



A Quest for Ontological 'Self' in B. S. Mardhekar's Select Poems

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ABSTRACT

Modernism did not evolve 'naturally' in India as it did in Europe. In India, modernism arrived not through the philosophical evolution of thoughts but due to contact with the Europeans during colonization. This is specifically true when we speak about modernism in literatures of India. Unlike Europe, where the modernism unfolded gradually, Indian authors encountered it abruptly through contact with the Europeans. This left Indian authors caught between their traditional beliefs and newly arrived modernism. However, Indian authors engaged with different modernist concepts adapting them to their corresponding societal demands. One such modernist concept is Existentialism which found its way in literatures of India. It can be noticed that Existentialism made its way in Marathi literature as well. Marathi authors received existentialist thoughts and processed them to make them adaptable to Marathi literature in all genres. In this context, the present article attempts to examine the reception of existentialist themes specifically the quest of 'Self' in B. S. Mardhekar's select poems. The article argues that although his poems exhibit a close affinity with the European thought, the emergence of existentialist themes in his poetry is also deeply rooted in his own life-world experiences. As a result, the existentialist philosophy the poet presents in his poetry demonstrates more of his life-world than that of European concepts. This article aims to examine the above mentioned aspect of Existentialism in B. S. Mardhekar's poetry.

KEY WORDS

Absurdism, Existentialism, Intertextuality, Marathi poetry, Reception.

INTRODUCTION

The post – War intellectual world is marked with the re-emergence of existentialist philosophy in Europe. This philosophy resonated in the literatures around the world. It also made its way in the literatures of India. We notice its reception in Marathi literature as well. A. R. Asolkar, in his doctoral thesis, writes that the reception of Existentialism in Marathi can be noticed from 1948 with the appearance of D. D. Mahulkar's article in the periodical *Abhiruchi* (Asolkar, 1978). Asolkar maintains that existentialist themes such as consciousness of the 'Self', phenomenological experience of the reality, opposition between faith and rational, etc. are demonstrated in Mahulkar's article. However, the philosophical engagement with Existentialism remained largely restricted to the articles in periodicals like *Abhiruchi*, *Alochna*, *Yugwani* and *Satyakatha*. Asolkar writes that the chief proponents of this intellectual involvement were P.Y. Deshpande, Vishwas Raghunath Patil, T. V. Sardeshmukh, Hemant Gokhale, D. K. Bedekar and R. G. Jadhav.

Later, Sartre's and Camus' works of fiction presenting their corresponding philosophies appeared in translated versions in India. However, the influence of Sartre and Camus can be noticed on two different genre of writings: philosophical and artistic. While the philosophical engagement of Marathi authors with Existentialism remained limited, the artistic involvement was blooming from the post 1950s till 1980s. Novel emerged as the most preferred genre for expressing existentialist themes. Novelists readily accepted the influence of Existentialism on their writings. Bhalchandra Nemade's *Kosla* (1963) stands out as a seminal existentialist novel in Marathi Literature. In an interview with Aniket Jaware, Nemade acknowledges the impact of Existentialism on his works (Nemade, 2008). However, he accepts the limitedness of the reception of European literary trends in Marathi society. He says, "[...] all of which (European literary trends) come to us exclusively through English and mostly in incoherently edited paper-back selections, thus losing the original shades" (Nemade, 1970). Nemade's opinion can be arguably accepted in view of the philosophical proximity between European and Marathi texts. Thus, the European influence on him cannot be denied. On the same lines, we notice a deep influence of existentialist characters such as Camus' Meursault from *The Stranger* on Bhau Padhye's character Aniruddha in his novel *Barrister Aniruddha Dhopeshwarkar* (1967). Aniruddha seems to be a socially, culturally, spatially and temporally distant descendant of Meursault as I have articulated it in one of my articles penned in French (Sukhadeve, 2022).

