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This book is the first comparative study of early modern English and Dutch women writers. It explores women's rich and complex responses to the birth of the public sphere, new concepts of privacy, and the ideology of domesticity in the seventeenth century. Women in both countries were

briefly allowed a public voice during times of political upheaval, but were increasingly imagined as properly confined to the household by the end of the century. This book compares how English and Dutch women responded to these changes. It discusses praise of women, marriage manuals, and attitudes to female literacy, along with female artistic and literary expressions in the form of painting, engraving, embroidery, print, drama, poetry, and prose, to offer a rich account of women's contributions to debates on issues that mattered most to them. United by a common focus on writing by and about women, this collection of contemporary essays, spanning the novel, poetry, drama, film and criticism, emphasizes some of the problems of theory and practice posed by writing as a woman and by women's representation in literature. The subjects of individual essays range from the nineteenth and twentieth century novel to avant-garde film, and from Victorian women poets to Russian women poets of today. Drawing on structuralism, psychoanalysis, semiotics, socio-linguistics and Marxist analyses of literature, the diverse essays suggest the variety and vigour of contemporary feminist literary criticism, as well as representing the debates animating it. Successfully bridging the gap between literary criticism and literary production, the scope of this collection will be of considerable interest to those concerned with developments in literary criticism as well as to those in the field of women's studies. Eighteen women, including Jamaica Kincaid, Rigoberta Menchú, Cherríe Moraga, Marjorie Agosin, Margaret Randall, Gloria Anzaldúa, Michelle Cliff, Edwidge Danticat, and Julia Alvarez, are featured in this powerful anthology on art, feminism, and activism in Latin America and the Caribbean. Women Writing Resistance highlights Latin American and Caribbean women writers who, with increasing urgency, are writing in the service of social justice and against the entrenched patriarchal, racist, and exploitative regimes that have ruled their countries. Many of the women in this collection have been thrust out into the Latino-Caribbean diaspora by violent forces that make differences in language and culture seem less significant than connections based on resistance to inequality and oppression. It is these connections that Women Writing Resistance highlights, presenting "conversations" on the potential of writing to confront injustice. This mixed-genre anthology, a resource for activists and readers of Latin American and Caribbean women's literature, demonstrates and enacts how women can collaborate across class, race and nationality, and illustrates the value of this solidarity in the ongoing struggles for human rights and social justice in the Americas. Jennifer Browdy de Hernandez earned her Ph.D. in comparative literature from New York University, specializing in contemporary Caribbean, Latin American, and ethnic North American autobiographies by women. She teaches literature and gender studies courses at Simon's Rock College of Bard, and is also a faculty member at the University at Albany, SUNY. This Guide aims to consolidate and epitomise the re-reading of women's writing that has gone on in the last twenty-five years. This is an opportunity for stock-taking - a timely project, when so much writing has been rediscovered, reclaimed and republished. There are entries on writers, on individual texts, and on general terms, genres and movements, all printed in a single alphabetical sequence. The earliest written documents in medieval English (the visionary writings of Julian of Norwich and Margery Kempe) are covered in an historical - and geographical - sweep that takes us up to the present day. The book reflects the spread of literacy, the history of colonisation and the development of post-colonial cultures using and changing the English language. The entries are written by contributors from all the countries covered. The result is a work of reference with a unique feeling for the vitality, wealth and diversity of women's writing. Walter Scott's tales of chivalry and adventure inaugurated a masculinized Scottish romance tradition that celebrated a sublime and heroic version of Scotland. Nineteenth-century Scotswomen responded to Scott's influence by establishing a counter-tradition of unromantic or even anti-romantic representations of Scotland. Their novels challenged the long-standing claim that Scotland lacked any equivalent to the English realist novel. In turning from the past to the present and from the sublimity of Scott's Highland landscapes to farmhouses, factories, and suburban villas, Scottish women writers brought romance to everyday life, illuminating the magnificence of the mundane. Drawing on the evangelical discourses emerging from the splintering of the Presbyterian Church in 1843, they represented fiction as a form of spiritual comfort, an antidote to the dreary monotony and petty frustrations of daily existence. This volume introduces the previously overlooked tradition of nineteenth-century Scottish women's writing, and corrects previously male-dominated histories of the Scottish