

Neglected Poems By Gulzar Pavan K Varma

A Poem a Day is a volume of Indian poetry like no other, selected and translated by Gulzar, one of India's most renowned and respected poets. This prestigious volume showcases 365 memorable poems a poem for every day of the year written over the seven decades since Independence by some of the leading poets of the Indian Subcontinent.

Originally written by some 279 poets in 34 Indian languages (including Hindi, Urdu and English), the poems appear in bilingual versions: in English and in Hindustani, as translated by Gulzar himself. This wonderful selection, personally chosen by Gulzar and featuring the work of poets from the north, south, west and east of India, as well as the North-East, Sri Lanka, Bangladesh, Nepal and Pakistan, presents a kaleidoscopic view of history, human experience and poetic expression since 1947. A true collector's item, A Poem a Day belongs on the shelf of any litterateur.

Serious, Moving, Funny And Ironic By Turns, These Stories Are Replete With The Perceptions Of A Man Who Has Viewed The World With Equanimity And Compassion.

For no particular reason He had the blue cow tattooed on his right shoulder He would have been killed in the riots yesterday But they were good

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people— Seeing a cow, they let him go! Written in Gulzar’s inimitable style, the poems in his newest volume of poetry reflect and comment, sometimes elliptically through a visual image, sometimes with breathtaking immediacy and directness, on the political reality in the country today. Powerful, poignant and impossible to ignore or gloss over, the fifty-two threads that make up Suspected Poems unfold across the entire political spectrum—from the disturbed climate in the country and the culture of intolerance to the plight of the aam aadmi, from the continued oppression of Dalits and minority communities to fluctuating Indo–Pak relations. Written with Gulzar’s characteristic incisiveness and his unique perspective, and translated marvelously into English by Pavan K. Varma, Suspected Poems, made available in a special keepsake bilingual edition, will delight every reader of poetry and Gulzar’s many fans.

Bollywood, a popular nomenclature for India's “national” film industry in the Hindi language, along with the Taj Mahal, yoga, Buddha, and Mahatma Gandhi, is one of the best-known introductions and universally recognized associations with India across the world today. Despite its predominant narrative styles not confirming to the First World European and/or American cinema structure, Indian cinema is increasingly viewed as the world's second-most important film industry, after Hollywood, with box-

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office influence crossing over with European cinema. Bollywood FAQ provides a thrilling, entertaining, and intellectually stimulating joy ride into the vibrant, colorful, and multi-emotional universe of the world's most prolific (over 30 000 film titles) and most-watched film industry (at 3 billion-plus ticket sales). Bollywood blockbusters are simultaneously screened in theaters and cinemas in over 100 nations from the USA to Japan, New Zealand to the Netherlands, and Peru to Pakistan. Every major Hollywood studio (Warner Bros., Fox Star, Disney, Sony Pictures, and Viacom 18) is now making or distributing Bollywood films. Yet much of Indian cinema continues to amuse and confuse audiences and critics outside of India, including during their first/occasional introductions to its, in the words of Salman Rushdie, “epico-mythico-tragico-comico-super-sexy-high-masala-art form in which the unifying principle is a techni-color-storyline.” Bollywood FAQ explains and explores the above myths and magic. It introduces India's maharajah-like stars and their cult-commanding stardom. Movie buffs will find a ready reckoner on iconic Bollywood films, with a bonus must-watch listing of the cinema's most spectacular song-and-dance moments, highlighting the pleasures and popularity of a national cinema that has come to be a genre in itself. This book is a reader-friendly reference to everything one has ever wanted to know about the spectacular, robust, humongous,

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colorful, and dramatic multi-generic cinematic being called Bollywood. The narrative is enriched with insider insights culled from its author's long career as a film writer and critic in the city of Bollywood, Bombay (now Mumbai).

[An] Erudite, Thoughtful, Perceptive And Elegantly Written Study -Hindustan Times In This Powerful And Insightful Critique, The Author Examines The Evolution Of The Indian Middle Class During The Twentieth Century, Especially Since Independence. He Shows Us How The Middle Class, Guided By Self-Interest, Is Becoming Increasingly Insensitive To The Plight Of The Underprivileged, And How Economic Liberalization Has Only Heightened Its Tendency To Withdraw From Anything That Does Not Relate Directly To Its Material Well-Being. An Essential Read, This Fresh Edition Updated With A New Introduction Analyses The Transformation Of The Middle Class In The Decade Since 1997 And Seeks To Reconcile The Seemingly Dichotomous Aspects Of Our Economy And Polity.

