

# Conclusion

Literature mirrors the contemporary life of the society. In literature especially the genre of short story is the outcome of the thoughts and emotions of the writers. When compared to novels and other genres of literature it is easy for writers to reflect their thoughts, feelings, emotions and reactions in a short story due to its brevity. In particular the short stories written by the women writers reflect their reactions and aversions to the injustice meted out to women. But unfortunately in India the writings of women writers were neglected for a longer period of time and were even ridiculed as “Kitchen Literature” (Shashi Deshpande’s Interview with Geetha Gangadharam 254). As Vijaya Dabbe pointed out,

Many literary works of women are either purposefully ‘buried’ or forgotten. Hence their works are yet to come to light. ‘Spade work criticism in this field is still nascent and has just a few years of history. There is still a lot to unearth, a lot to analyse and publish.’ (P.19)

In fact they are untold tales and unheard agony of many women ushered to subservient position by men and the society.

Though India is a land where women are worshipped and are given a higher status, many women are exploited in the guise of love, affection and security. This has been noticed by some women who tried to liberate women from their ordained roles of mother, wife, daughter-in-law and daughter. But feminism in India is different from Western feminism. In the West, women had to fight for right to vote and right for acquiring property. But Indian women were given these rights even before they claimed for it. In spite of all these legal rights granted to Indian women, the questions that arise are, Are Indian women really enjoying these liberties? Aren’t Indian women facing any problem? Has the condition of Indian women been the same right from the beginning in all parts of India? The answers to these questions can not be obtained by reading the history of feminism but reading the stories written by different women writers in different parts of India and by the women writers of different age groups. Once again the question that arises is, Why should the writings of women writers alone be read and not the writings of men?. The answer is that a woman’s problem can be understood better by another woman alone and not by another man – may it be a father, husband, brother or a son. As Moers stated, “Women’s writing was actually a rapid and powerful undercurrent

distinct from, but hardly subordinate to the main stream.” (P. xv) Hence an attempt is made to compare the women portrayed by the women writers of different age groups belonging to three different states of South India

The three women writers taken up for study hail from the three Southern states of India: Tamilnadu, Karnataka and Andhra Pradesh. Though they all have started their literary career at different periods of time, they all belong to the modern age. Chudamani Raghavan was born in 1931 in Madras of Tamilnadu and started her literary career in 1957. Shashi Deshpande born in 1938 in Bangalore of Karnataka started her literary career in 1970s. Volga was born in 1950 in Guntur of Andhra Pradesh and started her literary career in 1980s. In spite of these differences the common thread running among them is that they are all women writers and they portray the problems faced by women protagonists.

The women portrayed by all the three writers are not the kind of women who are born to rich parents and who dream about their future husbands. Neither do they enjoy the high life without any worries. Most of the women portrayed by them are middle class women who contemplate a lot to make the both ends meet. Even if some of them don't have financial problems, they have their own domestic pressures or other problems which need immediate attention. But the difference among the three writers lies only in the way their protagonists respond to the problems.

Most of Chudamani Raghavan's women like Prema of "Sisterhood" undergo the suffering silently without giving serious thought to it.. Even if they rebel like Gomati of "Drought", they are forced to obey. Only very few like Shankari of "The Fourth Ashram" rebel and take their own decisions. Unlike Chudamani Raghavan's women Deshpande's women undergo a lot of inner tumult and repulsion. But they never walk away from the traditional family set up and create their own psychological world. They undergo a kind of transition to accept the unchanged situation with a new perspective and changed outlook. But most of Volga's women rebel at the situation. Right from Sunanda of "Experiment" to Rama of "Nose-stud", all her women rebel at the situation and try to change it instead of changing their perspective. Yet the similarity between all the three writers is that they very rarely portray feeble minded women as the protagonists and their

protagonists rarely lose their composure and face the situation with self respect and courage irrespective of their inner trauma.

When Chudamani Raghavan started writing in Tamil, her contemporaries were writing a family stories and love stories. Though they wrote on women they followed the themes explored by women. Some of the women writers wrote on subjects like untouchability, identity crisis, child marriages, ill-matched marriage, dowry problems, problems of widows, superstitions, caste discrimination, financial crisis and poverty.