While the genre of novel may seem to be obvious choice for portraying existentialist expression and the inner conflict of protagonists, other literary genres also attempted to illustrate these themes. A few short stories such as *Balatkar*, *Boat Budali* and *Chakra* from Gangadhar Gadgil's story collection *Gunakar* (1965) can be read through existentialist perspective. Likewise, Dilip Chitre's collection *Orpheus* (1968), G. A. Kulkarni's *Raktachandan* (1966) and *Hirve Rave* (1963), Sharadhandra Chirmule's *Shri-shillak* (1967) and Vijaya Rajadhyaksha *Videhi* (1972) also feature short stories dealing with existentialist themes.

Given that the portrayal of protagonist's inner world is a vital characteristic of existentialist narratives, the genre of theatre confronts some constraints. Nevertheless, it did not remain untouched by the philosophical theme in question. These plays, mostly one-act, largely feature monologues, providing playwrights with a means to depict the inner world of their protagonists. Mahesh Elkunchwar's *Eka Mhataryacha Khoon* (1970), Satish Alekar's *Ek Zulta Pool* (1971), and Suhas Tambe's *Majhi Gosht* (1974) can be seen as examples of theatrical engagement with existentialist themes.

The genre of poetry in Marathi literature, the primary focus of this article, is equally receptive to existentialist themes. A few poets can be traced who creatively engage with this philosophy. Their collections are often compiled together and published in the series such as "Complete works". A collection of B. S. Mardhekar's poems *Mardhekaranchi Kavita* (1959), Dilip Chitre's *Ekun Kavita – Vol I* (1992), *Ekun Kavita – Vol II* (1995) and *Ekun Kavita -Vol III* (1999), Narayan Surve's *Sanad* (1982) and Vasant Abajee Dahake's *Yogabhrashta* (1972) maintain maximal thematic proximity to existentialist themes. The end of *Ravikiran*

Mandal's era, which comprises a group of poets, marks the beginning of existentialist philosophy being accommodated in Marathi poems. B. S. Mardhekar became a transitional figure from Marathi traditional poetry to newly embraced modernity. However, the poets are observed to assimilate various facets of Existentialism not simply drawing inspiration from their European prototypes but rather processing them also with their own life experiences. Consequently, the emergence of disparity in the way existentialist themes are portrayed in their works is inevitable. The contrastive portrayal of 'Self' is evident in the poetry of B.S. Mardhekar, Narayan Surve and Dilip Chitre. B.S. Mardhekar's ontological 'Self' seems to be an isolated island. In other words, his 'Self' doesn't seem to be part of the society at large and depicts its inner conflict contrary to that of Chitre's and Surve's 'Self'. Chitre's 'Self' emphasises more on the physical aspect whereas Surve's 'Self' situates itself in the society. Thus, Mardhekar's poetry is more ontological in depiction. In Chitre's poetry we find depiction of physicality while in Surve's poetry we meet his socio-economic 'Self'. This article proposes to examine Mardhekar's ontological 'Self' as depicted in his select poems.

Material and Methodology

The current article does not claim to offer an exhaustive analysis of Mardhekar's poems. It focuses primarily on the themes of Existentialism in his literary compositions. Consequently, this allows to select those poems which maintain maximal alignment with the philosophy in question. These poems are taken from the collection *Mardhekaranchi Kavita* (Mardhekar, 2022), first published in 1959 by Mouj Prakashan Gruh. The objective of the present study is to do an analysis of existentialist themes found in them. The reception of existentialist philosophy in Mardhekar's poems allows to formulate the following hypothesis.

The poet under discussion formulate his semiotic reflexions according to his individual life-world. He obliterates socio-political circumstances in which the existentialist philosophy re-emerged in the first half of twentieth century in Europe. This allows an 'alien' philosophy to be adaptable in the foreign territory, renewing its life according to the experience of the poet.

