

SPRING 2012

GRADUATE COURSE DESCRIPTIONS CREATIVE WRITING COURSES

ENGL. B3000 Sec. 3HJ Novel Workshop Weds. 6:50 – 8:30
Prof. L. Abrams Room: 6/209

The form of a literary novel is idiosyncratic and unpredictable. Form is the other language in which the story, or content, of a novel is told; it is the writer's unspoken representation of meaning. "How does a particular chronology inflect the story being told, a particular point of view: What is the relation of the past to the present? Which part of the narrative happens in real time? Which part in told time?"

In that sense, form can be considered a mirror the story or a key to the story. The story is what we think of, in narrative terms, as scenes of discrete actions that, linked together in time and space, illuminate the lives of individual characters, as well as what we think of as lived experience. A novel's believability comes not so much from the representation of "realistic" events as from our sense that it is "true to life", a concept that has as much to do with how a novel is constructed and resolved, as to what it is "about".

Finally, form is not imposed, but instead recognized and developed by the writer...in a process of literary discovery and self-discovery. This same process of dual discovery ultimately becomes the experience of the reader, enabling his or her own deep response to both the novel's human material and to what Roland Barthes has called "the pleasure of the text".

Admission to the class is by permission of the instructor (e-mail her at: LAbramsccny@aol.com). At least two chapters must be down on paper in order to be considered.

ENGL. B3000 Sec. 4TU Fiction Workshop Thurs: 6:50-8:30
Prof. S. Abdoh Room: 6/309

The graduate workshop in fiction is designed to help writers understand the process of their own craft more clearly, open themselves to critical analysis by their peers and learn about what works and what doesn't work in any given story, so that they can finally come to terms with the idea that editing and rewriting are integral parts of the process of writing fiction and it is the rare story that is "finished" on a first or second draft. The focus will solely be on students' own works; therefore, the readings come from the weekly handouts of the students only. And each workshop participant will be expected to bring two pieces of text (short stories or novel segments) for discussion during the course of the semester. You will be evenly graded on the following: 1. your two submissions; 2. your weekly critiques of other students' submissions, which should be typed, one copy given to the writer and one to the instructor; 3. your attendance and participation in the discussions.

**ENGL. B3000 Sec. 2TU Fiction Workshop
Ernesto Mestre**

**Tues. 6:50-8:30
Room: 6/319**

This course will be mostly concerned with our discussions and analysis of student manuscripts. We will look at stories both on how they succeed or fail on the craft level and, more generally, how they affect us as readers and why. With suggestions and recommendations, we will test the pliancy of the narrative, the depth of the characterization and so on, always looking for ways to strengthen the story's authenticity and fine tune its vision. In private conferences before each story is to be workshopped, a more focused attention will be given to the particulars of language and to restructuring, honing in on specific scenes or passages that best display the story's spirit and developing the narrative from there. With stories by such writers as Clarice Lispector, Juan Rulfo, Frederick Busch, Edwidge Danticat among others, we will also learn to read as writers, formulating questions and developing discussions on the obstacles that each narrative confronts and solutions that the writer imagines.

**ENGL. B3000 Sec. 1HJ Fiction Workshop
Prof. E. Raboteau**

**Mon. 6:50-8:30
Room: 6/309**

The primary focus of this workshop is on enhancing narrative structure in students' own work. I aim to foster a positive atmosphere where different voices and genres are celebrated and where we can learn from each other's strengths and weaknesses. Students are expected to share two polished short stories or novel segments over the course of the semester and to formally and thoughtfully critique each other's work. Using the mechanical vocabulary of the craft, (tone, characterization, plot, conflict, point of view, point of entry, dialogue, pace, setting, theme, structure and ending) students will locate what each submission has going for it and suggest ways to make it grow, though our discussions will be heavily plot-driven and revolve around story-mapping. We'll discuss outside exemplary material when useful and do in-class writing exercises on occasion. I'll be prescribing specific authors to individuals based on stylistic similarities. (For example, I might ask a student writing along political themes to read N'Gugi wa Thiongo's *Petals of Blood* as an exemplary work, on her own time.) Students will be asked to keep a writing journal and meet with me during office hours the week after their work is discussed.