The stories by women in Tamil journals till the fifties were mainly family dramas, “political” themes about women working in Gandhian ashrams, and women politicians who were pativratas. The stress was on paternal love and chastity, motherhood and devotion to one’s husband, even a wayward one. (Tradition and Modernity of Tamil Women Writers 40)

All their stories had a conventional touch and their characters were never allowed to go away from the traditional mode of patriarchy. Even if they were allowed to go, they were punished towards the end in the hands of their authors. Thus the contemporaries of Chudamani were spreading moral values through their stories. As C.S. Lakshmi quotes,

There are other processes of “normalization” apart from declaratory statements of this kind by assertive women. An oft used one is pregnancy. The non-believing Iconoclastic, jean-clad, system opposing girl will realize the importance of living like others when she gets pregnant. .... Modern women who tend to be different not in terms of defiance but in terms of sensitivity meet worse fate at the hands of authors.” (The Face Behind the Mask 110-111)

In such a situation Chudamani took up different issues like psychological deviation of a woman (*Yamini*), sisterhood (“Two Women on an Evening” and “Sisterhood”), a father’s dependence on a daughter and the changes in the thought process of the father (“My Daughter Shobhana”), rights on children (“A Knock at the door”), the four ashrams that are observed in the life of a man as compared to the life of a woman (“The Fourth Ashram”), and so on. But even in these stories she just presents the problem in its entire colour and leaves the conclusion to the discretion of the readers. She does not portray her women from the feministic point of view.

Like Chudamani Raghavan, Shashi Deshpande also differed from her contemporary writers. When the contemporaries of Shashi Deshpande were taking up subjects like love and politics, she seriously started writing about the psycho-dynamics of

women. She wrote atrocities on women like infidelity of the husbands (“A Day Like Any Other”), physical harassment (“A Liberated Woman”), conflict between career and family (“It Was the Nightingale”), abortion (“Death of a Child”), problem faced due to old age (“And Then”), consequences of a rape (“It Was Dark”), marital rape (“The Intrusion”), problems of widowhood (“The Cruelty Game” and “A Man and a Woman”), domestic pressure (“A Wall is Safer”). Unlike the contemporaries of Chudamani Raghavan and Shashi Deshpande, the contemporaries of Volga were writing about women’s issues like infidelity of the husbands, marital rape, rape, atrocities on women and exploitation of women in the family and in the work place. But as Chudamani Raghavan did in some of her stories they merely stated the problems without giving any solutions to them. It was Volga who took these and many more women’s issues and gave daring solutions to them. She took up women’s issues like abortion (“A Political Story”), marital rape and atrocities of husbands (“Into Light”), identification of women as a procreator (“A Political Story”, “Bhinna Sandarbalu” – Different Situations), rights on children and problems of a divorcee (“Agony”), widowhood (“Companionship”), problems of marriage (“Marriage”, “Nose-stud”), gender discrimination (“What is to be done?”), infidelity of the husbands (“Security”), mother-in-law and daughter-in-law relationship (“Walls” and “Who are the real enemies?”).

Most of the women depicted by these three writers belong to the middle class family. Some of Chudamani Raghavan’s women like Gomathi of “Drought” and Brinda of “Counting the Flowers” are below the poverty line and are shattered by poverty and gender discrimination. Very few of her women like Annapurni of “Bunch of Keys” and Perundevi of *Yamini* belong to the upper middle class. But when compared to Chudamani Raghavan’s women, most of Shashi Deshpande’s women like Jaya of “It Was the Nightingale”, the protagonist of “Death of a Child” are well off. Women below the poverty line are very rarely portrayed by Shashi Deshpande. Even if they are portrayed, they are depicted as the minor characters and not as the protagonists. A few of Volga’s women like Sandhya of “Experiment” and Saraswathi of “Into Light” are well off and Annapurna of “Who are the Real Enemies?” struggle to make the both ends meet. Women below the poverty line are depicted in some of Volga’s stories, but not in the stories taken up for study.

Chudamani Raghavan has depicted women of all ages in her short stories. Some of her women are old, some are middle aged and some are young. For example Brinda of “Counting the Flowers” is young, Shobhana of “My Daughter Shobhana” is middle aged and Perundevi of *Yamini* is old. But most of Shashi Deshpande’s women like Lalitha of “A Man and a Woman”, Pramila of “The Cruelty Game” and Alka of “I Want” are middle aged. Very few of her women are old and young. If the old woman in “And Then” is old aged, Deepa of “Travel Plans” is young and energetic. Similar is the case of Volga who has portrayed many middle aged women with a very few old and young women. Veeramma of “Who are the Real Enemies?” is old while Rajani and Nirmala of “Marriage” are young.

