

Flaubert Writing The Masculine

Madame Bovary Gustave Flaubert 1992 The text of this Norton Critical Edition is based on Eleanor Marx Aveling's celebrated translation, revised by Paul de Man.

Eros, Logos and Fictional Masculinity

Danuta Zadworna-Fjellestad 1998

The Facts on File Companion to the French

Novel Karen L. Taylor 2006 French novels such as "Madame Bovary" and "The Stranger" are staples of high school and college literature courses. This work provides coverage of the French novel since its origins in the 16th century, with an emphasis on novels most commonly studied in high school and college courses in world literature and in French culture and civilization.

Flaubert's Tentation Mary Orr 2008-11-13 "This

is the first comprehensive study in English of Flaubert's least well-known masterpiece, the final version of his *Tentation de saint Antoine* (1874). By assuming no prior knowledge of the work, its versions, debates, or contexts, Mary Orr opens up new readings of the seven tableaux which comprise it, and new ways of interpreting the whole. Newcomers and specialists are therefore invited to contemplate afresh this central work in Flaubert's oeuvre and in nineteenth-century French studies." "For specialists in nineteenth-century French literature and in Flaubert studies, this book challenges received critical wisdom on a number of fronts. Flaubert's 'realism', 'anti-clericalism', and 'orientalism' are all remapped through the text's unlikely protagonist-visionary speaking to the religious and scientific controversies of

nineteenth-century France."--BOOK JACKET.
Flaubert Mary Orr 2000 Here, Mary Orr offers a new approach to Flaubert's fiction and to the field of gender studies. Various received ideas about Flaubert, his novels, patriarchy, realism and the primacy of gender over sex are re-evaluated.

Hystories Elaine Showalter 1997 Filled with fascinating new perspectives on a culture saturated with syndromes of every sort, "Hystories" skillfully surveys the condition of hysteria--its causes, cures, famous patients, and doctors--in the 20th century to show that hysterias are always with us, a kind of collective coping mechanism for changing times.
The Censorship Effect William Olmsted 2016-01-07 In 1857 the trials of Flaubert and Baudelaire for offending against religion and public morality drew attention to the features we now associate with literary modernism; but instead of winning praise for their innovations they were indicted for "ideological crimes." With

the passage of time the offenses have been forgotten and the innovations inserted into a triumphal narrative about the rise of modernism. Far from manifesting the autonomy proclaimed by modernism's defenders, though, Flaubert's and Baudelaire's works remain enmeshed in their socio-historical contexts. To that end, *The Censorship Effect* argues that the stylistic features that prompted the criminal indictment of *Madame Bovary* and *Les Fleurs du Mal*--Flaubert's free indirect style and Baudelaire's multiple poetic personae--were much more the products of an intense struggle with a culture of censorship than they were hallmarks of autonomous or autoreferential works of art. They exhibit signs of self-censorship and collaboration with a regime of ethical and political censorship that not only shaped their very composition but affected their reception and continues to operate in the field of literary criticism. Indeed, as William Olmsted compellingly demonstrates, French modernism

begins and remains deeply embedded in a culture of censorship whose proprieties, both literary and social, Baudelaire and Flaubert nevertheless challenged and transgressed. Exploring the censorship effect as it played out for Baudelaire and Flaubert, from their trials to their monuments, *The Censorship Effect* recaptures some sense of their original anger as well as its ongoing suppression by new orthodoxies and reveals how the effect of censorship has implications beyond Flaubert and Baudelaire, beyond authors, but for us as readers too.

Men of Their Words Nigel Harkness 2017-12-02
"Whereas the centrality of femininity to nineteenth-century French fiction has been the focus of widespread critical attention, masculinity has, until recently, received little sustained treatment in either the literary or socio-historical domains. In this book, Nigel Harkness uses the fiction of George Sand (1804-1876), the pre-eminent woman writer of

the period, to explore questions of masculinity as they pertain to the nineteenth-century French novel, and to map out new approaches to the study of literary masculinity. Drawing on contemporary theories of gender and narrative, Harkness reveals how Sand's novels repeatedly focus on a nexus of language, masculinity and power, in which narrative is both a vehicle for the expression of manhood, and a site where masculinity is discursively performed.