**ENGL. B3200 Sec. 4TU Poetry Workshop
David Groff**

**Thurs: 6:50-8:30
Room: 6/304**

Just as every human has a distinctive voiceprint, so does every poet—and in this workshop you'll be encouraged to define and refine your particular poetic voice. We'll use the reading aloud of our poems as a means of entry into observations and insights about them that lead us toward the adventure of revision. In class exercises and discussion, we'll explore the power of both received and organic poetic forms to liberate the imagination and take poems to the often-startling places they need to go. We will also read other poets of different nationalities, eras, and aesthetics to discover how better we can value their voices and learn from their creative strategies.

Please be ready to submit a poem a week, do assigned reading of work by poets past and present, provide generous written responses to poems by other workshop participants, perform in-class and take-home exercises in craft, lead the class through a succinct discussion of a poet you love, and, as a final project, prepare a publishable chapbook of your poems.

Spring 2012

GRADUATE COURSE DESCRIPTIONS

LITERATURE COURSES

ENGL. B1600 Sec 3HJ

**Mind and Culture
Prof. Dekel Mikhal**

**Weds: 6:50-8:30
Room: NA 6/303**

Dekel course description Spring 2012

This course will examine new directions in literary theory and cultural studies with a particular focus on the impact of cognitive sciences and the study of emotions on the humanities. Reading theoretical investigations of mind and emotions alongside novels, poems and literary essays, we will interrogate how ideas taken from neuroscience and psychology have impacted literary interpretation and how in turn emotions and the mind are represented in and by literature. Readings will include works by Jane Austen, George Eliot, Friedrich Nietzsche, Sigmund Freud, Melanie Klein, Christa Woolf, J.M. Coetzee, Temple Grandin, and others.

Active participation and two papers are required.

ENGL. B1936 Sec. 2RS

**Victorian Science Fiction
Prof. R. Miller**

**Tues: 4:50-6:30
Room: NA 6/304**

Dinosaurs brought into conflict with man. Time travel. A fabricated human being. Late-20th-century and 21st-century culture have been fascinated by these concepts. All of these ideas, however, originated in the nineteenth-century literary imagination, in the works that originated the genre of science fiction. In an era of burgeoning scientific advancement, writers imagined not only things that remain fantasies, but also made predictions about the future that would be realized by modern technology.

This class will explore nineteenth-century science fiction, as well as the scientific discourse that informed these works. We will consider the formal features of this emerging genre, as well as the cultural work that it performed. Works of fiction that we will read include Mary Shelley's *Frankenstein*, Jules Verne's *Twenty Thousand Leagues Under the Sea*, Edward Bulwer-Lytton's *The Coming Race*, H. G. Wells's *The Island of Dr. Moreau* and *The Time Machine*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and Arthur Conan Doyle's *The Lost World*. We will read texts concerning Charles Babbage and the earliest computer, Charles Darwin's theory of evolution, the discovery of geologic time, and the Crystal Palace exhibition of 1851.

Course requirements will include two brief essays that lead up to a final essay of 10-15 pages.

ENGL. B1937 Sec. 1FG

**Studies in the Political Novel
Richard Braverman**

**Monday: 4:50-6:30
Room: NA 6/303**

Course description: In "Studies in the Political Novel," we will explore the reciprocal relationship between literature and politics through a range of works from the mid-nineteenth century to the present. Though we will primarily address how these works challenge political thought and practice, we will also examine the ways they invest individuals' lives, locales, and

beliefs with broad political significance. In the course of our discussions, we will explore the historical underpinnings of the novels as well as touch upon a number of topics, such as the formation of ideologies, revolution and reform, exiles and intellectuals, gender and class, and alternative histories. Among the authors to be read: Turgenev, Forster, Koestler, Atwood, Endo, Kundera, Danticat, Doctorow.

ENGL. B1938 Sec. 1HJ

**Biography
Prof. H. Veerer**

**Monday: 6:50-8:30
Room: NA 6/303**

This course will take a hands-on approach to this commercially successful genre. Writing a biography will be broken down into manageable pieces: gaining access to the archive of letters and photographs, conducting interviews with friends and enemies, sparring with the family of the subject as aid and obstruction, and dealing with the publisher, permissions, libel, and the law. Drawing from my own experience as a biographer (*Edward Said*, Routledge, 2010) and other sources, I will lead you through the process. The timeless appeal of biography as well as its many traps and pitfalls will be discussed. Classic biographies by Plutarch and Dryden will be considered, as well as contemporary parodies (*Flaubert's Parrot*), journalistic biographies (*Into the Wild*), popular biographies (*Oprah*), and studies of the biographer's art (Janet Malcolm, *The Silent Woman*). Students will be required to write a short biography as well as brief responses to the readings.