Educated women can be rarely found in Chudamani Raghavan’s short stories. They are so few that they can be counted on fingers. In some stories nothing is said about the educational status of her protagonists. It is hard to understand whether Muktha in “The Strands of the Void”, Annapurni in “A Bunch of Keys”, Brinda in “Counting the Flowers”, Padma in “The Slayer of Narakasura”, Devaki in “Daktaramma’s Room” are educated or not. But Gomathi in “Drought”, Muktha’s mother in “The Strands of the Void”, Neelamani in “A Knoch at the Door”, Perundevi in *Yamini* are depicted as uneducated women. Similarly Muktha’s sister-in-law in “The Strands of the Void”, Vasanthi in “A Knock at the Door”, Gayathri in “Sriram’s Mother”, Shankari in “The Fourth Ashram”, Hema and Tulasi in “Two Women on an Evening”, Prema in “Sisterhood” Yamini in *Yamini* are portrayed as educated women.

Unlike Chudamani Raghavan, Shashi Deshpande mostly portrays educated women who do a lot of thinking. Very few uneducated women are portrayed in her short stories. Deepa’s mother-in-law in “Travel Plans”, Pramila’s co-sisters and mother-in-law in “The Cruelty Game”, Lalitha’s mother-in-law in “A Man and a Woman”, Alka’s mother in “I Want”, the protagonist’s friend in “A Day Like Any Other”, the old woman in “And Then” are portrayed as uneducated women. The other women portrayed in her stories like Alka in “The Awakening”, Deepa, her mother and sister-in-law in “Travel Plans”, Pramila in “The Cruelty Game”, Lalitha in “A Man and a Woman”, the protagonists in “Death of a Child”, “It Was the Nightingale”, “The Liberated Woman”, “I Want”, “A Wall Is Safer”, “A Day Like Any Other”, “It Was Dark”, “The Intrusion” and

Shaku in “And Then” are portrayed as educated women. Most of Deshpande’s uneducated women belong to the older generation.

Volga does not go either with Chudamani Raghavan or Shashi Deshpande in picturing the educational standards of her women. A transition with regard to the educational status of her women is found in her short stories. The earlier stories present in the collection named *Rajakeeya Kathalu* consists of more educated women and very few uneducated women. The next collection entitled *Prayogam* consists of both educated and uneducated women. The latest collection entitled *Bhinna Sandarbhalu* depicts many uneducated women when compared to educated women. Her last collection *Mrunmaya Nadham* has a mix of mythological women, educated women and uneducated women. Since most of the stories taken up for study are taken from her earlier collections of stories, they consist of more educated women. Sunanda in “Experiment”, Vijayalakshmi in “Companionship”, Anuradha and Punyavathi in “Who are the real enemies?”, Saraswathi in “Into Light”, the protagonist of “A Political Story”, Sita in “Agony”, Shanthi, Leela and Subadhra in “Bhinna Sandarbalu, Rama in “Nose-Stud”, Revathi and Chandrika in “Walls”, Sujatha and Dhanalakshmi in “Security” are portrayed as educated women who can realize the injustice levied on them and try to rectify the situation. Narendra’s mother and sisters in “Experiment”, Veeramma in “Who are the Real Enemies?”, the protagonist’s mother and mother-in-law in “A Political Story”, Janaki’s mother in “Agony” are portrayed as uneducated women who can not understand the injustice meted to women and rely upon men for everything. A close observation of these stories reveals that though Chudamani Raghavan’s women are uneducated, they are not depicted as unbalanced women. But in Shashi Deshpande’s short stories most of the uneducated women like the mothers-in-law of Pramila and Lalitha, the lady doctor’s mother are portrayed as inconsiderate women who do not try to understand the feelings of others and do not want to come out of their comfort zones. Volga’s uneducated women are strong willed but innocent.

