

RAJANDEEP KAUR

PH.D. SCHOLAR

CENTRE FOR COMPARATIVE LITERATURE

CENTRAL UNIVERSITY OF PUNJAB, BATHINDA

PUNJAB, INDIA (CORRESPONDING AUTHOR)

DR. RAJINDER KUMAR SEN

ASSISTANT PROFESSOR

CENTRE FOR COMPARATIVE LITERATURE

CENTRAL UNIVERSITY OF PUNJAB, BATHINDA

PUNJAB, INDIA

RAM SARUP ANKHI: A REGIONAL NOVELIST

Regional novel depicts the life of a particular region through literature. This particular type of novel aims at the depiction of various aspects of socio-cultural life of a particular region. In regional novel, novelist shows the real picture of a particular region. Regional novels are written in many languages. This tradition has been started in western world. Like Western, Indian-English, and other vernacular literature, Punjabi literature has also got influence of regionalism. In modern era under the influence of some social factors Anchalik novels were written. In all Indian languages these types of novels can be found. In Punjabi literature Surinder Singh Narula can be recognized as the initiator of this genre. In his *Peo Puttar* a very interesting and well description of regional life of Amritsar can be noticed.

Keywords: Culture, Regional Novel, Society, Punjabi, Western etc.

Regional Novel is a novel describing people and landscapes of a particular area, which can be imaginary or real. According to Bentley, “Regional novel is a novel which concentrates on a particular part, a particular region, of a nation, depicts the life of that region in such a way that the reader is conscious of that characteristics from others in that common mother land” (38).

There exists a profound relationship between literature and society. Whatever happens in the society is reflected in literature, same has been done by these regional authors whatever situation of the society, they write the same. To understand the concept of regional novel, one should first acquaint with the terms region, regional, and regionalism.

The meanings of the term "region" are manifold. It is used to refer to a broad variety of concepts. Some critics understand it essentially as a geographical category. Used in this sense, it explains social phenomenon as something that may be understood when considered in relation to physical features like geography, topography, climate etc. Other approaches like the anthropological and the ecological, study the interrelation between the peculiar traits of people and the geographical area and the relation between environment and people. "Region", in other terms, magnifies the interests and concerns of the local group in relation to the society. (Reddy 2-3)

In geographical context, Region is related to the physical features of an area but in literature these physical features and characteristics are studied in relation to the people of that region. The word *Anchal* includes other meanings like the border of a fabric, a state or a country. The Sanskrit encyclopedia limits the meaning of the word *Anchal* to "a border/ corner" of a fabric. As per the Bangla and Hindi encyclopedias the word *Anchal* means "the part of a country or a state". *Anchal* means "definite boundary of a particular geographical area". Among all those meanings given in encyclopedias, the meaning given as "part of a country or state" better fits in the context of novel or literature. The word *Anchal*, when used in the context of literature not only reflects a definite geographical area but also depicts social, cultural, political, religious and economic dimension of that area. In The Encyclopedia of Nationalism region is defined as:

An area that appears cohesive and homogeneous based on certain criteria having to do with way of life; these criteria may include culture, language or dialect, race or ethnicity, climate and topography, history and tradition, and economic system or stage of development. (438) In *Subaltern Studies: Writing in South Asian History and Society* Sudipta Kaviraj elaborates:

The region is constructed by the circumstances and incidents which have happened in the history of any nation. It is not an idea or a concept given by the theorists or scholars and it has not

come into existence during the period of colonialism or after independence. Region is constructed through some social issues and differences which are realised by the people of the different regions of a nation. Reddy in her thesis "The problematics of "Region" in the regional novel" opines:

The definitive nature of the "region" and the aspects of its homogeneity will be determined by the "functional aspects" or the dominant aspects of the region. These functional aspects could be caste/class features or language. The social and political consciousness level of the people also determines the nature of a "region". To have a better understanding of the terms, "region" and "regionalism" and how they gained currency in literature, it is important to emphasize the diversity of usage in the meaning of these terms. (2)

Regional novels are not only written in England and Ireland but many Indian writers in English and vernacular choose some specific areas for their novels. In India we have R.K Narayan, whose novels are set in Malgudi, a small fictitious village somewhere in South India near Madras. All his novels and short stories are set in Malgudi. Phanishwarnath Renu a Hindi novelist set all his works in Purnea, a district in the state of Bihar which exists in reality. Ram Sarup Ankhi is Punjabi novelist who set his novels in Malwa region of Punjab, particularly Bathinda, Sangrur and Barnala districts. Some of the villages he talks about in his novels are fictitious like Kothe Kharak Singh, and some are real like Selbrah and Dhaula etc. In his works he portrays the real picture of Punjabi *Malwai* culture, language, and traditions.