novel. A thought-provoking collection of personal essays about home What makes a home? What do equality, safety, and politics have to do with it? And why is it so important to us to feel like we belong? In this collection, 30 women writers explore the theme in personal essays about neighbors, marriage, kids, sentimental objects, homelessness, domestic violence, solitude, immigration, gentrification, geography, and more. Contributors -- including Amanda Petrusich, Naomi Jackson, Jane Wong, and Jennifer Finney Boylan -- lend a diverse range of voices to this subject that remains at the core of our national conversations. Engaging, insightful, and full of hope, This is the Place will make you laugh, cry, and think hard about home, wherever you may find it. "This collection, encompassing a spectrum of races, ethnicities, religions, sexualities, political beliefs and classes, could not be timelier . . . open this book, hear its chorus of voices and remember that we are a nation of individuals, bound to each other by our humanity." -- The New York Times Book Review " . . . an honest portrait of the U.S., pieced together like an imperfect American quilt. We need more books like this." -- BUST This book maps the field of seventeenth-century women's writing in Spanish, English, and French and situates the work of Sor Juana more clearly within that field. It holds up the multi-layered, proto-feminist writings of Sor Juana as a meaningful lens through which to focus the literary production of her female contemporaries. Merrim's book advances the integration of Hispanic women authors and women's issues into the panorama of early modern women's writing and opens up unexplored commonalities between Sor Juana and her sister writers. Early modern women writers whose works are explored include Marie de Gournay, Margaret Fell Fox, Catalina de Erauso, Maria de Zayas, Ana Caro, Mme de Lafayette, Anne Bradstreet, St. Teresa, and Margaret Lucas Cavendish. Merrim's study provides a full-bodied picture of the resources that the cultural and historical climates of the seventeenth century placed at the disposal of women writers, the manners in which women writers instrumentalized them, the building blocks and concerns of early modern women's writing, and the continuities between early modern and modern women's writing. Written in an engaging, clear manner, this innovative study will be of interest not only to Hispanists but also to scholars in early modern studies, women's studies, history, and comparative literature. Recent scholarship has broadened definitions of war and shifted from the narrow focus on battles and power struggles to include narratives of the homefront and private sphere. To expand scholarship on textual representations of war means to shed light on the multiple theaters of war, and on the many voices who contributed to, were affected by, and/or critiqued German war efforts. Engaged women writers and artists commented on their nations' imperial and colonial ambitions and the events of the tumultuous beginning of the twentieth century. In an interdisciplinary investigation, this volume explores select female-authored, German-language texts focusing on German colonial wars and World War I and the discourses that promoted or critiqued their premises. They examine how colonial conflicts contributed to a persistent atmosphere of *Kriegsbegeisterung* (war enthusiasm) that eventually culminated in the outbreak of World War I, or a *Kriegskritik* (criticism of war) that resisted it. The span from German colonialism to World War I brings these explosive periods into relief and challenges readers to think about the intersection of nationalism, violence and gender and about the historical continuities and disruptions that shape such events. This anthology translates and discusses texts authored by women of ancient Mesopotamia. Discusses the obstacles women have had to overcome in order to become writers, and identifies the sexist rationalizations used to trivialize their contributions "A sumptuous selection of short fiction and poetry. . . . Its invitation to share the passion of women's voices characterizes the entire volume."--"USA Today." Intended as a text for undergraduate students of English for their course on Women's Writings in the Nineteenth and Twentieth centuries, this compact and well-organized book provides both the history of the development of the short story in America and Britain and a comprehensive introduction to the modes on critical practices based on feminist thinking. It takes into account the strategies used by women writers, and discusses the politics of reception and production keeping especially the gender issue in mind. The text is divided into three parts—Part I: Introduction—containing two chapters that deal with the development of the American short story and the resurgence of radical feminism in America. These provide the

