Kamhale rodayer jeewithaya gevie giya
Un wathehi ektharaa wiyaru sinahawak wiya*

*Neluu the dalu barin sirura waka gasaagena
Rubber kattiye kirata kandulu diya salaagena
Maduru muluthangeyin redi warali othaagena
Wisu unata himi nathilu lokaye nawaathana”*
(Ruwanpathirana, 34)

The cluster of visual images of female wage workers, tea pluckers and rubber collectors poetically indicate the tragedy of these proletariat woman. The furious smile on their countenances is utilized to showcase their resistance to injustice. In this poem, Ruwanpathirana has combined race with class and gender as intersectional elements hence most of the tea pluckers are Tamil women. The parallelism made between rubber milk and tear-shedding represents the Sinhala women of the working class as well. The concluding line of the poem questions the erasure of proletariat woman from both ethnic majority and minority; due to the fact that men of proletariat class possess more autonomy than these women who are doubly marginalized due to their femaleness.

Conclusion

In the light of the above discussion on the double marginalization on women, Angelou's stance on intersectionality comprises largely of race whilst Ruwanpathirana's standpoint predominantly occupies class-based discrimination. Yet, Angelou's poetry also possesses class implications with reference to housemaids while Ruwanpathirana has referred to estate workers under ethnic discrimination. Through their evocative use of language and poignant thematic explorations, both poets illuminate the unique struggles faced by individuals who exist at the intersection of various marginalized identities. Thus, neither Angelou's vista is devoid of class-based intersectionality nor Ruwanpathirana's outlook has avoided racial implications. Moreover, the solidarity Angelou and Ruwanpathirana share in the representation of female experience is unmistakable, hence both of them have not failed in giving autonomy to the female voice to counter intersectional injustice at large. Angelou's poetry, characterized by its lyrical strength, offers a powerful commentary on the resilience of Black women. Her poems traverse the landscapes of racial and gender

oppression, providing a voice to those historically silenced. Similarly, Ruwanpathirana's poetry explicates the intricacies of gender, ethnicity, and class within the Sri Lankan context, exposing the layered and pervasive nature of societal discrimination. Both Maya Angelou and Monica Ruwanpathirana have utilized their lived experiences as a foundation for their creative expression, transforming personal pain into universal narratives of empowerment and resistance. Their work not only reflects their individual journeys as women but also serves as a broader commentary on the intersectional inequities that continue to shape the lives of marginalized females worldwide.

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