



JOURNAL OF THE ROYAL LAUREATES ACADEMY

[www.rlaindia.org](http://www.rlaindia.org)

## BEYOND THE GRAVE: LOVE, LOSS, MEMORY, AND RURAL HUMANISM IN JASIMUDDIN'S KABOR

**Mohammad Shah Alam Chowdhury**

Professor of English, Dhaka International University, Bangladesh

*E-mail: [shahalam.eng@diu.ac](mailto:shahalam.eng@diu.ac)*

**Dr. Md. Sazzad Hossain**

Professor, Department of English, Dhaka International University, Bangladesh

*E-mail: [sazzad.eng@diu.ac](mailto:sazzad.eng@diu.ac)*

**Syed A.F.M. Rahmat-E- Khoda**

Research Assistant, Bangladesh Center For Research and Planning, Bangladesh

*E-mail: [syedrahmat.edu@gmail.com](mailto:syedrahmat.edu@gmail.com)*

**DOI: <https://www.doi-ds.org/doi/10.2025-88968269/JRLA/09202605>**

### ABSTRACT

Jasimuddin has created a niche for himself in modern Bengali writing by making the daily life, the ancestral traditions, the emotional temperament and the cultural life of rural Bengal into eternal poetic beauty. His most famous poem, Kabor ("The Grave"), is noted for its deep treatment of grief, love of kin, memory, death, and rural humanism. The poem is told largely from the perspective of an older grandfather speaking to his grandson at the graves of dead relatives, changing what seems to be a particular experience of death into a universal meditation on human connection and loss. The inquiry explores Kabor via the intersecting lenses of love, loss, memory, oral tradition, rural culture and humanism. The study, adopting a qualitative textual and thematic method, situates the poem within the framework of Jasimuddin's wider literary engagement with Bengali folk culture and the social setting of Hamlet. She argues that the grave in the poem is not simply a metaphor for death, but a site of familial and cultural memory. The dead haunt the consciousness of the living through the act of memory and so

question any clear-cut division between life and death. The poem's conversational style, dramatic monolog, folk tale motifs and emotionally accessible images allow individual suffering to become social significance. Attention is paid to the representation of kinship and the moral consequences of commemorating the dead. The study concludes that Kabor transcends its regional setting to offer the rural Bengali experience as a powerful expression of universal human sensitivity, affection, grief and recollection. Its ongoing relevance is Jasimuddin's ability to adapt the culturally unique terrain of rural Bengal into a highly human poetic realm where memory becomes a way of surviving beyond death.

**Keywords:** Jasimuddin, Kabor, rural Bengal, grief, memory, death, folk culture, humanism, Bengali poetry, oral tradition

## INTRODUCTION

Jasimuddin (1903-1976), popularly known as Palli Kabi or the "Poet of Rural Bengal", occupies a remarkable place in the Bengali literature of the twentieth century. While much modern Bengali writing was becoming more and more influenced by urban experience, cosmopolitan intellectual culture and formal experimentation, Jasimuddin consistently went to the rural. His poetry placed farmers, boatmen, mothers, daughters, grandparents, lovers, widows, folk singers, household spaces, rivers, fields, rituals and rural relationships at the center of literary representation. But his accomplishment cannot be reduced to the chronicling of village life. He roamed the countryside of Bengal, exploring the same human conditions of love and separation, hope and disappointment, poverty and dignity, community and loneliness, life and death. Jasimuddin's familiarity with Bengali traditional ways had been essential to his artistic identity. His focus was in folk songs, oral storytelling, regional dialects, customs and village culture, and he created a poetic language that sounds like conversation, but is rich in emotional and symbolic weight. *Rakhali*, *Nakshi Kanthar Math*, *Sojan Badiar Ghat* all show his capacity to transform the rural reality entrenched in localism into the universal literature of human dignity. This literary grandeur is best exemplified by *Kabor*. The poem is about an old man speaking to his grandson next to the graves of his family. The grandfather names the graves and remembers who is buried there and the landscape comes to be an emotional map of his life. A grave is not a mere inanimate body. It is a story of love and friendship, of pain and memories. Cemetery is not just a place for the dead. A complex fabric of memories emerges. This metamorphosis is what the poem is all about. The physical separation of death of beloved family members, but the memories of them are a constant insertion into the present story. The dead are quite present as they are remembered,

debated and related to the living through connections of kinship. The words of the grandfather are in a space between being and not-being. Not physically, but definitely there psychologically, those he has lost. The poem also raises fundamental questions about rural humanism.