historical and the feminist frame within which the short stories by the Anglo American Women's Writers should be read. Part II gives four short stories: Kate Chopin—The Story of An Hour; Charlotte Perkins Gilman—The Yellow Wallpaper; Willa Cather—Coming, Aphrodite!; and Katherine Mansfield—Bliss. Each short story is preceded by a critical introduction, detailed references for further reading, and a biographical time line. Part III comprises three critical essays which provide sharp insights into the period in which the four women writers were writing. This book will be treasured not only by students but also by those who wish to study critically the feminist writings of the period. In addition, it will enrich readers' understanding of American and British literary history and culture. The critical introduction to each short story traces the development of the form from its origins, both historically and in terms of female literary contributions to its development. The chapter on Radical Feminism is mapped in the context of social, political and cultural development. The book provides historical, literary and biographical contexts of the writers and their short stories. Profiles of six remarkable women writers and artists whose work was shaped significantly by their relationship with New Mexico. Extrait de la couverture : "Here, for the first time, is a book that brings women's writings out of exile to rethink anthropology's purpose at the end of the century. ... As a historical resource, the collection undertakes fresh readings of the work of well-known women anthropologists and also reclaims the writings of women of color for anthropology. As a critical account, it bravely interrogates the politics of authorship. As a creative endeavor, it embraces new Feminist voices of ethnography that challenge prevailing definitions of theory and experimental writing." In a famous passage in *A Room of One's Own*, Virginia Woolf asked 'why women did not write poetry in the Elizabethan age'. She went on to speculate about an imaginary Judith Shakespeare who might have been destined for a career as illustrious as that of her brother William, except that she had none of his chances. The truth is that many women wrote during the sixteenth and seventeenth centuries and this collection will serve to introduce modern readers to the full variety of women's writing in this period - from poems, prose and fiction to prophecies, letters, tracts and philosophy. Here are examples of the work of twelve women writers, from aristocrats such as Mary Wroth, Anne Clifford and Margaret Cavendish to women of obscure background caught up in the religious ferment of the mid seventeenth century like Hester Biddle, Pricscilla Cotton and Mary Cole. The collection includes three plays, and a generous selection of poetry, letters, diary, prose fiction, religious polemic, prophecy and science. A provocative survey of the forces that work against women who dare to write. This book is part of a 3-volume anthology of women's writing in Latin from antiquity to the early modern era. Each volume provides texts, contexts, and translations of a wide variety of works produced by women, including dramatic, poetic, and devotional writing. Volume Two covers women's writing in Latin in the Middle Ages. By merging scholarly writing with personal life stories, *Women Writing Women* creates a new setting for communicating the unique experiences of women. The interdisciplinary nature of this volume, incorporating authors' ideas on identity, gender, and social realities, illuminates a rich diversity of experiences. To give voice to the different realities women live in and write from, the editors have divided the anthology into four sections: writing about the self; writing about the family and other intimate relationships; writing about the women they study; and writing about women from sources such as diaries and letters. Within this framework women touch on subjects such as ethnicity, sexuality, motherhood, and feminist versus traditional values. The result is a collection of essays that pays tribute to women's complex realities and to their critical creativity in writing about those realities. Explores the transformative reign of the Catholic King James VII and the revolution that brought about his fall. Now in its second edition, *APIL Guide to RTA Liability* is written by a team of specialist personal injury (PI) lawyers and provides detailed practical guidance on every aspect of UK road traffic accident (RTA) liability. Thoroughly updated, the book is broken down into 26 accessible chapters, each focusing on a particular aspect of RTA liability, including coverage of: claims made in the UK arising from foreign accidents * the new EC directive consolidating all old RTA directives * pedestrians run down when drunk * failure to wear a seat belt * the definition of a motor vehicle * a new section containing draft model pleadings. Contents include: incidence of RTA claims in England and Wales * general principles of liability * low velocity crashes * liability for learner drivers * owner's liability * passenger's liability * driver's liability (speed and braking, overtaking, turning and side roads, traffic lights, road sign, and roundabouts) * bicyclist's liability * motor cyclist's liability * emergency vehicle's liability * pedestrian's liability * liability of children and schools * local authority liability * roadside neighbor's liability * liability for injuries caused by animals * liability for spillages and obstructions on the highway * public service vehicles * accidents abroad * insurer's liability * motor insurer bureau's liability * precedents. As self-identified lesbians of color, Paula Gunn Allen, Gloria Anzaldúa, and Audre Lorde negotiate diverse, sometimes conflicting, sets of personal, political, and professional worlds. Drawing on recent developments in feminist studies and queer theory, AnaLouise Keating examines the ways in which these writers, in both their creative and critical work, engage in self-analysis, cultural