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Service learning can help students develop a sense of civic responsibility, often while addressing pressing community needs. One goal of literary studies is to understand the ethical dimensions of the world, and thus service learning, by broadening the environments students consider, is well suited to the literature classroom. Whether through a public literacy project that demonstrates the relevance of literary study or community-based research that brings literary theory to life, student collaboration with community partners brings social awareness to the study of literary texts and helps students and teachers engage literature in new ways.

In their introduction, the volume editors trace the history of service learning in the United States, including the debate about literature’s role, and outline the best practices of the pedagogy. The essays that follow cover American, English, and world literature; creative nonfiction and memoir; literature-based writing; and cross-disciplinary studies. Contributors describe a wide variety of service-learning projects, including a course on the Harlem Renaissance in which students lead a community writing workshop, an English capstone seminar in which seniors design programs for public libraries, and a creative nonfiction course in which first-year students work with elderly community members to craft life narratives. The volume closes with a list of resources for practitioners and researchers in the field.

CONTRIBUTORS: Diana C. Archibald, Robin J. Barrow, Ann Marie Fallon, Elizabeth K. Goodhue, Matthew C. Hansen, Scott Hicks, Jennifer Leeman, Kristina Lucenko, Claudia Monpere McIsaac, Elizabeth Parfitt, Lisa Rabin, Kathleen Béres Rogers, Ivy Schweitzer, Carol Tyx, Emily VanDette, Mary Vermillion, Joan Wagner, Sarah D. Wald

“This is a groundbreaking anthology of new research and practice in the engaged humanities. Readers will find a rich intellectual debate on strategies for growing the public humanities and for renewing the contribution of literary studies to higher education’s mission to strengthen democracy and imbue students with a thoughtful commitment to civic engagement.”

—Gregory Jay
University of Wisconsin, Milwaukee

Service Learning and Literary Studies in English
Laurie Grobman and Roberta Rosenberg, eds.

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—William H. Clamurro
Emporia State University

This second edition of Approaches to Teaching Cervantes’s Don Quixote highlights dramatic changes in pedagogy and scholarship in the last thirty years: today, critics and teachers acknowledge that subject position, cultural identity, and political motivations afford multiple perspectives on the novel, and they examine both literary and sociohistorical contextualization with fresh eyes.

Part 1, “Materials,” contains information about editions of Don Quixote, a history and review of the English translations, and a survey of critical studies and Internet resources. In part 2, “Approaches,” essays cover such topics as the Moors of Spain in Cervantes’s time; using film and fine art to teach his novel; and how to incorporate psychoanalytic theory, satire, science and technology, gender, role-playing, and other topics and techniques in a range of twenty-first-century classroom settings.

Contributors: David A. Boruchoff, Bruce R. Burningham, Joan F. Cammarata, David Castillo, William Childers, Frederick A. de Armas, Sidney Donnell, Salvador J. Fajardo, Edward H. Friedman, Barbara Fuchs, Carmen García de la Rasilla, Gregory Kaplan, Howard Mancing, Patricia W. Manning, Christian Michener, Rogelio Miñana, Barbara Mujica, Susan Paun de García, Cory Reed, Barbara Simerka, Matthew D. Stroud, Jonathan Thacker, Luis Verano, Christopher Weimer, William Worden
A prolific and enduringly popular author—and an icon of American fiction—Jack London is a rewarding choice for inclusion in classrooms from middle school to graduate programs. London’s biography and the role played by celebrity have garnered considerable attention, but the breadth of his personal experiences and political views and the many historical and cultural contexts that shaped his work are key to gaining a nuanced view of London’s corpus of works, as this volume’s wide-ranging perspectives and examples attest.

The first section of this volume, “Materials,” surveys the many resources available for teaching London, including editions of his works, sources for his photography, and audiovisual aids. In part 2, “Approaches,” contributors recommend practices for teaching London’s works through the lenses of socialism and class, race, gender, ecocriticism and animal studies, theories of evolution, legal theory, and regional history, both in frequently taught texts such as *The Call of the Wild*, *To Build a Fire,* and *Martin Eden* and in his lesser-known works.