Chudamani Raghavan has portrayed a gallery of women like widows, married women, unmarried women, spinsters and divorcees. But most of Shashi Deshpande’s women are married women. Unmarried women and widows are also found in her stories. But spinsters and divorcees are rarely found. Similar is the case of Volga whose most

women are married women, unmarried women and widows with a very few divorcees and spinsters. In Chudamani Raghavan's stories Gayathri of "Sriram's Mother" is a widow whereas Shobhana of "My Daughter Shobhana" is a spinster and Hema of "Two Women on an Evening" is a divorcee. The others are either married women or unmarried women. Similarly in Shashi Deshpande's short stories, Lalitha of "A Man and A Woman", Pramila of "The Cruelty Game" are portrayed as widows and Shaku of "And Then" is depicted as a divorcee. The others are mostly married women and rarely unmarried women like Alka of "I Want". In Volga's stories Sujatha of "Security" and Shanta of "What is to be done?" are portrayed as spinsters and Sita of "Agony" and Sarawathi of "Into Light" are depicted as married women who turn out to be divorcees towards the end. The rest are all married women.

In the portrayal of unconventional women Chudamani Raghavan and Volga go hand in hand. Though Chudamani Raghavan has depicted many conventional women she has a good number of unconventional women in her stories. Shobhana of "My Daughter Shobhana", Gomathi of "Drought", Yamini of *Yamini*, Hema and Thulasi of "Two Women on an Evening" and Shankari of "The Fourth Ashram" are the unconventional women. Almost all of Deshpande's women are depicted as the women in transition. The protagonists of "Death of a Child", "It Was the Nightingale", "A Wall is Safer", "A Day Like Any Other" and "And Then" are the women in transition. Deepa of "Travel Plans", Lalitha of "A Man and a Woman", Pramila of "The Cruelty Game", Shaku of "And Then" the protagonists of "It Was Dark" and "The Intrusion" are depicted as unconventional women. Alka of "I Want" and the protagonist of "A Liberated Woman" are portrayed as conventional women.

Almost all of Volga's women have been portrayed as unconventional and courageous women except for a few. Sunanda of "Experiment", Vijayalakshmi of "Companionship", Sita of "Agony", Punyavathi of "Who are the Real Enemies?", Rama of "Nose-stud", Revathi and Chandrika of "Walls" and Dhanalakshmi of "Security" are portrayed as modern women who try to change their lives. Even the conventional women portrayed by Volga undergo transition and turn out to be unconventional women towards the end.



When compared to the working women housewives are more in number in Chudamani Raghavan's stories. Except for a few like Shobhana of "My Daughter Shobhana", Vasanthi of "A Knock at the Door", Hema of "Two Women on an Evening" and Gayathri of "Sriram's Mother" almost all her women are housewives. Similar is the case of Shashi Deshpande who has portrayed more number of housewives when compared to the working women. But most of Volga's women are working women. Working women are present in almost every story like Rama of "Nose-stud", Sita of "Agony", Saraswathi of "Into Light", Santha of "What is to be done?", Sujatha of "Security" and Revathi of "Walls".

Mothers are considered to the embodiment of love and affection. But the mind-set of Indian women is dependent on several factors like the financial status, society, their own security. These factors condition the psychology of mothers and sometimes turn the mothers inconsiderate towards their children, especially the daughters. Though the mothers can understand the sufferings of the daughters and empathize with them, as mothers they insist their daughters not to come out of the ordained role of a wife and a daughter-in-law. In this process the real essence of motherhood gets lost and the mother – daughter relationship turns sour sometimes. This aspect of the Indian society has been beautifully depicted by all the three writers in their stories. Chudamani Raghavan portrays conventional mothers who do not try to understand the agony of their daughters. Her mothers are frightened of the society and do not allow their daughters to walk away from the traditional mode of patriarchy. Almost all her mothers want their daughters to stay with their husbands and lead a happy married life. Very few mothers like Brinda's mother in "Counting The Flowers" try to understand the feelings of their daughters but are in a helpless situation. Shashi Deshpande too portrays conventional mothers who never try to understand their daughters. Very few of her mothers are understanding like the protagonist of "It Was Dark" and the protagonist's mother of "The Intrusion". Volga does not differ from Chudamani Raghavan or Shashi Deshpande in the portrayal of mothers. Even her mothers are conventional and consider marriage as the essence of a woman's life. They too do not support their daughters who try to get out of the institution of marriage. For example Saraswathi's mother of "Into Light" scares her daughter about the society and insists that she should abide her husband and never go against him.