critique, and the construction of alternative myths and representations of women. Allen, Anzaldúa, and Lorde move within, between, and among the specialized worlds of academia and publishing; the private spaces of families and friends; the politicized communities of Native Americans, Chicanas/os, and African Americans; and the overlapping yet distinct worlds of feminist, lesbian/gay, and U.S. women of color. They translate their lives into words and enact new forms of identity that blur the boundaries between apparently distinct peoples. Keating explores how, by revising precolonial mythic and cultural traditions, they invent new ways of thinking that destabilize the networks of classification. Author note: AnaLouise Keating teaches English and Women's Studies at Eastern New Mexico University. *Critical anthology of fairy tales by nineteenth-century British, French, and German women writers.* This book provides guidance and insight for women who write about family. Award-winning women writers from all walks of life share their experiences in planning, composing, editing, publishing, teaching, and promoting work in a variety of writing genres. Readers will learn to tackle sensitive family issues and avoid pitfalls in memoir writing, poetry, fiction, and others. Filled with tips, exercises, and anecdotes, this anthology is appropriate for both well-seasoned writers and those just beginning. Studying a broader period than its contemporaries, this comprehensive study reveals a neglected tradition of British women's writing from the Victorian era to the sexual revolution of the 1960s. *Outspoken Women* brings together the many and varied non-fictional writings of British women on sexual attitudes and behaviour, beginning nearly a hundred years prior to the 'second wave' of feminism. Commentators cover a broad range of perspectives and include Darwinists, sexologists, and campaigners against the spread of VD, as well as women writing about their own lives and experiences. Covering all aspects of the debate from marriage, female desire and pleasure, to lesbianism, prostitution, STDs, and sexual ignorance, Lesley A. Hall studies how the works of this era didn't just criticise male-defined mores and the 'dark side' of sex, but how they increasingly promoted the possibility of a brighter view and an informed understanding of the sexual life. Hall's remarkable anthology is an engaging examination of this fascinating subject and it provides students and scholars with an invaluable source of primary material. For centuries women have been marginalized and overlooked in American literary history. That injustice is corrected in this entertaining and provocative collection of 350 years of poetry and fiction by American women. From Puritan poet Anne Bradstreet to Margaret Fuller to Harriet Beecher Stowe, readers will encounter scores of lesser-known and forgotten writers who fully deserve to be rediscovered and enjoyed by new generations. Our famous women writers, including contemporary stars like Annie Proulx and Jhumpa Lahiri, are showcased in their full literary context, offering an epic overview of the canon in one monumental, dazzling volume. This landmark anthology features the best work of our best American women, and was inspired and informed by the author's groundbreaking history celebrating women writers, *A Jury of Her Peers*. Unique in its breadth of coverage, *Who's Who in Contemporary Women's Writing* is a comprehensive, authoritative and enjoyable guide to women's fiction, prose, poetry and drama from around the world in the second half of the twentieth century. Over the course of 1000 entries by over 150 international contributors, a picture emerges of the incredible range of women's writing in our time, from Toni Morrison to Fleur Adcock- all are here. This book includes the established and well-loved but also opens up new worlds of modern literature which may be unfamiliar but are never less than fascinating. "Throughout her life, Virginia Woolf wrote extensively and persuasively about the

lack of professional and educational opportunities for women. Drawing on critical essays, articles, journal entries, and Woolf's well-known feminist pieces, this is a fascinating gathering of her shorter pieces on women as writers and the evolution of the female literary tradition. Not only are these pieces thought provoking in themselves, but they also shed light on Woolf's inner life and, viewed as a whole, give both the beginning and experienced Woolf reader a greatly expanded understanding of her vision" --from back cover. Most people, even within the area of English literature, are unaware of how much writing women produced in the 16th and 17th centuries. This book offers an outline of that writing, and also looks at how it was read and reproduced through succeeding centuries. "A comprehensive and unsurpassed anthology of women writers from Appalachia . . . Exceptional in diversity and scope." —Southern Historian Listen Here: Women Writing in Appalachia is a landmark anthology that brings together the work of 105 Appalachian women writers, including Dorothy Allison, Harriette Simpson Arnow, Annie Dillard, Nikki Giovanni, Denise Giardina, Barbara Kingsolver, Jayne Anne Phillips, Janice Holt Giles, George Ella Lyon, Sharyn McCrumb, and Lee Smith. Editors Sandra L. Ballard and Patricia L. Hudson offer a diverse sampling of time periods and genres, established authors and emerging voices. From regional favorites to