**CONTRIBUTORS:** Sam S. Baskett, Donna M. Campbell, Shannon Cotrell, María DeGuzmán, Robert M. Dowling, Anita J. Duneer, Andrew J. Furer, Sara S. Hodson, Jeff Jaeckle, Earle Labor, Paul Lauter, Debbie López, Michael Lundblad, Barry Menikoff, Keith Newlin, Terry Reilly, Alicia Mischa Renfroe, Gina M. Rossetti, Aaron Shaheen, James Williams

“This outstanding volume invites instructors to consider a much larger number of works than are generally assigned. It provides a solid grounding in the literary and historical context necessary for newcomers to London and fresh ideas for those who have taught the canonical texts before.”

—John Dudley
University of South Dakota
A philologist and medieval scholar, J. R. R. Tolkien never intended to write immensely popular literature that would challenge traditional ideas about the nature of great literature and that was worthy of study in colleges across the world. He set out only to write a good story, the kind of story he and his friends would enjoy reading. In *The Hobbit* and in *The Lord of the Rings*, Tolkien created an entire world informed by his vast knowledge of mythology, languages, and medieval literature. In the 1960s, his books unexpectedly gained cult status with a new generation of young, countercultural readers. Today, the readership for Tolkien’s absorbing secondary world—filled with monsters, magic, adventure, sacrifice, and heroism—continues to grow.

Part 1 of this volume, “Materials,” introduces instructors to the rich array of resources available for teaching Tolkien, including editions and criticism of his fiction and scholarship, historical material on his life and times, audiovisual materials, and film adaptations of his fiction. The essays in part 2, “Approaches,” help instructors introduce students to critical debates around Tolkien’s work, its sources, its influence, and its connection to ecology, religion, and science. Contributors draw on interdisciplinary approaches to outline strategies for teaching Tolkien in a wide variety of classroom contexts.

Chekhov’s works have unflinching integrity in the face of human frailty. With their emphasis on the dignity and value of individuals during unique moments, they help us better understand how to exist with others when we are fundamentally alone. Written in Russia at the end of the nineteenth century, when the country began to move fitfully toward industrialization and grappled with the influence of Western liberalism even as it remained an autocracy, Chekhov’s plays and stories continue to influence contemporary writers.

The essays in this volume provide classroom strategies for teaching Chekhov’s stories and plays, discuss how his medical training and practice related to his literary work, and compare Chekhov with writers both Russian and American. The volume also aims to help instructors with the daunting array of new editions in English, as well as with the ever-growing list of titles in visual media: filmed theater productions of his plays, adaptations of the plays and stories scripted for film, and amateur performances freely available online.


“This volume brings together masterful teachers of literature who share expertise in how to read Chekhov’s work, gained over decades of working with undergraduates. A fascinating and instructive project which is both thought-provoking and pragmatic.”

—Angela Brintlinger
Ohio State University
The works of Henry Fielding, though written nearly three hundred years ago, retain their sense of comedy and innovation in the face of tradition, and they easily engage the twenty-first-century student with many aspects of eighteenth-century life: travel, inns, masquerades, political and religious factions, the ‘45, prisons and the legal system, gender ideals and realities, social class.

Part 1 of this volume, “Materials,” discusses the available editions of *Joseph Andrews*, *Tom Jones*, *Shamela*, *Jonathan Wild*, and *Amelia*; suggests useful critical and contextual works for teaching them; and recommends helpful audiovisual and electronic resources. The essays of part 2, “Approaches,” demonstrate that many of the methods and models used for one novel—the romance tradition, Fielding’s legal and journalistic writing, his techniques as a playwright, the ideas of Machiavelli—can be adapted to others.