In regional literature, the characters are the representatives of the whole community, their languages, natural settings, way of living, modes of communication, dress code, above all the whole survival of that particular area. According to Thrall and Holman:

A quality in literature which is the product of its fidelity to a particular geographical section, accurately representing its habits, speech, manners, history, folklore or beliefs. In one sense, the test of the regionalism is that the action and personages of a novel, short story, a drama that is called regional cannot be moved, without major loss or distortion, to any other geographical setting. (407)

In England, rural novels presented the real picture of the region or a particular locality and life style of its people. It is supposed that regionalism is depicted in English literature before Thomas

Hardy. Richard Jefferies, George Eliot, and William and Mary Howitt contribute in this field before Hardy. Thomas Hardy sets his novels in Wessex which is a fictitious place or locale. But Hardy has presented Wessex as a real and existing place in the settings of his novels.

Hardy creates an imaginary world to set his novels in it, Similarly there are some Indian regional novelists who set the plots of their novels in fictional regions and some have set their novels in actual regions e.g. In Hindi there are Phanishwarnath Renu, Nagarjun, Vrindavan Lal Verma, Devendra Satyarthi etc., in Punjabi there are Gurdial Singh, Ram Sarup Ankhi, Daleep Kaur Tiwana, Mohan Kahlon, Karamjit Singh Kussa etc. Regional novelists show the real picture of that particular region selected by them whether it is imaginary or real. They show the problem being faced by the people of that region which creates such environment where it is difficult even to survive.

A special kind of regionalism in the novel, in which the lives of people struggling for existence in remote rural sections are starkly portrayed. It should be emphasized that the term novel of the soil refers primarily to a matter rather than to a manner; however the term is usually restricted to portrayals of country life in the manner of realism and naturalism. (Thrall, Holman 357)

For example Santa Singh and Bhagwan Singh in *Salfaas* and *Jamina Vale* respectively are the representatives of peasants of Malwa region. Jatinder in *Parti Parikatha*, and Bela Gupt in *Deeraghtapa* are the characters who spend their whole life for the upliftment of the impoverished people but they face a lot of problems. M. H. Abrams in his *Glossary of Literary Terms* writes:

Regional novel emphasizes the setting, speech, and social structure and customs of a particular locality, not merely as local colour, but as important conditions affecting the temperament of the characters and their ways of thinking, feeling and interacting” (257).

Punjabi literature does not remain untouched from the tradition of regionalism. Regionalism has great influence on different genres of punjabi literature but Punjabi novels are the best examples of the depiction of regionalism. Surinder Singh Narula, Sohan Singh Seetal, Hari Singh Dilbar, Dalip Kaur Tiwana, Karamjit Singh Kussa, Gurdial Singh, Jaswant Singh Kanwal, Ram Sarup Ankhi, Om Parkash Gaso, and Mohan Kahlon are some novelists who have

regional setting in their plots. Most of them have written about Malwa region e.g. Gurdial Singh, Ram Sarup Anghi, Jaswant Singh Kanwal, and Karamjit Singh Kussa.

Surinder Singh Narula's novels are based on his Marxist ideology. In his novel *Peo Puttar*, he tells the story of Amritsar district of Punjab. His novel *Neeli Bar* also depicts the life of the people of West Punjab. Gurdial Singh has emerged as the leading novelist of Punjabi literature. He can be defined as the best regional novelist of Punjab because his novels present a real picture of Malwa region. He artistically depicts this region in his novels. His all novels are set in the Malwa region of Punjab. His novels *Marhi Da Deeva*, *Anhoe*, *Rete Di Ikk Mutthi*, *Kuwela*, *Aaddh Chanani Raat*, *Aathan Uggan*, *Annhe Ghore Da Daan*, *Pauh Phutale Ton Pehlan*, and *Parsa* presents an actual picture of *Malwai* culture.