To reach the above-mentioned hypothesis, initially, this article will attempt to briefly determine the proximity of Marathi poems with their European existentialist prototypic texts by Nietzsche, Kafka, Sartre and Camus. The texts of these European authors will be taken as the foundational texts from which the Marathi poet seems to derive his inspiration and processes to accommodate them in the life-world of his own poetic imagination. This investigation will establish an intertextual relationship between European texts and Marathi poems. To facilitate the above, this article will discuss Mardhekar's poetry in the part **Mardhekar and his ontological 'Self'**. This part will be focusing on his quest for the ontological self. Further, the presentation of existentialist themes in his poems will be scrutinized and discussed in order to highlight the deriving ontological aspects from them.

It is relevant to mention that in this article, citations from Marathi sources, whether primary or secondary, are presented in approximate translations to maintain the continuous readability. The original sources are given in brackets following MLA style after the translations. Furthermore, the citation from Marathi poems are given in the form of prose. As the objective of the present article is to examine the existentialist aspect in the poems and it is not to examine the poetic aspect, prose form seem to facilitate the objective.

Mardhekar and his ontological 'Self'

Mardhekar's poems initiate the expression of existentialist themes in Marathi poetry. Certain critiques see his poetry as representative work of existentialist themes in the genre of Marathi poetry similarly as Bhalchandra Nemade's novel *Kosla* is seen as chef-d'oeuvre for Existentialism in the genre of Marathi novel. Khadalkar cites literary critic Gangadhar Patil in his doctoral thesis:

When modern man experiences the failure of faith in God, liberalist, socialist, Gandhist, humanist, idealist philosophies, so called optimistic faiths, and moral values, the large vacuum is emerged in his life

for the first time this emptiness is expressed in Mardhekar's poetry. And in the form of novel the same realization of emptiness is expressed in *Kosla*, for the first time (Khadalkar, 2010).

Themes like facticity of birth, inevitability of sufferings and death and absurdity of life are universal and can be noticed pre-Mardhekar era. However, literatures depicting these themes cannot be attributed entirely to existentialist thoughts although later they somehow contributed in the development of Existentialism. These literatures engender the courage to face the absurd life although it's debatable whether they also promote living 'without appeal' in Camusian terms. Themes such as 'outsider's' attitude of living 'without appeal', as exemplified by characters like Meursault are remarkably present in Mardhekar's poetry. The very first poem in his collection *Shishiragman* evokes life's absurd character. The translation of the same is given below:

Why do I weep when each leaf falls at the arrival of autumn? Where these ethereal birds will go who used to sleep on these trees. They will come where blooming flowers like you are found. So, I wipe my tears happily remembering you despite the arrival of autumn. (Mardhekar, *Shishiragman*, 2022)

The poet demonstrates his happiness despite adverse conditions in life similar to the autumn birds who show enthusiasm for life refusing its nonsensical absurd aspect. Rather than looking for answers to the questions on human existence, the poet seems to recognize human beings' inherent inability to comprehend the world. He says, "I don't understand the functioning of the world; helpless humanity!" (Mardhekar, *Ata anta*, 2022). In the same poem, the poet discusses the undeniable realities and absurdity of life.

[...] I don't understand the functioning of the world; helpless humanity! These scars of whip upon my back, are they symbol of repentance for the sins that I might have committed in bygone lives? In the temple of justice, no verdict of guilt is cast in the absence of evidence, no punishment is announced without the crime being brought to the knowledge. Yet, why God's divine court not adhere to such rules. May your thirst for justice be quenched, O flawless God. The might that drives the earth shows no mercy to the punished one despite being innocent, who respond with nothing but silent tolerance without fear. (Mardhekar, *Ata anta*, 2022)

The poem is filled with existentialist elements. The poet invokes life's incomprehensible characteristic simultaneously illustrating the absurdity of life. He highlights that the punishment is imposed despite being innocent and despite being unaware of the crime. This allows him questioning of divine judiciary system wherein punishment on people is inflicted upon arbitrarily without revealing their crime. This reminds the readers of Franz Kafka's *Der Process* (Kafka, 1925) (En. *The Trial*) where the author shows protagonist's helplessness *vis-à-vis* the arbitrary judiciary system. The poet demonstrates his existentialist attitude in front of God's cruelty. He lives without complaining, without hoping for a better future and without uttering a word. In other words, he lives 'without appeal', as Camus would say.