Kabor does not provide an abstract philosophical justification for humanism. It is built on the common relations: the affection of parents and children, spouses, grandparents and grandchildren, the emotional togetherness of the family. Jasimuddin's finding of human dignity and existential depth in lives otherwise neglected by elite literary history. His peasants are not to be rich, powerful or institutionalized because they deserve poetry. They matter. They may love and suffer. The poem is also noteworthy for its oral performance. The granddad does not seem to be presenting a philosophical commentary made in formal language. He remembers, he tells, he talks and he mourns. The poetry becomes a memorial act uttered from generation to generation. The listener and heir is the grandson. In this intergenerational structure, individual memory becomes family history and, metaphorically, cultural memory. This study explores Kabor through four interconnected dimensions: love, loss, memory, and rural humanism. It also deals with the poem's narrative structure, its folk characteristics, its representation of kinship, its treatment of mortality and its use of oral language. Essentially, Kabor turns the grave from a typical emblem of closure to a site in which human bonds are maintained by remembrance. Jasimuddin's success is to unveil the profundity of existence through death.

## **OBJECTIVES OF THE STUDY**

The study has five major aims:

- To examine the image of love, death, loss and bereavement in Jasimuddin's Kabor.
- To investigate memory in the form of story and feelings of intimacy of the living and the dead.
- To explore how the Bengali culture of rural family relationships shape poetry.
- To study Kabor as an expression of rural humanism, which elevates the local experience to a universal meditation on mortality?

## **RESEARCH METHODOLOGY**

The study uses qualitative textual and thematic research methodology. Kabor is a major work of literature. Conceptual framework is the critical arguments on Jasimuddin, Bengali folk literature, memory, bereavement, oral culture and humanism. The poem is analyzed in depth for narrative voice, characterization, imagery, setting, symbols, emotional development, and representation of

family ties. Thematic analysis reveals a number of recurring themes such as the love of family, the death of a loved one, memory, and mortality, the continuity of generations, rural identity, and human dignity. The work also gestures conceptually to the literature on communal and cultural memory. Memory is a societal creation (Halbwachs, 1992), not a personal singularity. Assmann (2011) refers to the possibility of memory being transmitted culturally from one generation to the next. These insights allow us to view the grandfather's tale as something more than a single memory. The reminiscences provide the grandchild the family identity.

Oral tradition is a hermeneutic context for the text. Ong (1982) emphasizes the importance of vocalization, repetition, memory and community-based communication in oral cultures. These features reflect Kabor's participation in the discussion and his performative aspects. This is not quantitative but evaluative. The purpose is not to assess different linguistic elements but to understand how Jasimuddin understands rural existence and the lack of family in the larger poetic sense of humanity.

### **Jasimuddin and the Folk Traditions of Rural Bengal**

In Kabor it is vital to note Jasimuddin's association with the rural Bengali culture. His life experiences in the rural side and his constant interest in folklore influenced his creative work. The world of the tome is populated with verse and common rural characters whose lives are molded by family, the land, the seasons, religious rites, social customs, suffering, happiness, division, and death.

What gives Jasimuddin literary worth is that he did not see these experiences as inferior to culture. The regional dialect and legacy culture are viewed as real vehicles of important literature. The village is more than a simply lovely landscape. It's a chaotic human environment. This strategizes him away from the shallow romanticism which is sometimes connected with country living. The natural environment is a significant feature of his literature, yet the countryside is not just an idyllic retreat from the city. Life in the country is suffering, penury, social constraints, death, detachment and mental torment. This Kabor is clearly showing. The rural landscape is punctuated by graves, farms and houses; grief mixes with domestic affection. His relation to folk heritage influences his engagement with narrative.

Folk literature is normally a collaborative, performative, memorable and oral heritage. These elements are embedded in Jasimuddin's literary works. His speeches often seem to be spoken directly to an audience, rather than being narrated from the perspective of a literary observer telling a story at some remove. Oral sex has a key role in Kabor. The grandfather is talking to the

grandchild, and the reader is another listener, kind of.