What is Brahman? What is its relationship to Atman? What is an individual's place in the cosmos? Is a personalised god and ritualistic worship the only path to attain moksha? Does caste matter when a human is engaging with the metaphysical world? The answers to these perennial questions sparkle with clarity in this seminal account of a man, and a saint, who revived Hinduism and gave to Upanishadic

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insights a rigorously structured and sublimely appealing philosophy. Jagad Guru Adi Shankaracharya (788-820 CE) was born in Kerala and died in Kedarnath, traversing the length of India in his search for the ultimate truth. In a short life of thirty-two years, Shankaracharya not only revived Hinduism, but also created the organisational structure for its perpetuation through the mathas he established in Sringeri, Dwaraka, Puri, and Joshimatha. *Adi Shankaracharya: Hinduism's Greatest Thinker* is a meticulously researched and comprehensive account of his life and philosophy. Highly readable, and including a select anthology of Shankaracharya's seminal writing, the book also examines the startling endorsement that contemporary science is giving to his ideas today. A must-read for people across the ideological spectrum, this book reminds readers about the remarkable philosophical underpinning of Hinduism, making it one of the most vibrant religions in the world.

In the 21st century every sixth human being will be Indian. India is very close to becoming the second largest consumer market in the world, with a buying middle class numbering over half a billion. It is in the top ten in overall GNP. Yet at least 200 million Indians remain desperately poor. Illiteracy rates are high. Communal violence is widespread; corruption endemic. Brides are still tortured and burnt for

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dowries; the caste system has lost little of its power and none of its brutality. How are we to make sense of these two, apparently contradictory, pictures of India today? And how can we overcome the many misconceptions about India that are fed by the stereotypes created by foreigners and the myths about themselves projected by Indians? In *Being Indian*, Pavan Varma, whom the Guardian has called 'one of the country's most perceptive writers', demolishes the myths and generalisations as he turns his sharply observant gaze on his fellow countrymen to examine what really makes Indians tick and what they have to offer the world in the 21st century.

Personal. Intimate. Deeply moving. An absolutely unputdownable memoir. Do memories ever fade away? They never 'dry up', says Gulzar Saab, 'They keep floating somewhere between the conscious and the subconscious mind. It's a great feeling to swim there sometime. Pick up a few bubbly moments and cherish them again.' From Bimal Roy to Satyajit Ray, R.D. Burman, Kishore Kumar, Ritwik Ghatak, Hrishikesh Mukherjee, Pandit Ravi Shankar, Pandit Bhimsen Joshi, Mahasweta Devi and Samaresh Basu, among others, in this fascinating book, Gulzar Saab goes down memory lane to bring to light his relationship with the doyens of cinema, music and literature, who he had known and worked with over a long period of time. In his words, 'It

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seems like a dream when I revisit my memories of such great gurus and colleagues, and I feel overwhelmed that I have really interacted with them. I have to pinch myself on realizing that actually . . . I met them.' Chatty, anecdotal and deeply personal, this book of memories will chronicle Gulzar Saab's life and career through different eras of Indian cinema as he successfully transcended commercial and critical arts. Studded with rare photographs, Actually .. I Met Them will be a treat for his huge and devoted fan base.

From growing up with dysfunctional families to coming of age, from dealing with heartbreak, pain and grief to learning to accept and forgive, To, the Bravest Person I Know is your guide through every difficult situation. It is modern therapy delivered to you through a series of poems and a letter in verse that runs as a footnote from the beginning to the end of the book. The poems explore the whole construct of 'normal', of that which was created to make people feel less normal if they don't fit in, to make them feel 'abnormal'. The book tells us that depression is normal, as is fear; feeling insecure is normal, as is hurting people. And bravery is about facing all of this-it's about facing everything life throws at you every day. To, the Bravest Person I Know cuts through rainbows and self-righteous dross to provide a vaccine of truth, liberating and reminding us that we are all in a tunnel, and that it's

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normal to feel like we may never get out. But there is light at the end of it.

There is great interest in recent scholarship in the study of metropolitan cultures in India as evident from the number of books that have appeared on cities such as Delhi, Mumbai, Chennai and Kolkata. Though Hyderabad has a rich archive of history scattered in many languages, very few attempts have been made to bring this scholarship together. The papers in this volume bring together this scholarship at one place. They trace the contribution of different languages and literary cultures to the multicultural mosaic that is the city of Hyderabad. How it has acquired this uniqueness and how it has been sustained is the subject matter of literary cultures in Hyderabad. This work attempts to trace some aspects of the history of major languages practiced in the city. It also reviews the contribution of the various linguistic groups that have added to the development not just of varied literary cultures, but also to the evolution of an inclusive Hyderabadi culture. The present volume, it is hoped, will enthuse both younger and senior scholars and students to take a fresh look at the study of languages and literary cultures as they have evolved in India's cities and add to the growing scholarship of metropolitan cultures in India.