Malwa comes alive in his novels both as a place in history and as a cultural metaphor. However, the self-limiting nature of the *Malwa* region doesn't in any way prevent Gurdial Singh from giving an artistically wholesome expression to the complexities of life he has set out to explore. Its stubborn, unyielding land, sandy soil and prickly air, low-roofed mud houses and vast open fields, mingle and overlap with stifling caste prejudices and intriguing questions of land ownership possession to create a befitting backdrop to this incomparable saga of human courage, resilience and sacrifice. However, the self-limiting nature of the *Malwa* region does not prevent Gurdial Singh from giving an artistic expression to the complexities of life he has set out to explore. (Nayar 7).

Jaswant Singh Kanwal presents socio-cultural life and problems of Malwa region in his novels *Haani*, *Lahu Di Lo*, *Civil Lines*, *Raat Baki hai*, *Pooranmaashi*, *Taushali Di Hanso* etc. Sant Singh Sekhon has depicted hard working farmers of this region in his novels *Lahu Mitti*. He explains how these lower and middle class farmers are being exploited by the landlords, and moneylenders. Mohan Kahlon's novels *Bedi Te Breta*, *Gori Nadi Da Geet*, *Machhli Ikk Dariya Di* belong to a particular area of Gurdaspur district which is presently located in Pakistan. In these novels he put light on the affairs of the people of *Jat* and *Gujjar* castes residing in this region. Dalip Kaur Tiwana describes how women are being victimised because of rigid traditional and patriarchal system of Malwa region. Her novels *Jimi Puchhe Aasmaan*, *Eho Hamara Jeevna*, *Katha Kaho Urvashi*, *Hastakhar*, and *Agni Preekheya* exhibits the problems

and sufferings of women in this male dominated society. Karamjit Singh Kussa portrays the pain and agony of peasants in his novels *Rohi Biabaan*, *Raat De Raahi*, *Agg Da Geet* etc. He shows how the women of poor peasants are forced to have physical relations with their landlords and how lust of money spoils relationships. Ram Sarup Ankhil is a famous Punjabi regional novelist who has set all his novels in Malwa region of Punjab. His novels *Kothe Kharak Singh*, *Sulgadi Raat*, *Salfaas*, *Jamina Vale*, *Kankaan Da Qatleam*, *Dulle Di Dhaab* etc. are some examples of his regional novels in which he describes social, cultural, political, economic, and religious life and problems of *Malwai* people.

Ram Sarup Ankhil, a regional novelist, a personality of fame in the world of Punjabi novel. His literary works are mainly associated with the Malwa region of Punjab, particularly the districts of Bathinda, Sangrur and Barnala. This particular region forms the pivot of his works in which he has described the different characteristics such as the life style of the people, their customs, traditions, social, political and economic conditions, cultural values, morals, ethics, and geographic features.

His invaluable contribution to Punjabi regional literature, which is mainly focused on the districts of Bathinda and Barnala of the Malwa region, can be judged through his literary accounts that depicted the mentality of the people, cultural values, social, political, economic, religious conditions, geographical location, dress code, dialect of the people in a comprehensive manner. His quota of regional novels mainly includes *Kothe Kharak Singh*, *Sulgadi Raat*, *Jamina Vale*, *Salfaas*, *Kankaan Da Qatleam*.

Kothe Kharak Singh novel was published in two parts. The first part came out in 1984 with the title of *Thude Tutte* and second was published in 1985 with the title of *Haq Sach*. The full novel was made public in the middle of 1985 under the title, *Kothe Kharak Singh*. The novel starts with the incidents of Second World War and undertakes all the incidents till the emergence of the second time rule of Congress party after the fall of Janta Party. The novel involves the change of social values, the relationships of people and all the happenings of the time period had been penned down in original. He closely monitors the life style of the landlord of Malwa region in the novel *Kothe Kharak Singh*. He presented how *Jat* people in the villages of Malwa region adopt different methods and tools whether legal or illegal, in order to grab the land in their favour. He depicts vividly how a man uses a woman and land interchangeably to favour himself and his

interests. How the honour of woman is being auctioned in a way that she continues her illegal relation with her brother-in-law on the advice of her husband and how she obliges politely in order to secure more property for their sons.