Masculinity is thus reconfigured in Sand's fiction as an identity constituted as much through words as through actions. Analysis of the performances of masculinity staged in Sand's novels opens onto an exploration of gendered processes of literary representation: the links between masculinity and the doxa, the equation of writing and power, the homosocial function of acts of narration, and the masculinity of authorship and authority."

The Selected Letters of Gustave Flaubert
Gustave Flaubert 1971 Spanning Flaubert's life

from adolescence to his years of fame as a writer, this collection of letters is a compelling portrait of the artist. Letters to Victor Hugo, Baudelaire, Turgenev, Zola, and Maupassant offer glimpses into 19th-century literary life; those to George Sand bring to light a deep, abiding friendship; and correspondence between Flaubert and his lover, Louise Colet, are highly charged with the emotions of an illicit relationship.

Men Writing the Feminine Thais E. Morgan 1994-01-01 The introductory essay provides an overview of current issues and methodologies in gender theory, while the 11 essays in the book discuss novels and poems, from the seventeenth century to the present, by British, American, and French male writers who speak as, through, or like the feminine.

Best Known Works of Gustave Flaubert (1904) Gustave Flaubert 2009-06 This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain

imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

[The Letters of Gustave Flaubert: 1830-1857](#)

Gustave Flaubert 1980

Third Wave Feminism S. Gillis 2004-07-31 This revised and expanded edition, new in paperback, provides a definitive collection on the current period in feminism known by many as the 'third wave'. Three sections - genealogies and generations, locales and locations, politics and popular culture - interrogate the wave metaphor and, through questioning the generational account of feminism, indicate possible future trajectories for the feminist movement. New to this edition are an interview with Luce Irigaray, a foreword by Imelda Whelehan as well as newly

commissioned chapters.

Drawn from the Classics Stephen E. Tabachnick
2015-05-13 The graphic novel is the most exciting literary format to emerge in the past thirty years. Among its more inspired uses has been the superlative adaptation of literary classics. Unlike the comic book abridgments aimed at young readers of an earlier era, today's graphic novel adaptations are created for an adult audience, and capture the subtleties of sophisticated written works. This first ever collection of essays focusing on graphic novel adaptations of various literary classics demonstrates how graphic narrative offers new ways of understanding the classics, including the works of Homer, Poe, Flaubert, Conrad and Kafka, among many others.

Memoirs of a Madman Gustave Flaubert 2002 A captivating and evocative work, *Memoirs of a Madman* is one of Flaubert's earliest writings, and forms the basis for his highly renowned *L'Education Sentimentale*. As a young man looks

back on the years that have brought him to "madness," he recalls the innocence of his boyhood and his fond belief that he was blessed with a mind of genius. Yet, painfully, wretchedly, he also recounts his all-too-sudden entry into the adult world. For the day he caught sight of a beautiful woman by the sea marked the end of his flamboyant philosophizing, and the beginning of a tragic coming of age.

Flaubert Writing Michal Peled Ginsburg 1986
The author's starting point for this study was the conviction that Flaubert's difficulty in sustaining a narrative, so evident in his early works, was not entirely overcome even in the works of his maturity. Flaubert seems to have a problem in generating his text and keeping it going. What is the difficulty in generating a text? How is it circumvented? And, most important, how does this problem and the strategies used to overcome it shape the narrative?

Reconstructing Woman Dorothy Kelly
2015-08-26 *Reconstructing Woman* explores a

scenario common to the works of four major French novelists of the nineteenth century: Balzac, Flaubert, Zola, and Villiers. In the texts of each author, a “new Pygmalion” (as Balzac calls one of his characters) turns away from a real woman he has loved or desired and prefers instead his artificial re-creation of her. All four authors also portray the possibility that this simulacrum, which replaces the woman, could become real. The central chapters examine this plot and its meanings in multiple texts of each author (with the exception of the chapter on Villiers, in which only “L’Eve future” is considered). The premise is that this shared scenario stems from the discovery in the nineteenth century that humans are transformable. Because scientific innovations play a major part in this discovery, Dorothy Kelly reviews some of the contributing trends that attracted one or more of the authors: mesmerism, dissection, transformism, and evolution, new understandings of human