Mardhekar's theme on Existentialism and absurdity is not reduced to the theme of inexplicable nature of life but also, he approaches absurdity caused by the monotony of life. He depicts a mechanical and repetitive life in the extract cited below from one of his poems.

We get up in the morning, take our tea or coffee. Hurriedly, we rush to get our train. We undertake difficult tasks happily by saying, "yes boss". We don't get enough food to eat and in the evening, despite hunger, we refrain from shouting at children. During bedtime, watching over worries that everything will be ruined. Be it. Let someone or something auspicious arrive or not, we smoke our *bidi*. Where there is smoke there is fire. We are dead as God. (Mardhekar, *Sakali Uthoni*, 2022).

The mechanical life presented in the poem is identical to that of an ordinary employee in urban society. The lexicon used in the poems show employee's affiliation to a certain economic class. He takes *local train* to commute and is under his patron's surveillance even while taking lunch and smoking *bidis*. His life seems

precarious. He is worried during sleep. All this puts his future life in question which remains as obscure as the one of Camus' Sisyphus. Nevertheless, we observe in him an attitude of overcoming his misfortune and continue living despite being aware of his tragic destiny. The 'hour of consciousness' of his tragic life comes with 'the hour of breathing-space', as Camus would put it. The awareness of this absurdity shows that there is neither 'philosophical suicide' nor a tentative to escape this absurdity. On the contrary, he seems to acknowledge the absence of explanation of this absurdity. He continues to smoke without any wish to seek an answer of this absurdity from humans or from God as he knows that, "We are dead as God". As a result, he is conscious of the 'unreasonable silence' of world *vis-à-vis* his questions and his existentialist anxiety.

As readers, we face difficulties to decode the poet's vision of the world through a single poem. However, his complete literary creation allows us to discern his entire philosophy about human life. The poet acknowledging life's absurdity seems to comprehend that nothing is in hands of humans but to live. He is equally conscious of the inevitable death as he says, "We are obliged to live, we are obliged to die." (Mardhekar, *Pipant mele olya undir*, 2022). The poet expresses his awareness regarding death's inevitability and futility of human relations. This futility adds to individual's loneliness, but at the same time, it makes the individual free. The freedom resulting from the loneliness is frightening and make individual live without direction in this world. The poet says:

I used to work and think about bread and butter. At last, I am left all alone, helpless. (...) When mother died, father showered affection on me and the elder sister reassured. All the same, they will also disappear. Then how this blind will find the traces of all. (Mardhekar, *Kela thoda rozgar*, 2022).

The above citation not only highlights the fundamental concern about survival but also sheds lights on the inevitability of death and futility of human relations. The importance of prioritising the value of life over emotions is underscored in the poem despite poet's loneliness at the end. However, the poet's enthusiasm for life is far mightier than the consciousness of death. "Mortal's desire for life is very powerful." (Mardhekar, *Trutit jivani suti kalpana*, 2022), says the poet in one of his poems. The value of life takes precedence over human relationships which are ultimately social constructs from existentialist perspective. The poet is aware of the beauty of these social constructs' appearance while being conscious of their being unreal.

What a spectacle created from birth and death! Why it is so captivating while its merely construction of fleeting pleasure, adorned with majestic façade of falsehood. (Mardhekar, *Nahi kuni ka kunacha*, 2022).