ENGL. B1939 Sec. 2TU

**Restoration and 18th Century Drama
Daniel Gustafson**

**Tuesday.: 6:50-8:30
Room: 6/303**

English B1939: Restoration and Eighteenth-Century Drama

This course will explore developments in British dramatic literature from the mid-seventeenth century to the early nineteenth century. In the two centuries after Shakespeare's death in 1616, the theater grew to be the most popular and controversial of England's cultural institutions of mass entertainment. For their frank depictions of scandalous themes (sexual profligacy, atheism, rebellion, treason) and for their biting political satire, the plays we will read in this course have been deemed some of the most licentious and pernicious in theater history. We will cover a selection of the popular theatrical trends of this period – from the scandalous sex comedies and the baroque heroic tragedies of the Restoration era to the middle-class political plays, farces, operas, decadent spectacles, and Gothic melodramas of the later eighteenth century. Some central questions that the class will address are: What is the relation of performance to print culture? How do these plays reflect the period's ambivalence towards traditional ideas of authority, sex, property, and religion? How do these plays raise questions about contemporary issues with which we struggle today: the fluidity of gender roles, the impact of imperialism, the commercialization of mass culture, and the attraction of celebrity and vicarious experience?

Weekly readings will include 1-2 plays and secondary material on the cultural backgrounds and theoretical approaches to the stage. Our readings will be drawn from the works of Aphra Behn, John Dryden, William Congreve, the Earl of Rochester, John Gay, Richard Brinsley Sheridan, and Joanna Baillie, among others. We will also watch a number of films that have recently revived interest in this period of theater history, from Neil LaBute's *Your Friends and Neighbors* to Peter Greenaway's *The Draughtsman's Contract* and Laurence Dunmore's *The Libertine*.

ENGL. B1944 Sec. 4RS

**The Epic and the Epic Manqué
Prof. F. Bonaparte**

Thurs: 4:50-6:30

Room: 6/309

In a poem entitled "The Epic," Alfred, Lord Tennyson speaks of this genre as not only obsolete but irretrievable, extinct. "Nature," after all, he writes, "brings not back the Mastodon." This is the view as well of Georg Lukacs for whom *The Iliad* and *The Odyssey* are the only genuine epics. But is this possible? Can it be that epics came and went in a flash nearly three thousand years ago? And if it is, why do so many writers over so many centuries in so many nations and languages keep attempting to recreate them? And what precisely do they create? Is it epics or epics manqués?

Our purpose in this course will be to explore the idea of this genre, to identify if possible its most indispensable features, to track its development, if it has one, to identify the works that are or should be considered epics, to consider works that try to imitate, emulate, rewrite, reconceive, or to modernize the genre, and to trace its most important literary heirs and influences.

In the process, we will be asking clusters of questions that will attempt to place this form philosophically, historically, literarily, and nationally. Are there, for instance we will inquire, very specific and strict conditions under which epics can be written? And are these conditions limited to certain periods or certain nations? Are all genres so narrowly limited or is the epic somehow unique? Can this genre be reconceived in different ways to suit the needs of different times and circumstances? Why is this one of the genres writers keep returning to? And in what way do they return? To reproduce it? Reconceive it? To embed it in other genres? Or to invoke it as a paradigm to measure the time in which they write?

We will, in our readings, begin with Homer's *Iliad* and *Odyssey* and end with Allen Ginsberg's *Howl*. Inbetween we will try to stop at all the critical moments in which the epic or epic manqué seems to surface or be transformed. A list will be available shortly: write if you'd like me to send you one.