The poem thus mimics one of the fundamental mechanisms of cultural transmission: An old person speaks to a young person about their forebears, what happened to them, and why they should be remembered.

### **Kabor: The Emotional Foundation of Love**

Kabor is of course associated with cemeteries and death but arguably its most significant theme is love. The intensity of feeling of grief is proportional to the bond that was there before the separation. The grandfather's grief, then, speaks volumes about the strength of the bonds that made up his life.

The poem's love is mainly a familial love. It is transmitted by remembered links, not by idealistic ideas. The family is the most significant emotional institution through which an individual learns about belonging.

The poem embodies a simple paradox:

Love → Attachment → Loss → Grief → Memory → Continuing Bond.

Death does not end the physical, but the emotional. The grandfather's identity is still partially defined by people who are dead. So love lives on, in our memories. And this is one of the reasons why Kabor is appealing to people of all ages. The poem does not use a sophisticated intellectual frame to express mortality. But it shows a universal human fact, that the people we love are part of the fabric of our identities and their deaths cannot be shrugged off as merely removing them from our emotional life. The title itself suggests burial and death. But as the novel progresses, the grave becomes inextricably linked to affection. It's a grave because someone loved one is buried there. Thus the physical evidence of death is evidence of kinship too. Jasimuddin thus constructs a poetics where mourning is more than despair. Grief, too, is an eyewitness. Grief is a way of acknowledging that another's life was meaningful.

### **The Emotional Geography of Graveyards: Loss**

Kabor's cemetery is a geography of the body, and of the heart. Each headstone is a particular relationship and to walk around the cemetery is to walk through grandfather's own history. This spatial composition is created in the memory material. Abstract memories are specific locations. The graves are mnemonic markers, in operation. An apt parallel is Pierre Nora's (1989) notion of lieux de mémoire, or memory locations. The basic idea that places, whether physical or symbolic, can hold and trigger memories applies here, but Nora extended the idea to include

greater historical and national memory. “The Kabor cemetery is a cherished place for many families. The verses add to loss. The granddad does not have any deaths. His memory tells him he's been close to death more times than he can remember. This build up adds to the emotional effect as the speaker looks to be a survivor, amongst the physical remnants of those he loves. The atmosphere becomes psychologically significant. The grave lies beyond and inside the imagination of the speaker. He can point to it with his finger, but the meaning is in the memories it contains.

Rural culture combines place and feeling. Identity is often related to ancestral land, family homesteads, places of communal significance, and funerals. Death does not in itself take the dead person away from the geographical location of the family. The dead continue to inhabit the same landscape as their offspring. Therefore, Kabor's geography is his biography.

### **Memorial as Resistance to Death**

Memory can be the poem's controlling force. Biological death is the lack of the body. Memory is narrative being. The grandfather talks about them to remember the dead. Narration serves as a means of bringing back dead lives, if only temporarily. It won't bring back the dead, but it will prevent death from disappearing altogether. According to Halbwachs (1992), memory is built through social interaction. We remember as members of families, communities, religious groups and various social groups. This idea explains the individual and communal parts of Kabor's memories. These are grandfather's private possessions, but when they are transferred to his grandson they are integrated into the common consciousness of the family. The grandson's existence is basically mandatory. The grandfather could keep his memories to himself. There was no one else to listen. Yet memory has the ability to cross generational borders through storytelling.

The configuration can be represented as:

Children → memory over generation's → oral telling ← memories of grandfather → historical experience  
The cultural memory clarifies this technique even more, as Assmann (2011) explains in his discussion. Memory is produced via speech, display, ritualization or connection with large cultural performances. It has a framework that includes Kabor sepulchers and mythology.

The grandfather is a goalkeeper of memories. But his mortality lends weight to his story. If he doesn't tell us what he remembers, those stories may die with him. Speech is thus an unconscious resistance to forgetting. Kabor is more than poems on death, in this sense. It's a poem about how humans deal with death: remembering.

### **Grandfather and Grandson: Intergenerational Transmission**

The poem's dramatic structure is built around the relationship between grandfather and grandson. The first is the experience and attitude to mortality, the second is youth, the future and continuation.

This leads to an intergenerational structure: ancestor → elder / speaker → child / listener → future. The grandfather is somewhere in the middle.