Gulzar is regarded as one of India's foremost Urdu poets today, renowned for his unusual perspectives

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on life, his keen understanding of the complexities of human relationships, and his striking imagery. After Selected Poems, a collection of some of his best poetry translated by Pavan K. Varma was extremely well received, Gulzar has chosen to present his next sixty poems in an inimitable way: labelling them Neglected Poems. 'Neglected' only in name, these poems represent Gulzar at his creative and imaginative best, as he meditates on nature (the mountains, the monsoon, a sparrow), delves into human psychology (when a relationship ends one is amazed to notice that 'everything goes on exactly as it used to'), explores great cities like Mumbai, Chennai, Kolkata, Delhi and New York ('In your town, my friend, how is it that there are no homes for ants?'), and confronts the most telling moments of everyday life.

Neglected Poems Gulzar Penguin Books India Pvt Limited

Gulzar, one of India's finest film-makers and lyricists and has always been a poet at heart. His oeuvre is steeped in a poetic sensibility, marked by a lyricism rare in the world of Hindi cinema. Today, Gulzar is regarded as one of India's foremost Urdu poets, unparalleled in his exploration of human relationships and the insight and sensitivity with which he addresses the many facets of daily life. The sophistication and cadences of Gulzar's work come alive in this bilingual edition of some of his best

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poetry, sensitively translated by Pavan K. Varma. The book is a detailed and wonderful study on the Offbeat cinema in India. The author through the title says that the offbeat genre, more than the mainstream, truly reflects the conscience of the Indian people.

For the first time in our history, the Indian middle class has emerged as an important player in the elections, both in terms of numerical size and the influence it wields. For the first time, a pan-Indian class, largely homogeneous, mostly educated and universally angry, is a factor in the war rooms of almost all political parties. In the era of the global middleclass revolution, will the Indian counterpart emerge as a credible game changer? Does it have a wide and inclusive agenda, strong organization, effective leadership and an alternative vision that shows up political discrimination? Or will it be mere cannon fodder for calculating, manipulative, cynical politicians? In this important and timely book, Pavan K. Varma - the most respected analyst of the middle class in India - looks at the 2014 elections as a watershed in the evolution of this class. Crucially, he argues that what the middle class does now and the choices it makes will shape the future of India, for better or for worse.

Offers a selection of exquisite poems that represent Gulzar at his creative and imaginative best. This title features poems that represent Gulzar at his creative and imaginative best, as he meditates on nature, delves into human psychology, and confronts the most telling moments of everyday life.

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Gulzar's most memorable compositions of all time. 'On the branches of these wild plants Some words occasionally sprout But never a full poem . . .' One of the country's best-loved poets and lyricists, Gulzar is renowned for his inimitable way of seeing things, his witty expressions, his quirky turns of phrase. All these creative talents come into play in delightful, unexpected ways in his new bilingual collection *Green Poems*, which celebrates his innate connection with nature. Gulzar writes about rivers, forests, mountains; snow, rain, clouds; the sky, the earth and space; a familiar tree, a disused well; Kullu, Manali, Chamba, Thimpu. Like glimpses of nature, the poems are often short, an image captured in a few words. And sometimes the image gives rise to a striking thought: 'When I pass through the forest I feel my ancestors are around me . . .' For those new to Gulzar's work as well as his many fans, *Green Poems* will prove to be a true joy.

In India, Gulzar is better known as a lyricist and a filmmaker. Anyone familiar with his writing would state with confidence that his works are seeped in poetry and his profound love for poems comes through in his work. Jallianwala Bagh. 13 April 1919. Twenty-two-year-old Nanak Singh joins the mass of peaceful protestors agitating against the Rowlatt Act. What then turns out to be one of the worst atrocities perpetrated by the British Raj, and a turning point in India's independence movement, also becomes a life-changing experience for Nanak Singh, who survives the massacre, unconscious and unnoticed among the hundreds of corpses. After going through the traumatic experience, Nanak Singh

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proceeds to write Khooni Vaisakhi, a long poem in Punjabi. The poem was a scathing critique of the British Raj and was banned soon after its publication in May 1920. After sixty long years, it was rediscovered and has been translated into English for the first time by the author's grandson, Navdeep Suri. Featuring the poem in translation and in original, this bilingual book is accompanied by essays from Navdeep Suri, Punjabi literature scholar H.S. Bhatia and BBC correspondent Justin Rowlett. Khooni Vaisakhi is not only a poignant piece of protest literature but also a historical artefact and a resurrected witness to how Sikhs, Hindus and Muslims came together to stand up to colonization and oppression in one of India's darkest moments.