**CONTRIBUTORS:** Stephen C. Behrendt, Scott Black, Pamela S. Bromberg, Jill Campbell, Leigh G. Dillard, J. A. Downie, James Evans, Carl Fisher, Joshua Grasso, George E. Haggerty, Anthony J. Hassall, Nicholas Hudson, Regina Janes, Christopher D. Johnson, Eric Leuschner, Nancy A. Mace, Brian McCrea, Lisa Maruca, Adam Potkay, Manushag N. Powell, Chloe Wigston Smith, Rivka Swenson, Earla Wilputte
Indiana, George Sand’s first solo novel, opens with the eponymous heroine brooding and bored in her husband’s French countryside estate, far from her native Île Bourbon (now Réunion). Written in 1832, the novel appeared during a period of French history marked by revolution and regime change, civil unrest and labor concerns, and slave revolts and the abolitionist movement, when women faced rigid social constraints and had limited rights within the institution of marriage. With this politically charged history serving as a backdrop for the novel, Sand brings together Romanticism, realism, and the idealism that would characterize her work, presenting what was deemed by her contemporaries a faithful and candid representation of nineteenth-century France.

This volume gathers pedagogical essays that will enhance the teaching of Indiana and contribute to students’ understanding and appreciation of the novel. The first part gives an overview of editions and translations of the novel and recommends useful background readings. Contributors to the second part present various approaches to the novel, focusing on four themes: modes of literary narration, gender and feminism, slavery and colonialism, and historical and political upheaval. Each essay offers a fresh perspective on Indiana, suited not only to courses on French Romanticism and realism but also to interdisciplinary discussions of French colonial history or law.

CONTRIBUTORS: James Smith Allen, Christopher Bains, Carolyn Vellenga Berman, Kathrine Bonin, John T. Booker, Aimée Boutin, Patrick M. Bray, Peter Dayan, Molly Krueger Enz, Nigel Harkness, Doris Kadish, Véronique Machelidon, Shira Malkin, Françoise Massardier-Kenney, Margaret E. McColley, Isabelle Hoog Naginski, Allan H. Pasco, Lynn Penrod, Lauren Pinzka, Charles J. Stivale, Margaret Waller
"This impressive volume will be an indispensable tool for scholars teaching Larsen at the undergraduate and advanced secondary or AP levels. The anecdotal stories about what approaches have been useful and what students have (and haven’t) enjoyed will guide teachers to the most effective ways to include Larsen’s novels on their syllabi."

—Kate Baldwin
Northwestern University

Nella Larsen’s novels *Quicksand* and *Passing*, published at the height of the Harlem Renaissance, fell out of print and were thus little known for many years. Now widely available and taught, *Quicksand* and *Passing* challenge conventional “tragic mulatta” and “passing” narratives. In part 1, “Materials,” of *Approaches to Teaching the Novels of Nella Larsen*, the editor surveys the canon of Larsen’s writing, evaluates editions of her works, recommends secondary readings, and compiles a list of useful multimedia resources for teaching.

The essays in part 2, “Approaches,” aim to help students better understand attitudes toward women and race during the Harlem Renaissance, the novels’ relations to other artistic movements, and legal debates over racial identities in the early twentieth century. In so doing, contributors demonstrate how new and seasoned instructors alike might use Larsen’s novels to explore a wide range of topics—including Larsen’s short stories and letters, the relation between her writings and her biography, and the novels’ discussion of gender and sexuality.

**CONTRIBUTORS:** Clark Barwick, Martyn Bone, Beth Widmaier Capo, Martha J. Cutter, M. Giulia Fabi, Cristina Giorcelli, Lori Harrison-Kahan, George B. Hutchinson, Caressie John, Zivah Perel Katz, Shealeen Meaney, Gayle M. Murchison, Suzanne Raitt, Riché Richardson, Beryl Satter, Steven Shively, Lyde Sizer, John K. Young
In the decade from the early 1960s to the early 1970s, Latin American authors found themselves writing for a new audience in both Latin America and Spain and in an ideologically charged climate as the Cold War found another focus in the Cuban Revolution. The writers who emerged in this energized cultural moment—among others, Julio Cortázar (Argentina), Guillermo Cabrera Infante (Cuba), José Donoso (Chile), Carlos Fuentes (Mexico), Gabriel García Márquez (Colombia), Manuel Puig (Argentina), and Mario Vargas Llosa (Peru)—experimented with narrative forms that sometimes bore a vexed relation to the changing political situations of Latin America.