He is a living person, but his emotional life is mostly made up of the dead. The grandson, however, indicates a future in which the grandfather himself will become an ancestor. Then the talk softly anticipates yet another loss: the ultimate death of the speaker. His narration becomes a type of inheritance. The older one educates the younger one not with abstract lessons but with anecdotes. This is a form of passing on knowledge that is distinctive of oral and family cultures. Family history becomes a meaningful emotional experience because it is related to human experiences we can understand. The grandson is consequently not a passive character. His hearing provides the memories a future.

The poem shows that identity is intergenerational. People inherit . More than biological relationships They tell stories of loss and love, of sacrifice and kinship. To know the deceased is to know yourself, in certain respects.

### **Oral Tradition and the Power of the Speaking Voice**

One of the peculiarities of Kabor is its artistic quality: it is close to oral narration. Jasimuddin finds a voice that is personal, sincere and emotive in a direct way. Oral communication is characterized by memory, repetition, rhythm, direct address, and communal engagement (Ong, 1982). Some of the features pertain to the poetics technique of Jasimuddin. Kabor's simple words are delivered with dramatic power. The grandfather cannot be seen from outside. We encounter his pain in his own act of communication. It reduces the narrative distance. The poem can thus be read as a kind of dramatic monolog in the manner of folk storytelling. "Memory is being performed and remembered by the speaker." The artistic significance of the apparent simplicity of the language is also great. Complex abstraction is not an effect of emotional intensity. But speech is suffering, all its day to day; The rustic humanity of Jasimuddin characterizes this stylistic accessibility. The language of the common peasant can speak the deepest things of human life. In this sense, literary dignity is not linked to any linguistic elitism.

### **Rural Humanism: The Dignity of Ordinary Lives**

A suitable method to describe Jasimuddin's ethical and literary worldview in Kabor is the term rural humanism. His humanism is based in caring for ordinary human beings and how they feel. The dead family members honored in the poem are not historically notable people. It's not about what they've done in the public eye, it's about what they've done together. They matter because they loved and suffered and belonged to a family and were loved in return. This is an important intervention in the literary. Kings, soldiers, nobles, political leaders and outstanding heroes have long been privileged in canonical literature. Folk literature, in contrast, often retains the experiences of those left out of official histories. In his serious poetry, Jasimuddin concentrates on such common lives.

His rustic humanism can be discerned in four related principles:

Every average life has emotional worth.

Family relationships are significant aspects of human experience.

Sorrow dignifies the forgotten.

Local cultural experience to express universal truths.

The poem does not need the cosmopolitanism of its rural characters to become universal. It is in their culturally particular humanity that their universality emerges. That's an important difference. Universal literature need not do away with cultural variation. Jasimuddin demonstrates that universality derives from a close attention to the local.

### **Death, Mortality, and the Human Condition**

Death is both concrete and philosophical in Kabor. Graves make death evident in a physical way yet the emotional story of the poem opens up deeper existential problems. We know death is a certainty, but it doesn't make it less painful. The grandfather died many times but the pain of losing him has not lessened. This shows that death is more than a biological phenomenon. This is a linkup event. When someone disappears it's something that changes other people's life. The poem is about dying, from the perspective of the survivor. The question is not simply, "What happens to the dead? How does the survivor survive, after losing the ones they love?" Jasimuddin answers by recollecting. The dead are remembered in the tales, places, connections, and consciousness of the living. Death destroys bodily companionship but mental connections are

not severed simultaneously.

This thinking is consistent with modern understandings of grieving which reject the premise that successful mourning involves complete emotional disengagement from the departed. Klass, Silverman, and Nickman (1996) refer to 'continuing bonds' to describe ways in which relationships to deceased loved ones may continue through memory and symbolic connection. Kabor poetically predicts this sort of awareness. The grandfather has not managed to wipe the deceased from his life. They are still with us in memory.

### **Family, Kinship, and the Social Meaning of Grief**

In Kabor grief is not shown as merely individual psychology. It is rooted in kinship. Family is a network and one loss reverberates through several relationships. The loss of one member alters the emotional structure of the whole home. This feature indicates the community-based nature of traditional rural civilization. One is typically understood through relationships to be someone's father, mother, spouse, kid, grandparent, brother or neighbor. Accordingly, the poem's characters are recalled in a related way. The importance of kinship also accounts for the grandson's importance. He is the surviving remnant of the family after the previous generations have departed. Life and death go together in genealogy. Thus the family might be regarded as a bridge of time:

Ancestors, Dead Living Elder → Next Generation → Future Descendants

The graveyard and the infant are symbolic opposites, the one the repository of accumulated death, the other of perpetual life. But the grandfather's story ties them together.