reproduction, spontaneous generation, puericulture, the experimental method. These ideas and practices provided the novelists with a scientific context in which controlling, changing, and creating human bodies became imaginable. At the same time, these authors explore the ways in which not only bodies but also identity can be made. In close readings, Kelly shows how these narratives reveal that linguistic and coded social structures shape human identity. Furthermore, through the representation of the power of language to do that shaping, the authors envision that their own texts would perform that function. The symbol of the reconstruction of woman thus embodies the fantasy and desire that their novels could create or transform both reality and their readers in quite literal ways. Through literary analyses, we can deduce from the texts just why this artificial creation is a woman.

Bouvard and Pecuchet Gustave Flaubert 2003
GUSTAVE FLAUBERT (1821-1880) was the son

of a French surgeon. He studied law in Paris but soon returned to his hometown (Croisset, near Rouen) to devote his life to writing. He is the author of the immortal *Madame Bovary* (1856), a novel about the loves and frustrations of a romantic woman married to a provincial dullard. The book was criticized for immorality and prosecuted, but Flaubert won the case. Of the extremely well-realized heroine, he once remarked, "I am her." The novel is one of the greatest explorations of a female character by a male writer, in all of literature. Among Flaubert's other notable works are *Salammbô* (1863), a historical romance of ancient Carthage which influenced Robert E. Howard (the author of the Conan series), and *The Temptation of Saint Anthony*, which was translated into vivid, almost hallucinogenic English prose by Lafcadio Hearn. Flaubert also wrote plays, short stories, and the long satire *Bouvard and Pecuchet*. His life was outwardly uneventful, but full. He was heavily influenced by several women, including

his mother, a mistress, and a woman ten years his senior with whom he fell in love as a young man. He travelled to North Africa and the Middle East in 1851. He received honors from the emperor Napoleon III. Among his friends and associates were Emile Zola, George Sand, and the Russian writer Ivan Turgenev. His work is characterized by criticism of small-town bourgeois values, a curious tendency to romanticism, a fondness for the exotic, and a dedication to the then rising Realist movement, with its dedication to depicting life as it is, without judgment.

Flaubert Timothy Unwin 2004-11-18 This volume brings together a series of essays by acknowledged experts on Flaubert. It offers a coherent overview of the writer's work and critical legacy, and provides insights into the very latest scholarly thinking. While a central place is given to Flaubert's most widely read texts, attention is also paid to key areas of the corpus that have tended to be overlooked. Close

textual analyses are accompanied by discussion of broader theoretical issues, and by a consideration of Flaubert's place in the wider traditions that he both inherited and influenced. These essays provide not only a robust critical framework for readers of Flaubert, but also a fuller understanding of why he continues to exert such a powerful influence on literature and literary studies today. A concluding essay by the prize-winning author Mario Vargas Llosa examines Flaubert's legacy from the point of view of the modern novelist.

Figures of the Pre-Freudian Unconscious from Flaubert to Proust

Michael R. Finn
2017-07-25 An original, wide-ranging contribution to the study of French writing in the nineteenth and early twentieth centuries, this book examines the ways in which the unconscious was understood in literature in the years before Freud. Exploring the influence of medical and psychological discourse over the existence and/or potential nature of the

unconscious, Michael Finn discusses the resistance of feminists opposing medical diagnoses of the female brain as the seat of the unconscious, the hypnotism craze of the 1880s and the fascination, in fiction, with dual personality and posthypnotic crimes. The heart of the study explores how the unconscious inserts itself into the writing practice of Flaubert, Maupassant and Proust. Through the presentation of scientific evidence and quarrels about the psyche Michael Finn is able to show the work of such writers in a completely new light.