An interesting feature of Indian Society is the deep-rooted patriarchy which influences and mars the mother-in-law daughter-in-law relationship. In the early days both the mothers-in-law and the daughters-in-law were prejudiced against each other and were biased. But of late there is a change in the outlook of the society. This transition in the consideration of mother-in-laws can be easily traced in the short stories of the three writers. Chudamani Raghavan and Shashi Deshpande who belong to the older age group have mostly depicted callous mothers-in-law while Volga belonging to a later age group has portrayed some friendly and considerate mothers-in-law. Chudamani Raghavan like her contemporary writers has portrayed cruel mothers-in-law like Padma's mother-in-law in "The Slayer of Narakasura", "Counting the Flowers" and "The Strands of the Void". Though Gayathri of "Sriram's Mother" is not cruel she is possessive of her son. Shashi Deshpande too has portrayed cruel mothers-in-law who try to crush their daughters-in-law in the name of tradition. Very few of her mothers-in-law like the old woman of "And Then" are understanding and helpful. But Volga has portrayed some amicable mothers-in-law who sympathize with their daughters-in-law and try to understand them. For example Veeramma of "Who are the Real Enemies?" Revathi of "Walls" are quite considerate. At the same time she too has depicted some ruthless mothers-in-law like the protagonist's mother-in-law in "A Political Story" and Narendra's mother of "Experiment" who readily pick up a quarrel with their daughters-in-law and show their dominance over them.

Indian Patriarchy has its impact not only on the mother-in-law and daughter-in-law relationship, but also on the roles and responsibilities of the daughters. In India it is generally considered that sons alone have the responsibility to share the burden of their parents and to look after them, whereas daughters turn out to be an unwanted burden to their parents. In this aspect Shashi Deshpande goes in line with the patriarchal system while Chudamani Raghavan differs from it. Chudamani Raghavan has depicted some caring daughters who are compassionate towards their parents and feel the responsibility of sharing their burdens and taking care of them. Hema of "Two Women on an Evening", Shobhana of "My Daughter Shobhana", Muktha of "The Strands of the Void" belong to this kind. They have a lot of affection and care for their parents and feel guilty either if their parents suffer because of them or if they are not in a position to help their parents

like Padma of “The Slayer of Narakasura” and Prema of “Sisterhood”. But such daughters are very rare in Shashi Deshpande’s stories. Some of her daughters do not understand their parents and do not have good terms with them like Jaya of “I Was the Nightingale”, Anju of “And Then”, the lady doctor of “A Liberated Woman”. Some of her daughters are even insensitive to their parent’s problems and look at them as strangers. Deepa of “Travel Plans” and Alka of “I Want” belong to this kind. Shashi Deshpande has depicted very few affectionate daughters like the protagonist of “The Intrusion” who long to go back to their mothers.

The daughters presented by Volga lie somewhere between the daughters presented by Chudamani Raghavan and Shashi Deshpande. They are neither very affectionate like the daughters depicted by Chudamani Raghavan nor insensitive to the parent’s problems like the daughters portrayed by Shashi Deshpande. They understand their parent’s fears and problems like Rajani of “Marriage”, Rama of “Nose-Stud” and Shobha of “What is to be done”. At the same time she has also portrayed some inconsiderate daughters who can not understand the parent’s fears and behave in their own way. Santha of “What is to be done?” and Shanti of “Bhinna Sandarbhalu” belong to this kind.

Indian tradition demands daughters-in-law to be meek and submissive. Though Chudamani Raghavan is modern and unconventional in the depiction of daughters, she goes with the norms of the society in the portrayal of her daughters-in-law. Her daughters-in-law are mild and indefensible who try their best to pacify their mothers-in-law’s ego like Padma of “The Slayer of Naraksura”, Anitha of “Sriram’s Mother”, Muktha of “The Slayer of Narakasura”. Shashi Deshpande too has portrayed mild mannered daughter-in-laws who do not reply back to their mothers-in-law and try hard to go in accordance with their mothers-in-law. For example Lalitha in “A Man and a Woman”, Pramila in “The Cruelty Game”, Deepa in “Travel Plans” try to obey their mothers-in-law. Very few daughters-in-law depicted by Shashi Deshpande like Jaya of “It Was the Nightingale” do not understand their mothers-in-law and have some difference of opinion with them. But Volga has depicted two different kinds of daughters-in-law. If some like the protagonist of “A Political Story” suffer in the hands of their mother-in-law, some like Sandhya of “Experiment” are prejudiced against their mothers-

in-law and are ready to pick up a quarrel with them. Some of the daughters-in-law presented by Volga are biased in the beginning but later undergo transition and understand their mothers-in-law towards the end. For example Chandrika of “Walls” was prejudiced and biased against her mother-in-law in the beginning, but later she understands the gentle nature of her mother-in-law and repents for her actions.