### **Nature, Landscape, and Rural Consciousness**

Jasimuddin's poetry is known for its intimate connection with the surroundings of Bengal. Nature is rarely only attractive background, it is part of the emotional content. Death, memory and belonging are tied together by Kabor's rural surroundings. The burials are in a known place, not a metaphysical, abstract realm. The dead still have a geographical link to the community. This localization brings a cultural richness to the poem. The land has a connection to the past. This notion of location is especially essential in agrarian cultures, where land can simultaneously hold economic, familial, historical, and emotional significance. The same geography can be the site of birth, work, marriage, celebration and death. This makes the terrain a testimony to human resilience. Nature compensates our death.

People die, but the cycles of the seasons and ecology go on. But the contrast does not have to be

nihilistic in the poetry. The permanence of place offers a situation in which memory remains.

### **The Symbolism of the Grave**

The grave is at the heart of the poem and acts on numerous levels.

First, there is physical death. The body is back in the dirt and the common human company is done.

Second, it means absence. The grave is the symbol of the sad distance between the living and those whom they can no longer touch with their bodies.

Thirdly, it is a memory. Each grave is associated with a story and therefore an archive of relationship.

Fourth, the grave is a symbol of continuity. The dead remain a part of the family, via memories and place. It also represents human equality. Mortality is universal, whatever distinctions may exist during life. The title Kabor thus becomes a fruitful paradox. A grave is normally associated with quiet.

But Jasimuddin makes the graves communicate via remembrance.

They are stories which the granddad sends out by storytelling. So: Grave → Silence → Memory → Story → Presence, again This symbolical flow is one of the poem's finest artistic successes.

### **Grief and the Ethics of Remembrance**

Kabor also advocates an ethical reading of memory. Remembering the dead is not a spontaneous psychological activity. It could be a form of caring. By narrating to his grandson the stories of his dead relatives, the grandpa gives individuality to individuals whom death has literally turned into graves. Their lives are being told because their lives mattered.

But to forget would be a second sort of absence. Thus the poem provides an underlying ethical proposition: Remembering a person is to recognize the importance of that person's life. This is particularly relevant to the common rural folk whose lives may never reach the annals of written history. The poem itself is a literary memorial to individuals who remain historically unknown. Through poetry Jasimuddin does what the grandfather does through speech: he saves fragile human experience from oblivion.

### **From Personal Sorrow to Universal Experience**

One reason Kabor has sustained its appeal is that it is able to shift from culturally unique experience toward universal emotion. In rural Bengal. Language and social relations are drawn from Bengali culture. But grieving is not culturally exclusive. All communities have people who

lose parents, spouses, children, siblings and grandparents.

They go to graves, they keep photographs, they retell stories, they remember voices, they mark anniversaries, they pass on family memories. Jasimuddin does not accomplish the universality by obliterating the Bengali cultural traits. It is rather the emotional truth of the particular experience that allows readers from other contexts to see something of themselves in it. This is a feature of good regional literature. The local does not deny the universal; the local becomes one way to it. The grandfather so becomes both a rural Bengali elder and a representative human figure confronting the underlying situation of dying.

### **Literary Significance of Kabor**

Kabor has a number of reasons to continue to provide critical attention. Most importantly, it exhibits the potential of folk dialects and rural stories for literary expression. The demonstration of Jasm Lundin that there is no need for too complex language to convey emotional complexities. The second is the blend of lyricism and narration in the poem. It has the sensitivity of personal lament, but also develops characters, connections and remembered history.

Third, its dramatic structure produces immediacy. The reader is brought near to the grandfather and becomes an implicit witness of his anguish.

Fourth, the poem also adds to the portrayal of rural Bengali identity in modern literature. It sustains social relations and emotional activities which are significant components of Bengali cultural history.

Finally, Kabor touches on a universal human problem. No matter how fast modern society may change, death, sadness, love and remembrance are nevertheless important features of human experience. For these reasons the poem should not be read as a mere sentimental portrait of village Bengal. It is both a folk-cultural work, a psychological rendering of sorrow, an intergenerational story and a humanistic meditation on mortality.