Madame Bovary Mary Orr 1999

Flaubert in Egypt Gustave Flaubert 1996-03-01
Flaubert's unforgettable memoirs of travels abroad At once a classic of travel literature and a penetrating portrait of a "sensibility on tour," Flaubert in Egypt wonderfully captures the young writer's impressions during his 1849 voyages. Using diaries, letters, travel notes, and the evidence of Flaubert's traveling companion,

Maxime Du Camp, Francis Steegmuller reconstructs his journey through the bazaars and brothels of Cairo and down the Nile to the Red Sea. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. *The George Sand-Gustave Flaubert Letters* George Sand 2019-03-04 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright

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Flaubert Michel Winock 2016-10-17 A “well-researched, elegantly written” study of the life and work of 19th-century French author Gustave Flaubert (Roger Pearson, University of Oxford).

Michel Winock's biography situates Gustave Flaubert's life and work in France's century of great democratic transition. Flaubert did not welcome the egalitarian society predicted by Tocqueville. Wary of the masses, he rejected the universal male suffrage hard won by the Revolution of 1848, and he was exasperated by the nascent socialism that promoted the collective to the detriment of the individual. But above all, he hated the bourgeoisie. Vulgar, ignorant, obsessed with material comforts, impervious to beauty, the French middle class embodied for Flaubert every vice of the democratic age. His loathing became a fixation—and a source of literary inspiration. Flaubert depicts a man whose personality, habits, and thought are a stew of paradoxes. The author of *Madame Bovary* and *Sentimental Education* spent his life inseparably bound to solitude and melancholy, yet he enjoyed periodic escapes from his "hole" in Croisset to pursue a variety of pleasures: fervent friendships, society

soirées, and a whirlwind of literary and romantic encounters. He prided himself on the impersonality of his writing, but he did not hesitate to use material from his own life in his fiction. Nowhere are Flaubert's contradictions more evident than in his politics. An enemy of power who held no nostalgia for the monarchy or the church, he was nonetheless hostile to collectivist utopias. Despite declarations of the timelessness and sacredness of Art, Flaubert could not transcend the era he abominated. Rejecting the modern world, he paradoxically became its celebrated chronicler and the most modern writer of his time. Praise for Flaubert "This generous study ingeniously builds a narrative around Flaubert's own words—from not only the novels but also voluminous correspondence and unpublished work. Adding light background and analysis, Winock allows the mind of the Master to shine." —The New Yorker "It is precisely the historical background of Flaubert's times, both its conscious and its

invisible impingements on the writer's sensibility, on which Winock is especially revelatory . . . Michel Winock has written a compelling and stylish biography, and Nicholas Elliott has brought it into English with flair and skill." —Bruce Whiteman, Hudson Review

"Noted French historian Winock's biography succeeds in presenting a fresh portrait of a man plagued by paradoxes . . . Winock provides absorbing background related to the country's social and political scenes that occurred during his subject's lifetime." —Erica Swenson Danowitz, Library Journal

Flaubert Mary Orr 2000 Here, Mary Orr offers a new approach to Flaubert's fiction and to the field of gender studies. Various received ideas about Flaubert, his novels, patriarchy, realism and the primacy of gender over sex are re-evaluated.

Gustave Flaubert's Madame Bovary Laurence M. Porter 2002-12-30 This comprehensive reference begins with an introductory chapter

that overviews Flaubert's life and career. A detailed summary of the novel's plot is followed by a close examination of the novel's genesis, its publication history, and the merits of various editions and translations. Later chapters discuss the social and cultural contexts informing the work, Flaubert's literary craftsmanship, and the novel's critical reception. The volume concludes with extensive bibliographic information.

Flaubert's determination to achieve stylistic and structural perfection led to the creation of his masterpiece, *Madame Bovary*. The achievement was long considered the exemplary novel in Western literature, and writers remain deeply indebted to its legacy.

Flaubert's Straight and Suspect Saints Aimée Israel-Pelletier 1991 Israel Pelletier argues that "Trois contes" demands a different kind of reading which distinguishes it from "Madame Bovary" and other Flaubert texts. By the time he wrote this late work, Flaubert's attitude toward his characters and the role of fiction had

changed to accommodate different social, political, and literary pressures. He constructed two opposing levels of meaning for each of the stories, straight and ironic, which produced a more fruitful way of addressing some of his concerns and assumptions about language and illusion. Included in this study are a provocative feminist reading of "Un Coeur," an assessment of "Saint Julien" as Flaubert's attempt to come to terms with his originality as a writer, and an interpretation of "Herodias" as an autobiography of the writing process.