national bestsellers, this unprecedented gathering of Appalachian voices displays the remarkable talent of the region's women writers who've made their mark at home and across the globe. "A giant step forward in Appalachian studies for both students and scholars of the region and the general reader . . . Nothing less than a groundbreaking and landmark addition to the national treasury of American literature." —Bloomsbury Review "A remarkable accomplishment, bringing together the work of 105 female Appalachian writers saying what they want to, and saying it in impressive bodies of literature." —Lexington Herald-Leader "One of the keenest pleasures in Listen Here lies in its diversity of voices and genres." —Material Culture "Besides introducing readers to many new voices, the anthology provides a strong counterpart to the stereotype of hillbillies that have cursed the region." —Atlanta Journal-Constitution "Full of welcome surprises to those new to this regional literature: specifically, it includes particularly strong selections from children's fiction and a substantial number of African American writers." —Choice A transnational analysis with an emphasis on gender examines the work of women writers from both sides of the border writing in Spanish, English, or a mixture of the two languages whose work questions the accepted notions of border identities. Includes songs by Buddhist nuns, testimonies of medieval rebel poets and court historians, and the voices of more than 60 other writers of the 18th and 19th centuries. Among the diverse selections are a rare early essay by an untouchable woman; an account by the first feminist historian; and a selection from the first novel written in English by an Indian woman. This collection brings together an international, multicultural, multilingual, and multidisciplinary community of scholars and practitioners in different media seeking to question and re-theorize the contested terms of our title: "woman," "writing," "women's writing," and "across." "Culture" is translated into an open series of interconnected terms and questions. How might one write across national cultures; or across a national and a minority culture; or across disciplines, genres, and media; or across synchronic discourses that are unequal in power; or across present and past discourses or present and future discourses? The collection explores and develops recent feminist, queer, and transgender theory and criticism, and also aesthetic practice. "Writing across" assumes a number of orientations: posthumanist; transtemporal; transnationalist; writing across discourses, disciplines, media, genres, genders; writing across pronouns – he, she, they; writing across literature, non-literary texts, and life. This book was originally published as a special issue of *Angelaki: Journal of the Theoretical Humanities*. Although the myth of the American frontier is largely the product of writings by men, a substantial body of writings by women exists that casts the era of western expansion in a different light. In this study of American women's writings about the West between 1830 and 1930, a European scholar provides a reconstruction and new vision of frontier narrative from a perspective that has frequently been overlooked or taken for granted in discussions of the frontier. Brigitte Georgi-Findlay presents a range of writings that reflects the diversity of the western experience. Beginning with the narratives of Caroline Kirkland and other women of the early frontier, she reviews the diaries of the overland trails; letters and journals of the wives of army officers during the Indian wars; professional writings, focusing largely on travel, by women such as Caroline Leighton from the regional publishing cultures that emerged in the Far West during the last quarter of the century; and late-nineteenth- and early-twentieth-century accounts of missionaries and teachers on Indian reservations. Most of the writers were white, literate women who asserted their own kind of cultural authority over the lands and people they encountered. Their accounts are not only set in relation to a masculine frontier myth but also investigated for clues about their own involvement with territorial expansion. By exploring the various ways in which women writers actively contributed to and at times rejected the development of a national narrative of territorial expansion based on empire building and colonization, the author shows how their accounts are implicated in expansionist processes at the same time that they formulate positions of innocence and detachment. Georgi-Findlay has drawn on American studies scholarship, feminist criticism, and studies of colonial discourse to examine the strategies of women's representation in writing about the West in ways that most theorists have not. She critiques generally accepted stereotypes and assumptions--both about women's writing and its difference of view in particular, and about frontier discourse and the rhetoric of westward expansion in general--as she offers a significant contribution to literary studies of the West that will challenge scholars across a wide range of disciplines. Finalist, 2023 National Jewish Book Award Winners in Women's Studies In *Women Writing Jewish Modernity, 1919–1939*, Allison Schachter rewrites Jewish literary modernity from the point of view of women. Focusing on works by interwar Hebrew and Yiddish writers, Schachter illuminates how women writers embraced the