ENGL. B2012 Sec. 3FG

**Writing Civil Rights
Prof. M. Wallace**

Weds.: 4:50-6:30

Room: 6/303

Course Description:

We will examine major African American cultural and intellectual developments of the period of the Civil Rights Movement and Black Power (as defined by the imagined nexus of Fanny Lou Hamer, Rev. Dr. Martin Luther King, Jr. and Malcolm X). Selective and precise combinations of race and gender discourses of the 1960s will be considered in relation to pre-eminent occasions of the visual culture of the times, in particular as manifest in the works of African American artist Faith Ringgold. Requirements: 1 oral report with paper (3 pages) and 1 term paper (8 pages)

Required Texts:

Martin Luther King, Jr., Letter from a Birmingham Jail (April 16, 1963)

The Martin Luther King, Jr. Research and Education Institute

http://mlk-kpp01.stanford.edu/index.php/resources/article/annotated_letter_from_birmingham

Danielle L. McGuire, At the Dark End of the Street: Black Women, Rape, and Resistance—A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power .. Knopf 2010.

Manning Marable, Malcolm X: A Life of Reinvention. Viking 2011.

<http://www.malcolmbio.com> <http://mxp.manningmarable.com>

<http://legacy.www.nypl.org/research/sc/malcolm>

For All the World To See: Visual Culture and the Struggle for Civil Rights

<http://www.icp.org/museum/exhibitions/for-all-the-world-to-see>

<http://www.umbc.edu/cadvc/foralltheworld/>

Michele Wallace, American People, Black Light: Faith Ringgold's Paintings of the 1960s, The Neuberger Museum of Art, SUNY Purchase, NY 2011.

Faith Ringgold, We Flew Over the Bridge: The Memoirs of Faith Ringgold, Little Brown 1995, republished Duke UP 2005.

<http://www.faihringgoldociety.org>

<http://www.faihringgold.com>

ENGL. B7400 Sec. 3HJ

Studies in American Literature II

Weds.: 6:50-8:30

Prof. K. Gandal

Room: NA 6/309

Description:

Trends and issues from the last decade of the nineteenth century to the present, focusing on what has been called "the American Century." W.E.B. Du Bois declared that the problem of the 20th century would be the problem of race, and we can affirm that claim while adding some supplementary problems that shaped American experience and literature in this period: the problems of gender, ethnicity, class, and ability. The course will give special attention to modernism and attempt to revise our traditional understanding of it, based on America's internal developments and rise to world prominence with the Great War.

Tentative Reading List:

Stephen Crane, Maggie: A Girl of the Streets

James Weldon Johnson, The Autobiography of an Ex-Colored Man

Willa Cather, My Antonia

F. Scott Fitzgerald, The Great Gatsby

Ernest Hemingway, The Sun Also Rises

William Faulkner, The Sound and the Fury

Porter, Katherine, Pale Horse, Pale Rider

Djuna Barnes, Nightwood

Zora Neale Hurston, Their Eyes Were Watching God

D'Arcy McNickle, The Surrounded

Claude Brown, Manchild in the Promised Land

Toni Morrison, Sula

Thomas Pynchon, The Crying of Lot 49

T.S. Eliot, poetry

Langston Hughes, poetry

Wallace Stevens, poetry

Gwendolyn Brooks, poetry

"Thinking in Pieces: Pascal, Dickinson, Wittgenstein"

That the immediate historical and cultural contexts in which Pascal, Dickinson, and Wittgenstein wrote differed widely as did their intellectual and imaginative projects scarcely needs pointing out: Pascal was a mathematician turned religious controversialist in 17th Century France, Dickinson a reclusive 19th Century American poet, and Wittgenstein a Viennese 20th Century philosopher of language who lived much of his adult life in Cambridge. The obvious differences harbor numerous grounds of comparison, however: each lived in a period of acute historical crisis that was intensified in each case by some sense of spiritual crisis and personal asceticism. Each left as his or her primary legacy a posthumous collection of *pieces* of writing that both call for and resist being gathered into wholes; correlatively, the compositional methods of all three involved processes of assembling and reassembling those pieces of writing - Pascal's bundled *pensées*; Dickinson's similarly bundled "fascicles" of poems; the fragmentary remarks that Wittgenstein arranged and rearranged in different boxes and manuscripts. For each, the relationship of "inner experience" to the body, to language and to the other is a central question. Each writes and thinks in ways that draw on while radically concentrating the signifying power of everyday language. In each the mathematical imagination - comparing and manipulating quantities, working with proportions, performing calculations, undertaking proofs - plays a central role, though always in the service of demonstrating its limits. Each conducts an on-going dialogue between the voicing of belief and the voicing of doubt. In some cases, a pre-occupation may be shared by two writers that is not by a third: thus, for example, Christianity and the Bible are central to an understanding of Pascal and Dickinson but not (it would seem) of Wittgenstein; the nature of philosophy and scientific thinking are *explicit* questions for Pascal and Wittgenstein in ways that they are not for Dickinson; fantasies of mental privacy haunt Dickinson and Wittgenstein in ways they do not Pascal (or not as obsessively). In other cases, similar issues surface in each writer in a different way: how does Wittgenstein's emphasis on language-games, for example, relate to Dickinson's serious playing with language, or to Pascal's famous use of probability theory to argue for belief in God as "a good bet" or to his extended meditation on custom and "divertissement"?