One of the characters of this novel involves Banto who is the wife of Jhanda Singh. She maintains physical relation with her brother-in-law Arjan. She gives him proper care like good food and takes care of him in every possible way so that he does not feel the need to marry in order to avoid the further division of their property. Ankhi has detailed in his novel that the people of Malwa region spent unnecessarily huge sums of money. He further describes whether willingly or unwillingly, parents of girls prefer to marry them only in well-off families to keep only themselves happy. Besides spending unnecessarily on marriage ceremonies, even at the occasion of death of an old person in the family, preservation of standard and status in the society also finds priority and in the same style like in the marriages, huge amounts of money are spent to invite guests even at the cost of mortgaging their lands. He also described that celebrating fairs and festivals forms a special part of culture of this Malwa region. In this novel Kothe Kharak Singh, he describes the fair being celebrated in the village Selbrah. People generally go for shopping and is a means of entertainment and enjoyment for them. In the Malwa region society is divided on the basis of economy like in the novel Kothe Kharak Singh people cannot tolerate their sons and daughters to marry in lower castes. Like the love affair of Naseeb and Pushpinder does not reached any conclusion because of caste differences. Being from the lower caste, Naseeb was killed by Pushpinder's father Hardit Singh. The people from the lower caste who are hired as servants to serve in and outside of the home are treated inversely by falsely claiming them as their brothers and sisters. They are supposed to sit on the floor and separate utensils are reserved for them. He has explained the eating habits and living styles of this region like they used to eat mango pickle and onion with chapattis. *Saag* and butter have also been explained at many instances. Alcohol consumption being the routine of majority of the male population of this region, females also consume Alcohol in this region as Harnami, a female being depicted as an example in this novel. All the characters in this novel use *Malwai* dialect for communication. Even the well qualified characters talk in pure *Malwai* dialect.

Sulgadi Raat novel of Ankhi revolves around the issue of ego of personal property that arises among the people. This factor has adversely affected the economy and social relationships.

The main character of this novel Gurnam, who once belonged to a well-off family but the unequal division of land, has forced him to make his living by serving others. Male-female relations largely depend on the economic benefits of each other. Females are used as a commodity for securing economic interests and shocking is the fact that females willingly act on the advice of their husbands to have more undivided property for their sons. To strengthen the economic base, moral values are put aside and illicit relations are maintained very conveniently. The novelist had described agriculture as the base of economy in Malwa region. There prevail joint families, joint property and uniform cultural values. He had described the *Jat*-land relation, tragedy of females in Malwa culture, caste system, and tragedy of landless people who never marry. Relations in the society have changed and turned selfish with the onset of materialization and industrialization. Under the greed of property, blood relations propagate enmity, the relation of love and affection is formality and exists only in the name. In this novel the characters use Malwa dialect for communication even slangs are produced in the same dialect.

Jamina Vale novel was published in 2004. The crux of this novel is that the economy of farmers degraded as a result of mechanization and the implementation of scientific methods. Because use of machines and implementation of scientific methods require large investments and in turn generate less revenue for the farmers. The character of the novel involves Bhagwan Singh, surviving with four sons and one daughter having sufficient property and meeting both ends conveniently. During the marriage ceremony of his daughter Mukhtiaro, he over spends money than his capacity with the intention that tomorrow he could demand the same amount from his son's in-laws. There is a general perception in the Malwa region, the more we spend on the marriage of our daughter, and the more we get or demand in terms of dowry at the time of marriage of our sons. His land gets divided between his four sons and everyone is now left with little land. Compelled by his elder son Jarnail, he buys a tractor on installment basis but he was not able to repay installments as the revenue generated falls little than the expenditure on tractor. Rate of interest mounts so high that he was forced to mortgage his land as he could never freed his land from the clutches of money lenders and the consequence was that his sons were not offered bride to marry anywhere. This scenario gradually forces the elder son to fell the victim of drug addiction and ultimately to commit suicide. His sons feel contempt to work in the farm fields. The survival of the family solely depended on the little earning of one of the son Mindar. He was the only son who somehow went out to work and earn but it was not sufficient to support the family. The whole

of the incident presents the mental caliber of the people this region and how they feel ashamed to go out and work in their farms. How they feel proud being belonging to upper castes and to maintain standards in society by spending beyond their capacities that only lands them in great trouble.