On the whole it can be observed that Chudamani Raghavan is a humanist in the portrayal of her women. As Susie Tharu points,

A great many of the stories in Chudamani Raghavan’s oeuvre occupy a world with a similar algebraic poise but are structured not so much to provide the act of revenge with the valence of resolution as to show up the double standards inherent in most social institutions. (Women Writing In India 89)

For example she does not focus her attention on the marital rape in her *Yamini*. Had she been a feminist she would have handled the issue of marital rape with vigour. On the other hand, she merely stated the problems without creating any fuss over it. As Vasantha Surya says,

A feminist writer would have pounced on this as evidence of male perfidy. But Chudamani’s novel is romantic, an intense daydream about psychological deviance, not an analysis. *Bhavana*, the expression of human emotions, is its purpose, and not the achieving of verisimilitude. (Introduction *Yamini*)

But, Indian Feminism is defined as “the awareness of women’s oppression and exploitation in society, at work and within the family, and conscious action by men and women to change this situation.” (Bhasin and Khan 1-2) With regard to this definition Chudamani Raghavan can be called a feminist. But her feminism is not nurtured in several –isms that nurture the present day feminists like Volga. Her feminism is born out of her concern for the plight of women. A study of her women shows that she has unintentionally written her stories with the concept of feminism. Though she portrays the problems faced by women in the name of dowry, gender discrimination and shows how women are forced into the stereotyped roles of a mother, wife, daughter and a daughter-in-law, she does not do it deliberately. As Kathyayani Vidmahe points out, “People might not be aware of feminist movements. But still the way they look at the problems sounds feministic.”

Shashi Deshpande calls herself a feminist and writes about the problems of women. But her characters do not behave the feminist behaves. Hence it will be proper to call her as the articulator of women instead of a feminist with regard to the stories taken up for study.

It would be unfair to label her 'feminist' and categorize her with several other writers who differ from in varying degrees. She can at best be called an articulator of women who are caught at the cross-roads of change in a society which is undergoing the birth pangs of transition from tradition to modernity. (Sunitha Reddy 29)

The ideas of feminism can be noted in all the stories of Volga who proudly calls herself a feminist. She says,

'When I realized that my status as a wife was an hindrance to enter into feminism I gave up my status as a wife. After that I called myself a feminist writer and started writing much.' (Palikinchaku Mouna Mrudangaalu 281)

It is observed that the women portrayed by Chudamani were the women of feminine stage who merely accepted the roles decreed to them by the traditional mode of patriarchy. There are also some women who are in the feminist stage protesting against the traditional modes of patriarchy. But the women portrayed by Shashi Deshpande were in the phase of self-discovery with inward freedom and the women portrayed by Volga were in the feminist phase of protest against the traditional standards and roles set up by the society. Chudamani Raghavan's women can be called feminine, Volga's women as feminist and Shashi Deshpande's women as female.

As already stated Indian feminism is influenced by Western feminism. But it is different from Western feminism as Indian feminism has to deal with several other other paradigms created by Indian society based on Indian mythologies. Women caught in the clutches of these paradigms have to wage a long war to come out of these paradigms. If feminism deals with the issues related to these and the problems related to demystifying the paradigms of women constructed by society and mythology all these writers taken up for study can be called feminists. For example in her "Nangam Ashram" Chudamani Raghavan deconstructions the myth that the four stages of brhamacharyam, gruhastham, vanaprastham and sanyasam are applicable to men alone and shows that they are applicable even for a woman. She has allowed her women to walk the way her men do

de-romanticizing motherhood and the role of a wife. Shashi Deshpande's women are in the process of deconstructing and shedding away the ordained roles of women and Volga's women have emerged as bold women who have demystified the paradigms of the society.