Our aim in this course will be to familiarize ourselves with each writer on his or her own terms while also exploring some of the numerous points and areas of intersection among them, always through careful attention to individual pieces of writing.

Requirements: a weekly reading journal, one final paper, possible short presentations in class

Required Texts:

Blaise Pascal. *Pensées*, trans. A. J. Krailsheimer. Penguin, 1995 (BP) {"C" - classified papers; "UC"-unclassified papers}

Emily Dickinson. *Poems of Emily Dickinson ("Reading Edition")*, ed. R. W. Franklin. Harvard Univ. Press, 1999 (ED) {"F" - Fascicle; "S" - Set}

Ludwig Wittgenstein. *Philosophical Investigations*. Revised 4th edition, trans. G. E. M. Anscombe, P. M. S. Hacker and Joachim Schulte. Wiley-Blackwell, 2009. (LW)

SPRING 2012

GRADUATE COURSE DESCRIPTIONS

CRITICAL PRACTICE COURSES

(New MFA designations) In some cases, the Translation Workshop may be taken for workshop credits. The Short Story and Prof. Abrams' Fiction Structure in some cases may be taken for Literature credits.

ENGL. B1933 Sec. 4RS Narrative Structure: Novel Workshop - CP Weds: 4:50-6:30
Prof. Abrams, Linsey Room: 6/304
LAbramsCCNY@aol.com

This Critical Practice considers only novels (no short stories), primarily because while short stories can use *time* much like novels, the breadth and scope of novels often allows for a more symphonic, textured evocation of time, in the narrative hence in the telling of story (order=plot) and for the reader. The novels we will read include British works from the 19th century as well as some 20th century American ones. We will concentrate on the range of forms as well as individual novels and how they tell their "story." In all cases the past or the implied past or the imagined past dramatically effects what might be considered the present, or depending on the order of telling, the future. Past, Present, Future is all we've got, after all. So far. And, thankfully, it's our natural conception of the order of events, though characters' dreams, forgetting, confusion, lies, mistakes of apprehension, and many other things can change a story based on actions and conscious intentions. To that end, I have chosen novels that I think exemplify interesting relationships within time to tell their story.

Writers write things they want people to read, readers want to know what is written. There is a meeting-ground in the text. We will attempt to enlarge how we see the possibilities of literature in general and in our own work. To read and write more three-dimensionally has in part to do with language and texture, but also with structure (which is basically the handling of time within action...or action within time.)

Contemporary (and I'm sure many other) writers usually start from following or finding their way through "the story." We don't often know what we "are doing," until the characters reveal themselves more fully and a structure (how to tell the story) starts to become apparent to us. We may come up with a segmented narrative with different points of view and/or places or times; a postmodern *mélange* which makes up its own rules of time and place, or a more traditional narrative in which consequences of action drive the unfolding story where we find out and reveal "what is at stake." At the same time, we are creating "the world" of the novel—a time period, a country, ways of thinking about self and society, cultural changes—and these elements also inform the structure in a broader sense. The evolution of a novel is maybe the most thrilling part of the structure (even when at times we don't know yet why we are where we are, still solid in the knowledge that we will know.) Time reveals.

We will read the five novels, and discuss in class, as well as write an analysis of one. We will start work on novels of our own, which we may or may not finish writing. Synopsis and first chapter.