Kankaan Da Qatleam novel was dedicated to the farmers of Malwa region, in which he portrayed as to how much proud they felt in having farm lands and mean each and everything for them. One character of this novel on which it is based is Makhan Singh, an army man. His family consisted his wife and a lone son with seven acres of land. The land he owned had no means of stream irrigation available. After retiring from service, he sticks to take care of his farm land and makes arrangements to irrigate them through stream waters. The novelist portrays the love of farmers or *Jats* for their lands, no matter where they live, in which service they are. Life was going so peaceful but all of sudden a news arrived in the village that the whole lands are going to be acquired by the government for establishing industry over there. Before this episode happened, the farmers were earlier offered 2.5 lacs per acre for the said purpose but they refused at once and rejected the offer. They reiterated that land is our survival and without lands we are desolate. The people are so much attached to their lands that no offer can purchase them even if there is little revenue generated from these lands. Even after the strong opposition from the farmer's side, they were forcefully made to oblige by the government and take 3 lac rupees/acres as compensation. By the way, Harchand- the son of Makhan, was engaged to Meeto of village Joga. Mother of Harchand died of illness and now cooking in the kitchen had become problematic. The mediator of the relation was deputed by Makhan to convey the message to daughter's father so that the date for the marriage could be fixed soon and the problem would be solved. As the mediator reached the girl's home and talked about the fixing of date for marriage. They refused him and said that the boy had turned landless as that was acquired by the government. This showed the worth of land and how property is prioritised over relations. The dispute between angry farmers and factory owners resulted in the death of Makhan Singh. Now Harchand was totally broken and shaken with the death of his father and failure of his marital relation. The distressed and sorrowful Harchand started to work as a laborer in the city. He never disclosed anyone about his *Jat* background as they feel shame and contempt to work. But under the heavy impact of alcohol consumption in the evening, he disclosed loudly and proudly about his caste. By the way, government promised compensation arrives and he also received a cheque for his seven acres. He purchased new land

from outside the city and also purchases buffalos. He now again feels proud of his caste as being a *Jat*. He also gets married with the acquisition of land which is more preferable in the marital dimension. The novelist has presented some new aspects of *Malwai* culture. He shows that *Jats* have to face many problems inspite of having mounting debts like no land no marriage.

Salfaas is another novel of Ankhi, in which he has exposed the harsh life of a farmer. How much disturbed and depressed his life turns so that the only option is suicide. The character of the novel involves two brothers, Santa Singh and Jora Singh, with the possession of six acres of land each. Santa Singh's sons work in the fields making all possible efforts but still they remain sunk in huge debts. Jora Singh, the brother of Santa Singh starts the illegal smuggling of opium. He earns sufficient money through such means and bribes government officials and secures a job for his son. On the other side, Santa Singh had to sold his tractor that he had bought on installments basis in order to marry his daughter. He further fell in trouble due to non-payment of some bank installments for the tractor. In Malwa region, a tractor is considered as a mark of proud, no matter if they had bought it on terms of interest. By this time, Santa Singh's son had to attend the marriage of his brother-in-law and demanded for a huge amount of money. Conscious of their caste and to maintain their *Jat* standard, he arranged the money from a moneylender. Though, he has no source to pay back the installments of tractor, the moneylender also refused to lend more money. The concerned bank manager from where he had taken his tractor loan arrives in the village and publicly tarnishes his reputation. After facing such a disgrace, he straightly reaches near the farms and consumes salfaas tablets (a poison) and dies.

To conclude it can be said that Punjabi Literature has a vigorous traditon of Regional novels. In Punjabi regional novels various regions of the country have been explored. The socio-cultural, and economic-political dimensions of these regions can be traced through these regional novels. Ram Sarup Ankhi is one of the popular Punjabi regional novelists. He describes how upper caste people or land holders use all their property by indulging in illegal practices such as drug addiction, egoistic behaviour, caste pride, and false show offs. On the other hand how lower caste people go out for work to earn their livings. They go for studies to reach high posts. Further the menace of drug addiction has also destroyed the whole social fabric of society.

Bibliography

Primary Sources

Ankhi, Ram Sarup. *Jamina Vale*. Chandigarh: Lokgeet Parkashan, 2014. Print.

---. *Kothe Kharak Singh*. Chandigarh: Lokgeet Parkashan, 2014. Print.

---. *Salfaas*. Chandigarh: Lokgeet Parkashan, 2007. Print.