### **DISCUSSION**

As our study suggests the four fundamental notions the title identifies – love, grief, memory, rural humanism – are not distinct topics. They make a consistent emotional and philosophical whole.

Love makes attachment. Death makes the loss. Loss triggers remembrance. Memory keeps the relationship. In this process the life experiences of ordinary rural people gain humanistic importance.

The basic structure of the poem may thus be represented as: Love → Death → Loss → Grief → Memory → Narration → Transmission from generation to generation.

The hypothesis explains Kabor's final escape from depression. The poem confronts the inevitability of death, but also celebrates the human capacity to remember and to make stories. He cannot literally bring back those he loves. Only he can tell them. The story is his war with the emptiness. The grandson cannot outlive the history of the grandfather. All he can do is absorb it. Listening is an inheritance. From the grave the dead are not raised. It can only be a real place for the gathering of memories. Location is memory. These relations illustrate the complex mental structure lying behind the apparent simplicity of the poetry. Here the rustic humanism of Jasimuddin is of special importance. He does not exoticize rural people or regard them as sociological specimens. They have an interior life. Their emotional experience must be represented esthetically. The poem makes literary significance democratic. The anguish of a country granddad may be as intellectually significant as that of any great tragic hero. This may ultimately be Jasimuddin's greatest contribution to Bengali literature: his statement that the profound lies in the mundane.

## CONCLUSION

Jasimuddin's Kabor is much more than a poem about tombs. It is a deep investigation of what is left after death: love, sadness, stories, locations, connections, memories. Jasimuddin, through the speech of an old grandfather to his grandson, builds a poetic bridge between the dead, the living and the soon to be. The investigation has revealed that the emotional basis of the poem is love, and death shows the fragility of human bond. Loss is not an event but a cumulative effect on the history of a family. Memory is the primary mechanism for turning physical absence into emotional presence. There are many ways of interpreting the grave. A reminder of death and a storehouse of memories. It doesn't speak, but it does tell stories. It separates while keeping intergenerational ties. The poem's vocal quality contributes to its energy. Grandfather is talking. Grandson is listening. In this basic relationship, Jasimuddin dramatizes the transmission of memory. The dead are recalled in a narrative and emotional, rather than a biological, way. Above all, Kabor is marked by a kind of rustic humanism. Jasimuddin is really fond of the common people and their human lives. Their grief is great, their love is real and their deaths must not be forgotten. His poetry is rooted in the rural Bengali experience, which keeps up local identity, but reaches out to a universal humanity. Kabor's lasting effect lies in a profound paradox: the poem starts serious, yet finishes with a celebration of the durability of human connection. Death may

end a life but it never breaks the bonds that make it worth living. As long as stories are spoken and memories shared, a part of the loved one lives on. In this way, Jasimuddin takes the reader beyond the dead. This is not merely an issue of intellectual conjecture but of active human endeavor of memory. Thus Kabor is one of the most affecting meditations in Bengali poetry on love and loss, memory and the dignity of ordinary human existence.

## REFERENCES

- Assmann, J. (2011). Cultural memory and early civilization: Writing, remembrance, and political imagination. Cambridge University Press.
- Erl, A. (2011). Memory in culture. Palgrave Macmillan.
- Halbwachs, M. (1992). On collective memory (L. A. Coser, Ed. & Trans.). University of Chicago Press.
- Jasimuddin. (n.d.). Kabor [The grave]. In collections of Jasimuddin's poetry.
- Jasimuddin. (1927). Rakhali. Kolkata.
- Jasimuddin. (1929). Nakshi Kanthar Math. Kolkata.
- Jasimuddin. (1933). Sojan Badiar Ghat. Kolkata.
- Klass, D., Silverman, P. R., & Nickman, S. L. (Eds.). (1996). Continuing bonds: New understandings of grief. Taylor & Francis.
- Nora, P. (1989). Between memory and history: Les lieux de mémoire. Representations, 26, 7–24.
- Ong, W. J. (1982). Orality and literacy: The technologizing of the word. Methuen.
- Thompson, P. (2000). The voice of the past: Oral history (3rd ed.). Oxford University Press.
- White, H. (1987). The content of the form: Narrative discourse and historical representation. Johns Hopkins University Press.