transgressive potential of prose fiction to challenge the patriarchal norms of Jewish textual authority and reconceptualize Jewish cultural belonging. Born in the former Russian and Austro-Hungarian Empires and writing from their homes in New York, Poland, and Mandatory Palestine, the authors central to this book—Fradl Shtok, Dvora Baron, Elisheva Bikhovsky, Leah Goldberg, and Debora Vogel—seized on the freedoms of social revolution to reimagine Jewish culture beyond the traditionally male world of Jewish letters. The societies they lived in devalued women's labor and denied them support for their work. In response, their writing challenged the social hierarchies that excluded them as women and as Jews. As she reads these women, Schachter upends the idea that literary modernity was a conversation among men about women, with a few women writers listening in. Women writers revolutionized the very terms of Jewish fiction at a pivotal moment in Jewish history, transcending the boundaries of Jewish minority identities. Schachter tells their story and in so doing calls for a new way of thinking about Jewish cultural modernity. This book explores how women writers create and question men and masculinity. As men have written women so have women written men. Debate about how men have represented women in literature has a long and distinguished history; however, there has been much less examination of the ways in which women writers depict male characters. This is clearly a notable absence given the recent rise in interest in the field of 18th- and 19th-century masculinities. Women writers were in a unique position to be able to deconstruct and examine cultural norms from a position away from the centre. This enabled women to 'look aslant' at masculinity using their female gaze to expose the ruptures and cracks inherent within the rigid formation of the manly ideal. This collection focuses on women's representations of men and masculinity as they negotiate issues of class, gender, race, and sexuality. *Women Writing Men: 1689 to 1869* will be of interest to academics, researchers, and advanced students of Literature, Gender Studies, Critical Theory, and Cultural Studies. The chapters in this book were originally published as a special issue of *Women's Writing*. Winner, 2009 Best Book Award, Society for the Study of Early Modern Women Winner, 2008 PROSE Award for Best Book in Language, Literature, and Linguistics. Professional and Scholarly Publishing Division of the Association of American Publishers This is the first comprehensive study of the remarkably rich tradition of women's writing that flourished in Italy between the fifteenth and early seventeenth centuries. Virginia Cox documents this tradition and both explains its character and scope and offers a new hypothesis on the reasons for its emergence and decline. Cox combines fresh scholarship with a revisionist argument that overturns existing historical paradigms for the chronology of early modern Italian women's writing and questions the historiographical commonplace that the tradition was brought to an end by

the Counter Reformation. Using a comparative analysis of women's activities as artists, musicians, composers, and actresses, Cox locates women's writing in its broader contexts and considers how gender reflects and reinvents conventional narratives of literary change. Winner of the Montserrat Ordóñez Prize 2018 This book provides an original and exciting analysis of Colombian women's writing and its relationship to feminist history from the 1970s to the present. In a period in which questions surrounding women and gender are often sidelined in the academic arena, it argues that feminism has been an important and intrinsic part of contemporary Colombian history. Focusing on understudied literary and non-literary texts written by Colombian women, it traces the particularities of Colombian feminism, showing how it has been closely entwined with left-wing politics and the country's history of violence. This book therefore rethinks the place of feminism in Latin American history and its relationship to feminisms elsewhere, challenging many of the predominant critical paradigms used to understand Latin American literature and culture. This edited volume is the first to reflect on the theory and practice of editing women's writing of the 18th century. The list of contributors includes experts on the fiction, drama, poetry, life-writing, diaries and correspondence of familiar and lesser known women, including Jane Austen, Delarivier Manley, Eliza Haywood and Mary Robinson. Contributions examine the demands of editing female authors more familiar to a wider readership such as Elizabeth Montagu, Mary Robinson and Helen Maria Williams, as well as the challenges and opportunities presented by the recovery of authors such as Sarah Green, Charlotte Bury and Alicia LeFanu. The interpretative possibilities of editing works published anonymously and pseudonymously are considered across a range of genres. Collectively these discussions examine the interrelation of editing and textual criticism and show how new editions might transform understandings not only of the woman writer and women's literary history, but also of our own editorial practice. First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company. A major literary and scholarly work that transforms perceptions of West African women's history and culture.

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