This volume provides a wide range of options for teaching the complexities of the Boom, explores the influence of Boom works and authors, presents different frameworks for thinking about the Boom, proposes ways to approach it in the classroom, and provides resources for selecting materials for courses.

**CONTRIBUTORS:** Bruno Bosteels, César Braga-Pinto, Debra Castillo, Sara Castro-Klarén, Román de la Campa, Laura Demaría, Roberto Ignacio Díaz, David William Foster, Naomi Lindstrom, María Eugenia Mudrovic, María Cristina Pons, Dierdra Reber, María Helena Rueda, Ignacio M. Sánchez Prado, Marcy Schwartz, Judith A. Weiss, Gareth Williams

“*The attention to the framing of the Boom makes this volume more than just a study of the Boom; it stretches to cover a great deal of territory, literally speaking, of twentieth- and twenty-first-century literature. This is a very important addition to the series.*”

—Gwen Kirkpatrick, Georgetown University
Since the adoption of the Universal Declaration of Human Rights of 1948, the discourse of human rights has expanded to include not just civil and political rights but also economic, social, cultural, and, most recently, collective rights. Given their broad scope, human rights issues are useful touchstones in the humanities classroom and benefit from an interdisciplinary and cross-cultural pedagogy in which objects of study are situated in historical, legal, philosophical, literary, and rhetorical contexts.

Teaching Human Rights in Literary and Cultural Studies is a sourcebook of inventive approaches and best practices for teachers looking to make human rights the focus of their undergraduate and graduate courses.

Contributors first explore what it means to be human and conceptual issues such as law and the state. Next, they approach human rights and related social-justice issues from the perspectives of particular geographic regions and historical eras, through the lens of genre, and in relation to specific rights violations—for example, storytelling and testimonio in Latin America or poetry created in the aftermath of the Armenian genocide. Essays then describe efforts to cultivate students’ capacity for ethical reading practices and to deepen their understanding of the stakes and artistic dimensions of human rights representations, drawing on active learning and experimental class contexts. The final section, on resources, directs readers to further readings in history, criticism, theory, and literary and visual studies and provides a chronology of human rights legal documents.

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The Original German Text
Karin A. Wurst, ed.

In Thon’s 1788 play, set in the German Middle Ages, a woman is forced to marry a man she does not love.

Sophie Cottin
Claire d’Albe
An English Translation
Margaret Cohen, trans.
Claire d’Albe
The Original French Text
Margaret Cohen, ed.

This 1799 novel was audacious in its day for its representation of adulterous love as a positive act of self-fulfillment.

Şeyh Galip
Beauty and Love
Victoria Rowe Holbrook, trans.
Hüsn ü Aşk
Victoria Rowe Holbrook, ed.

This Turkish verse romance written in 1783 is a religious interpretation of the Islamic love tale. It is widely known as the greatest work of Ottoman literature.

“Holbrook’s precise and competent poetic translation lets readers discover and enjoy classical Turkish literature and Islamic mysticism.”

—The International Fiction Review

Confessions of a Poisoner, Written by Herself
Raleigh Whitinger and Diana Spokiene, trans.
Bekenntnisse einer Giftmischerin, von ihr selbst geschrieben
Raleigh Whitinger and Diana Spokiene, eds.

This anonymous novel caused a stir in Berlin, 1803, with its promiscuous sex, sharp social criticism, and dark humor. In its questioning of the submissive images and roles of women, it anticipates feminist fiction of a century later.
Dovid Bergelson

Descent
Joseph Sherman, trans.

文化交流
Joseph Sherman, ed.

Bergelson’s 1920 novella describes the complex Jewish life of Russia and Ukraine through the turbulent period leading up to the October Revolution of 1917.

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Thérèse Kuoh-Moukoury

Essential Encounters
Cheryl Toman, trans.

Rencontres essentielles
Cheryl Toman, ed.

Published in 1969, Essential Encounters is the first novel by a woman of sub-Saharan francophone Africa. Its story of love, infertility, a failed marriage, and adultery looks at both interpersonal connections and national politics from a feminist perspective.