A fascinating short story from the inimitable Gulzar Gulzar is one of India's most renowned poets and lyricists. This e-single sees him turning his hand to another creative form at which he is equally adept – short-form prose narrative. This story is taken from Gulzar's new collection Half a Rupee: Stories, which comprises twenty-five gripping tales available in English for the very first time. From real-life stories about well-known personalities to tales set in Kashmir, in the hinterland, in the modern megalopolis and on the LoC, from anecdotes of love and betrayal to fables of courage and conviction, these are enthralling stories told in Gulzar's unique style; each story will delight you.

One film out of every five made anywhere on earth comes from India. From its beginnings under colonial rule through to the heights of Bollywood, Indian Cinema has challenged social injustices such as caste, the

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oppression of Indian women, religious intolerance, rural poverty, and the pressures of life in the burgeoning cities. And yet, the Indian movie industry makes only about five percent of Hollywood's annual revenue. In this Very Short Introduction, Ashish Rajadhyaksha delves into the political, social, and economic factors which, over time, have shaped Indian Cinema into a fascinating counterculture. Covering everything from silent cinema through to the digital era, Rajadhyaksha examines how the industry reflects the complexity and variety of Indian society through the dramatic changes of the 20th century, and into the beginnings of the 21st. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Yudhishtar and Draupadi is a long poem in rhymed sonnets based on one of the most important episodes in the Mahabharata. In it, Pavan Varma gives us a new and challenging interpretation of the encounter between the Pandavas and the Yaksha of the Poisoned Pool. During their years of exile, the Pandavas happen upon a pool in the Dvaitvana forest. They thirst for the water, but its guardian will not allow them to drink until they have answered his questions. Four of the brothers die at the hands of the Yaksha after failing to solve the riddles, and then it is Yudhishtar's turn. The narrative of Yudhishtar and Draupadi begins with the eldest Pandava facing the

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Yaksha. Determined to bring his brothers back to life, and protect the beautiful Draupadi, the eldest Pandava draws upon his fabled diplomacy and wisdom to answer every one of the Yaksha's questions faultlessly. As he does so, the reader is given rare and beautifully couched insights into some of the most fundamental questions of life, love, death and benediction. Pavan Varma also uses the episode to look into the uneasy relationship between Yushistar, and the alluring Draupadi. His austerity and straightforwardness come in the way of his passion for Draupadi, who loves Arjun above everyone else. The complex interplay between the two gives the poet the opportunity to meditate on key aspects of men and women in love.

'The rain was unrelenting. It had poured night and day, for five days in a row. And Damoo had been drinking relentlessly, day and night, all through those five days, competing with the downpour. Neither would the rain let up nor would Damoo let go. The steadfast rain and stubborn Damoo. Drunk, both.' Gulzar writes a wrenching account of the Mumbai Floods – rains that laid waste to a city already bursting at the seams. He draws out the small hopes on which the people live and how easily they can flow away. How long can alcohol hold the rain at bay? A deeply moving, unsettling story on what it takes to stay alive.

One of the country's best-loved poets and lyricists, Gulzar is renowned for his inimitable way of seeing things, his witty expressions, his quirky turns of phrase. All these creative talents come into play in delightful, unexpected ways in his new bilingual collection Green

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Amir Khusrau, one of the greatest poets of medieval India, helped forge a distinctive synthesis of Muslim and Hindu cultures. Written in Persian and Hindavi, his poems and ghazals were appreciated across a cosmopolitan Persianate world that stretched from Turkey to Bengal. Having thrived for centuries, Khusrau's poetry continues to be read and recited to this day. In the Bazaar of Love is the first comprehensive selection of Khusrau's work, offering new translations of mystical and romantic poems and fresh renditions of old favourites. Covering a wide range of genres and forms, it evokes the magic of one of the best-loved poets of the Indian subcontinent.