---. *Kankaan Da Qatleam*. Chandigarh; Unistar Books, 2007. Print.

Secondary Sources

Abrams, Meyer Howard, and Geoffrey Harpham. *A Glossary of Literary Terms*. Stamford: Cengage Learning, 2011. Print.

Allen, Walter. *The English Novel*. London: Pelican Books, 1965. Print.

Arora, Neha. "Locating 'Realism' in the 'Regionalism' of Phanishwar Nath Renu's *Maila Aanchal*". *The Expression: An International Multi-Disciplinary e-Journal* 1.1 (2015): 2-11. Web. 26 Feb. 2015.

Bajpai, Prakash. *Hindi Ke Anchalik Upanyas*. Varanasi: Nand Kishore & Sons, 1964. Print.

Bentley, Phyllis Eleanor. *The English Regional Novel*. Harleston: G. Allen & Unwin, 1941. Print.

Chatterjee, Partha, and Gyanendra Pandey, eds. *Subaltern Studies: Writing in South Asian History and Society*. 7 Vol. New Delhi: Oxford University Press, 1995. Print.

Dhaliwal, Baldev Singh. *Karamjit Singh Kussa De Naval Da Rachna Parbandh*. Ludhiana: Lahore Book Shop, 1988. Print.

Harmon, C. Hugh Holman and William. *A Handbook to Literature*. New York: John & Sons, 1992. Print.

Hart, James D., and Phillip Leininger. *The Oxford companion to American literature*. New York: Oxford University Press, 1995. Print.

Jain, Nagina. *Anchalikta Aur Hindi Upanyas*. New Delhi: Akshar Prakashan, 1676. Print.

Kadve, H. K. *Hindi Upanyason Mein Anchalikta Ki Pravirti*. Kanpur: Annapurna Prakashan, 1982. Print.

- Kaur, Pritam. *Dalip Kaur Tiwana Di Navel Kala*. Delhi: National Book Shop, 1991. Print.
- Kaur, Updesh. *Gurdial Singh Ek Adhyan*. New Delhi: Manpreet Prakashan, 2005. Print.
- Motyl, Alexander J. *Encyclopedia of Nationalism*. Academic Press, 2000. Print.
- Nath, Chittaranjan. "Regionalism in the Novels of Thomas Hardy". *A Journal of Humanities & Social Science*. 2.3 (2014). 159-164. Web. 23 Aug. 2014.
- Nayar, Rana. "The Novel as a Site for Cultural Memory: Gurdial Singh's Parsa". *Journal of Punjab Studies*. 19.2 (2012). 233-254. Web. 12 Dec. 2015.
- Rahi, Joginder Singh. *Masle Galap De*. Amritsar: Nanak Singh Pustak Mala, 1992. Print.
- Reddy, Aruna Bomma. "The problematics of "Region" in the regional novel." Ph. D. university of Hyderabad, 2011. Print.
- Singh, Brahm Jagdish, ed. *Kothe Kharak Singh: Visha-Vastu Ate Birtant Jugtan*. Amritsar: Waris Shah Foundation, 2013. Print.
- Singh, Fanish. *Hindi Ke Anchalik Upanayas Evam Upanayaskar*. New Delhi: Bharatiya Jnanpith, 2013. Print.
- Singh, Iqbal. *Ram Sarup Ankhi Da Naval Jagat*. Lokgeet Parkashan, 1989. Print.
- Singh, Mehal. *Mudhla Punjabi Naval*. Amritsar: Pankaj Parkashan, 1988. Print.
- Singh, Pyara. *Punjabi Galap Sidhant, Itihaas Te Parvirtia*. Jalandhar: Mehtab Singh New Book Company, 1997. Print.
- Sinha, Suresh. *Hindi Upanyas: Udbhav Aur Vikas*. Delhi: Ashok Prakashan, 1965. Print.
- Snell, K. D. M, ed. *The Regional Novel in Britain and Ireland 1800-1990*. Cambridge: Cambridge University Press, 1998. Print.
- Thrall, William Flint, Hibbard, and Holman. *A Handbook to Literature*. New York: Odyssey Press, 1960. Print.
- Vinod, T. R. *Punjabi Naval: Ik Mulyankan*. Amritsar: Ravi Sahit Parkashan, 1982. Print.