Mardhekar sees a human with all defects and qualities. In simpler terms, he perceives the true essence of the 'Self' without the masks imposed by socio-cultural demands. He admits that his 'Self' suffers from, "jealousy, egoism and envy" (Mardhekar, *Mastali icchechi kaya*, 2022). He acknowledges equally humans' sexual desires and their 'chaotic' consequences. "The phallus of Shiva and the one of mine are the symbol of chaos." (Mardhekar, *Shivlinga majhe linga*, 2022), says the poet. He does not only engage with Existentialism but also, he tries to make an investigation of the ontological status of the 'Self'.

Vijaya Rajadhyaksha, while analysing Mardhekar's poetry, presents his perspective on human life. She acknowledges the presence of undeniable realities of human existence, societal norms, mechanistic nature of existence, disillusionment, alienation and inevitability of suffering and mortality. In her opinion, the consciousness of death taught him to live without fear.

Since he could see the life while keeping death's reference in mind he could live more and he could understand the death differently. (Rajadhyaksha, 1991).

We, as readers, are compelled to align our views with the one of Vijaya Rajadhyaksha when observing the worldview constructed in Mardhekar's poetry. The poet presents the tragic human life and its inherent futility. Although he sees life as a punishment, he highlights his readiness to undergo this punishment demonstrating

the value he assigns to the life itself. "We must eat, be it clothed or bare." (Mardhekar, *Badvit tiprya ardhpot*, 2022) which seems to us an existentialist attitude *par excellence*.

The existentialist elements that we observe in Mardhekar's poetry allow us to state that his philosophy would align with the thoughts of Nietzsche, Kafka, Sartre and Camus. It encapsulates elements such as the reversal of Silenus' wisdom as discussed by Nietzsche. It depicts life like the one of insect, reminiscent of Kafka's Gregor Samsa. Mardhekar equally demonstrates life's mechanical nature as does Camus in his *The Myth of Sisyphus*. As far as Sartre's writings are concerned, Mardhekar's poetry delves into the quest of the 'Self' and gets aligned with the philosophy of the French philosopher. This does not allow us to draw the conclusion that the philosophy we find in his poetry is completely recoded from the works of the mentioned European authors. The fusion of his formation in European literature and the inspiration he derives from the sensibility towards life imprints existentialist thoughts on his writing. His life-world thus seems to process the philosophy he receives from European literature to make it adaptable to Marathi society. It would not then be impertinent to say that in Mardhekar's poetry, Existentialism emerges both from his empathy toward human suffering *vis-à-vis* life's absurdity and from the fusion of his formation in Indian tradition and Western education.

CONCLUSION

B. S. Mardhekar is engaged in the quest of 'Self'. In this regard, his poetry become modern and revolve around human beings. This marks a rupture with the traditional poetry which depicted human being only in relation to the God, the system, the nation, etc. In other words, humans are no longer used as mere instruments to promote ideas other than their own existence. Thus, over time, Marathi poetry witnessed the fading influence of *Bhakti* movement, religion and patriotism, making way for the prominence of 'Self' as its central theme. Mardhekar commenced this transition and a few other poets continued his legacy. The poet strives to transcend the earlier themes and focus on the existence of human being. In other words, he crosses the threshold of 'other-worldly' and explore suffering, anxiety, life's absurdity and human emotions that define the realm of 'this-worldly'. Consequently, religion, nation and other sociocultural constructs are absent from the selected poems. He places human experience as central theme in his poetry with emphasis on urban context. The quest for 'Self' in the urban landscape is abundantly evident in post-independence Marathi poetry.

Mardhekar draws from his deep familiarity with western literature, his poetic expression becomes a blend of life experience and intellectual formation, centred around the search for ontological self. Consequently, Mardhekar's Being seems to be an isolated island and difficult to be situated in the matrix of human relations much like Sartre's 'For itself' (Sartre, 1993) which is highly characterised by self-awareness. The poet constantly asserts his existence in contrast to the inevitable fact of death. Thus, his Being is defined by his awareness of 'non-Being'. A process of negation is involved in his quest. This very feature of his poetry resonates strongly with existentialist tone.

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