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Gulzar reminisces about an old school poet - an eccentric man named Bhushan Banmali. Bhushan had a wife and a mother but at heart he was a nomad, and one day when their tug-of-war over him got too much, he packed his bags and moved in with Gulzar himself! Suddenly Gulzar found himself at parties full of rum and fried fish and kebabs, overflowing with poetry from dawn to dusk. One day Gulzar and Bhushan pack their bags to go to the mountains, and freezing and tired, they manage to find a spark of generosity to keep their cold nights hilariously warm. Taken from Gulzar's life, these stories will enthrall any fan with a universally heartwarming touch.

This book critiques literary and cultural representations of the Indian family to explore the manner in which the family and its structure are in

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transition. The papers explore (and expose) how the Indian family, whether in India or in diaspora, needs to be redefined in the current context-in this age of rapid industrialization, globalization (both cultural and economic), and the emergence of new technologies. The family is viewed from a variety of perspectives, as represented in film, theatre, and literature-both English and vernacular. Including reflective pieces by several well-known scholars, this volume offers a holistic understanding of local and global shifts and fissures that shape the family today.

A Brilliant Biography Of Nineteenth Century India S Greatest Poet Mirza Mohammad Asadullah Khan Ghalib Began Writing Poetry In Persian At The Age Of Nine And The Pre-Eminent Poet Of The Time, Mir, Predicted A Great Future For The Precocious Genius When He Was Shown His Verse. But Success And Material Rewards Did Not Come To Ghalib Easily For The Times Were Against Him, And He Did Not Suffer Fools Gladly Even If They Occupied Positions Of Importance. Ghalib Was At The Height Of His Powers When Events Took A Turn For The Worse. First Came The Decline Of The Mughal Court, Then The Rise Of The British Empire And, Finally, The Revolt Of 1857. Though Ghalib Lived Through The Upheavals And Purges Of The Revolt, In Which Many Of His Contemporaries And Friends Died And His Beloved Delhi Was Irrevocably Changed, He Was A Broken Man And Longed For

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Death. When He Died, On 15 February 1869, He Left Behind Some Of The Most Vivid Accounts Of The Events Of The Period Ever Written. In This Illuminating Biography Pavan K. Varma Evocatively Captures The Spirit Of The Man And The Essence Of The Times He Lived In.

Published on the occasion of Gulzar's eightieth birthday, this special gift set showcases the very best of the renowned poet's work in English translation. Selected Poems A selection from some of Gulzar's best recent poetry. Neglected Poems Inimitably named by Gulzar, this collection features some lesser known but equally enthralling poems. 100 Lyrics Some of the most memorable lyrics penned by Gulzar, accompanied by illustrations by the poet himself. Green Poems A collection of poems celebrating Gulzar's innate connection with nature.

Of all Vishnu's avatars, Krishna is regarded as the purna avatar, the complete incarnation, for he encapsulates in himself the entire gamut of emotions and attributes that constitute the ideal human personality. He is the most accessible of gods, and bridges the gap between the mortal and the immortal. In this book, Pavan Varma, the best-selling author of Krishna: The Playful Divine, succeeds brilliantly in communicating the exuberance, the charm and the complexity of this popular deity. Drawing upon the Puranas, classical literature,

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bhakti poetry and folklore, he has painted a rich and varied portrait of the blue god-as the delightfully mischievous child, the uninhibited lover, the formidable warrior, the wise and pragmatic philosopher, and the Supreme God.

Mirza Asadullah Khan Ghalib was born in Agra in the closing years of the eighteenth century. A precocious child, he began composing verses at an early age and gained recognition while he was still very young. He wrote in both Urdu and Persian and was also a great prose stylist. He was a careful, even strict, editor of his work who took to publishing long before his peers. His predilection for writing difficult, obscure poetry peppered with complex metaphors produced a unique commentarial tradition that did not extend beyond his work. Commentaries on his current Urdu divan have produced a field of critical writing that eventually lead to the crafting of a critical lens with which to view the classical ghazal. The nineteenth century was the height of European colonialism. British colonialism in India produced definitive changes in the ways literature was produced, circulated and consumed. Ghalib responded to the cultural challenge with a far-sightedness that was commendable. His imagination sought engagement with a wider community of readers. His deliberate switch to composing in Persian shows that he wanted his works to reach beyond political boundaries and linguistic barriers.

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Ghalib's poetic trajectory begins from Urdu, then moves to composing almost entirely in Persian and finally swings back to Urdu. It is nearly as complex as his poetry. However, his poetic output in Persian is far more than what he wrote in Urdu. More important is that he gave precedence to Persian over Urdu. Ghalib's voice presents us with a double bind, a linguistic paradox. Exploring his life, works and philosophy, this authoritative critical biography of Ghalib opens a window to many shades of India and the subcontinent's cultural and literary tradition.

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