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Mikhail Bulgakov

Дон Кихот [Don Kikhot]
introduced by Margarita Marinova and Scott Pollard

Don Quixote
introduced by Margarita Marinova and Scott Pollard

Margarita Marinova, trans.

When Soviet censors approved Mikhail Bulgakov’s Дон Кихот, a stage adaptation of Cervantes’s Don Quixote, they unwittingly sanctioned a subtle but powerful criticism of Stalinist rule: Quixote’s quest becomes an allegory of the artist under Stalin’s regime.

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<td>2010. 193 pp. • 5½ x 8½</td>
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George Sand

Gabriel
An English Translation
Kathleen Robin Hart and Paul Fenouillet, trans.

Gabriel
The Original French Text
Kathleen Robin Hart, ed.

The handsome, heroic heir to a vast estate, raised as a man to follow a man’s pursuits and to despise women, is devastated to learn at the age of seventeen that he is in fact a she. Gabriel courageously refuses to give up her male privileges, and her tragic struggle to work and fight and love offers a window into the obstacles faced by George Sand.

Texts and Translations 28

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<th>English translation</th>
<th>French text</th>
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Françoise de Graffigny
Letters from a Peruvian Woman
David Kornacker, trans.

Lettres d’une Péruvienne
Joan DeJean and Nancy K. Miller, eds.

In this eighteenth-century novel, the Inca princess Zilia is kidnapped by Spanish conquerors, captured by the French after a battle at sea, and taken to Europe.

Edith Bruck
Letter to My Mother
Brenda Webster with Gabriella Romani, trans.

Lettera alla madre
Gabriella Romani, ed.

Bruck’s experimental fusion of memoir and fiction portrays the Holocaust from a female perspective and highlights the role of gender in the creation of memory.

Isabelle de Charrière
Letters of Mistress Henley Published by Her Friend
Philip Stewart and Jean Vaché, trans.

Lettres de Mistriss Henley publiées par son amie
Joan Hinde Stewart and Philip Stewart, eds.

Six letters tell the story of a woman who has chosen a decent and affectionate man as her life’s companion only to discover that she cannot bear sharing his life.

Adolphe Belot
Mademoiselle Giraud, My Wife
Christopher Rivers, trans.

Mademoiselle Giraud, ma femme
Christopher Rivers, ed.

This sensational novel (published in 1870 with a preface by Zola) tells of the suffering of a naive young man whose new bride will not agree to consummate the marriage.
An Anthology of Modern Italian Poetry
In English Translation, with Italian Text
Ned Condini, ed. and trans.
Dana Renga, introd. and notes
Poems of thirty-eight poets engage the economic, political, and social tensions of post-Unification Italy.

“This dual-language anthology comes as a most welcome contribution to a still limited corpus of Italian poetry in translation.”

—MLR

Texts and Translations 25
2009. xxiii & 431 pp. • 5½ x 8½

Rachilde
Monsieur Vénus
A Materialist Novel
Melanie Hawthorne, trans.
Monsieur Vénus
Roman matérialiste
Melanie Hawthorne and Liz Constable, eds.
In this key text from the French decadent movement, an aristocratic young woman becomes enamored of a young man who makes artificial flowers for a living.

Texts and Translations 15
English translation
2004. xliii & 211 pp. • 5½ x 8½

French text
2004. xliii & 212 pp. • 5½ x 8½

Sofya Kovalevskaya
Nihilist Girl
Natasha Kolchevska, trans., with Mary Zirin
Нигилистка [Nigilistka]
Natasha Kolchevska, ed.
First published in Switzerland in 1892, finally printed in Russia in 1906, and never before translated into English, Nihilist Girl is the story of a young aristocrat who longs to devote her life to a cause.

Texts and Translations 8
English translation
2001. xlii & 139 pp. • 5½ x 8½

Russian text
2001. xlii & 139 pp. • 5½ x 8½

An Anthology of Modern Urdu Poetry
In English Translation, with Urdu Text
M. A. R. Habib, trans. and ed.
The modern Urdu poets presented in this book offer a fascinating range of forms and styles as well as a complex commentary on the experience—personal, religious, cultural, political—of the issues and dilemmas of the twentieth century.