NOVELS:

Thomas Hardy, *The Mayor of Casterbridge* (Oxford World's Classics)
Ed. Dale Kramer, introduction by Pamela Dalziel ISBN-10: 0199537038 ISBN-13: 978-0199537037

Arthur Conan Doyle, *A Study in Scarlet* (Oxford World Classics)

ed. Owen Dudley Edwards ISBN-10: 0199554773 ISBN-13: 978-0199554775

Graham Greene, *Brighton Rock* (Penguin Classics)
Introduction by J.M. Coetzee ISBN-10: 0142437972 ISBN-13: 978-0142437971

Jeanette Winterson, *The Passion* (Grove Press)
ISBN-0-8021-3522-6

Alison Bechdel, *Fun Home* (Houghton Mifflin) paperback
ISBN-13 978 0-0-618 87171-1

Graham Greene, *Brighton Rock* / 1938

Joyce Carol Oates, *Blonde* / 2000

My students will be responsible for keeping a weekly journal of ideas, writing short structural analyses of some of the novels, and at the end of the semester coming up with an idea for a novel and its first chapter.

ENGL. B1942 Sec. 2RS Poetry - CP Tues: 4:50-6:30
Michelle Valladares Room: 6/303

The Conversation between Poetry and the Visual Arts

This craft course will examine the conversation between poets and the visual arts including painting, sculpture, photography and filmmaking. We will consider the various collaborations between the poet and the visual artist (which may be extended to music, dance etc.) The intention is to contemplate why and what a poet is “seeing” and how that may inspire a poem. Students will hopefully question how this cross-pollination between disciplines can inspire, strengthen and expand their own poetic influences and writing.

In this spirit, you will be asked to write poetry, engage in an art (on whatever level you choose) and read and contemplate the writings of Adrienne Rich, John Berger, Pier Paolo Pasolini and various schools of poetry like the Black Mountain Poets, the New York School Poets and the Beats. Readings, studio/gallery visits, presentations and an independent “studio/research project” will be included as part of the coursework.

ENGL. B3901 Sec. 1FG Translation Workshop Mon. 4:50 – 6:30
David Unger Room: 6/304

Translation is an excellent way to sharpen the phrasing, diction and tone of your own writing; at the same time, it can serve, to quote Cynthia Ozick: “as a lense into the underground life of another culture. “Translation will broaden your vision of writing as you introduce heretofore untranslated texts to English readers. Our goal is to develop readable, crisp English versions that retain all the power and poetry of the originals.

ENGL. C0825 Sec. 3FG Short Fiction - CP Weds: 4:50-6:30
Prof. F. Reynolds Room: 6/316

The Subject: Short Stories. We’ll read them, discuss them, analyze them, critique them, write about them, read what other people have written about them, take tests on them, give oral reports

about them, see pieces of film versions of them, write original prequels/sequels/parodies to/of them. By representative examples, we'll tour the genre from mid-19th to early-21st centuries.

The Syllabus: A detailed course calendar will be provided at the first meeting.

The Textbook: The anthology for the course (plus a Xeroxed collection of additional selections to be provided) is a custom-ordered version of *eFictions* available only from the bookstore.

The Tourguide: Fred Reynolds (Ph.D., U of Oklahoma), phone number 212-650-8095, e-mail freynolds@ccny.cuny.edu, office NAC 6/337.

The Expectations: Perfect attendance. Pre-class preparation. Pop quizzes if need be to enforce the preceding. Post-class e-mails as needed. At least one exam, probably take-home around mid-term. At least one parody, homage, imitation, or prequel/sequel.

The Oath: "I (state your name) do solemnly swear that I will not be High Maintenance. I will clean up after myself. I will not bring tape recorders or toddlers to class. I will turn off my handheld devices. If I arrive late, I won't burst in with high drama. I will come to class on time, do my work on time, and behave in a lively but civil fashion."

COURSE LEARNING OUTCOMES:

Upon conclusion of the course, students should be able to do the following:

Identify the major literary devices of the short story, and be able to give illustrations of those characteristics in exemplar stories.

Identify the underlying structural template of the short story, and be able to give illustrations of stories which both adhere to and deviate from that template.

Identify three or four major moments in the historical development of the short story as a genre, and cite at least one exemplar for each moment.

Trace at least two overarching themes which recur in the short story (as we toured it in the seminar)—irrespective of period, author, or country.

Compose a sequel, prequel, parody, or homage to at least one exemplar story from the course corpus.

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