Texts and Translations 12
2003. xlii & 195 pp. • 5½ x 8½
Paper ISBN 978-0-87352-797-2 $11.95 trade
An Anthology of Nineteenth-Century
Women’s Poetry from France
In English Translation, with French Text
Gretchen Schultz, ed.
“The selections in the volume are excellent and, for the most part, will appeal to contemporary tastes.”
—Marilyn Gaddis Rose, Binghamton University

An Anthology of Nineteenth-Century
Women’s Poetry from Spain
In English Translation, with Original Text
Anna-Marie Aldaz, ed. and trans.
W. Robert Walker, trans.
“A valuable resource for courses in Spanish and world literature.”
—Joyce Tolliver, University of Illinois, Urbana

Claire de Duras
Ourika
An English Translation
John Fowles, trans.

Ourika
The Original French Text
Joan DeJean, ed.

Ourika relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the French Revolution.

Juan José Millás
“Personality Disorders” and Other Stories
Gregory B. Kaplan, trans.

“Trastornos de carácter” y otros cuentos
Pepa Anastasio, ed.

“Millás is an important Spanish writer, and the stories are fun and thought-provoking. The translations are solid and retain the humor, irony, and satirical thrust of the original texts.”
—Edward Friedman, Vanderbilt University
Marceline Desbordes-Valmore

Sarah
An English Translation
Deborah Jenson and Doris Kadish, trans.

Sarah
The Original French Text
Deborah Jenson and Doris Kadish, eds.

“Promises to expand the place of women’s writing in the colonial archive.”
—Adrianna M. Paliyenko, editor of Engendering Race: Romantic-Era Women and French Colonial Memory

An Anthology of Spanish American Modernismo
In English Translation, with Spanish Text
Kelly Washbourne, ed.
Kelly Washbourne with Sergio Waisman, trans.

“These are among the very best translations of poetry from Spanish to English. This volume will be a wonderful contribution to the conversations among those who read and study both Spanish and English.”
—Gwen Kirkpatrick, Georgetown University

Anna Banti

“The Signorina” and Other Stories
Martha King and Carol Lazzaro-Weis, trans.

“La signorina” e altri racconti
Carol Lazzaro-Weis, ed.

Anna Banti was a prominent Italian writer from the 1940s until her death in 1985. Five tales display her talent in fiction, science fiction, historical fiction, and mystery.

Marie Riccoboni

The Story of Ernestine
Joan Hinde Stewart and Philip Stewart, trans.

Histoire d’Ernestine
Joan Hinde Stewart and Philip Stewart, eds.

Set in prerevolutionary France, The Story of Ernestine tells of the love between a naive apprentice painter and the marquis de Clemengis, a world-weary aristocrat.
François-Timoléon de Choisy, Marie-Jeanne L’Héritier, and Charles Perrault

The Story of the Marquise-Marquis de Banneville
Steven Rendall, trans.

Histoire de la Marquise-Marquis de Banneville
Joan DeJean, ed.

In the introduction, Joan DeJean presents the fascinating puzzle of authorship of this gender-bending tale written in the late seventeenth century in France.

Emilia Pardo Bazán

“Torn Lace” and Other Stories
An English Translation
Maria Cristina Urruela, trans.

“El encaje roto” y otros cuentos
The Original Spanish Text
Joyce Tolliver, ed.

Noted for feminist themes, Pardo Bazán’s stories, written a century ago, explore many aspects of the relationships between men and women.

Isabelle de Charrière

Three Women
Emma Rooksby, trans.

Trois femmes
Emma Rooksby, ed.

Three women who have fled the French Revolution try to make new lives for themselves in Germany. Their experiences, difficulties, and choices illustrate the sentimental tradition, Enlightenment ideas, and epistolary fiction.

Elsa Bernstein

Twilight
A Drama in Five Acts
Susanne Kord, trans.

Dämmerung
Schauspiel in fünf Akten
Susanne Kord, ed.

In this naturalist drama, a woman eye surgeon treats the daughter of a man who is prejudiced against educated women. Her successful treatment wins the father’s affection for her, and they fall in love.
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—Simon E. Gikandi, Princeton University

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