[A Gustave Flaubert Encyclopedia](#) Laurence M. Porter 2001-03-30 Gustave Flaubert is probably the most famous novelist of nineteenth-century France, and his best known work, *Madame Bovary*, is read in numerous comparative literature and French courses. His fiction set the standard to which other authors turned to learn their craft, and his cult of art and his unrelenting search for stylistic perfection inspired many later writers, such as Maupassant, Proust,

Conrad, Faulkner, and Joyce. His denunciation of materialistic, corrupt society; his fascination with altered states of consciousness; his oscillation between metaphysical longings and a radical nihilism; and his deep-seated mistrust of the adequacy of words themselves anticipate the works of contemporary authors. This reference is a convenient guide to his life and writings. Included in this volume are several hundred alphabetically arranged entries on Flaubert's individual works and major characters; historical persons and events that shaped his life; the themes that run throughout his writings; the critical approaches employed by scholars studying his works; and related topics of interest. Each entry is written by an expert contributor and most close with a brief bibliography. All of his major works are treated at length, and the volume mentions nearly every unpublished project of his that has a title. The book concludes with a selected, general bibliography of major studies.

Entre Hommes Todd W. Reeser 2008 Despite its debt to French thought for theoretical constructs, masculinity studies have been dominated by work on English-language texts and contexts. *Entre Hommes* lays the foundation for French and Francophone masculinity studies in both a cultural and theoretical sense. This ground-breaking volume considers what is meant by 'French' or 'Francophone' masculinities per se and how these identities have or have not changed over time, with essays spanning periods from the Middle Ages to the present. An introduction situates the study of masculinity within the work of recent French thinkers, and essays examine both key writers and recurring cultural images.

The George Sand-Gustave Flaubert Letters
Gustave Flaubert 2014-01-16 *The George Sand-Gustave Flaubert Letters*

Claude Simon Jean Duffy 2002-06-01 This collection of essays celebrates the work of the French Nobel prize-winning novelist Claude

Simon. Scholars from France, Germany, the United States and the United Kingdom reconsider the fifty years of Simon's fiction in the light of his large-scale autobiographical novel *Le Jardin des Plantes* (1997). From a variety of perspectives – postmodernist, psychoanalytic, aesthetic – contributors reflect on the central paradox of Simon's work: his writing and rewriting of an experience of war so disruptive and traumatic that words can never be adequate to communicate it. The layers of artifice in *Le Jardin des Plantes* and the nature of Simon's aesthetic are analysed in essays which explore intertextual resonances between Simon and Proust, Flaubert, Borges and Poussin. A complementary view of Simon's *Photographies* 1937-1970 shows that it too can be seen as form of indirect autobiography.

The Letters of Gustave Flaubert: 1857-1880
Gustave Flaubert 1980 An acknowledged master of translation, Francis Steegmuller has given us by far the most generous and varied selection of

Flaubert's letters in English. He presents these with an engrossing narrative that places them in the context of the writer's life and times.

Flaubert Mary Orr 2000 Here, Mary Orr offers a new approach to Flaubert's fiction and to the field of gender studies. Various received ideas about Flaubert, his novels, patriarchy, realism and the primacy of gender over sex are re-evaluated.

Madame Bovary Gustave Flaubert 2015-10

Flaubert Frederick Brown 2007-10 In this riveting landmark biography, Brown illuminates the life and career of the author of "Madame Bovary," shedding light on not only the novelist but also his milieu--the Paris and Normandy of the revolution of 1848 and of the Second Empire.

Madame Bovary Gustave Flaubert 2019-09-05

Madame Bovary is the debut novel of French writer Gustave Flaubert, published in 1856. The eponymous character lives beyond her means in order to escape the banalities and emptiness of

provincial life. When the novel was first serialized in La Revue de Paris between 1 October 1856 and 15 December 1856, public prosecutors attacked the novel for obscenity. The resulting trial in January 1857 made the story notorious. After Flaubert's acquittal on 7 February 1857, Madame Bovary became a bestseller in April 1857 when it was published in two volumes. A seminal work of literary realism, the novel is now considered Flaubert's masterpiece, and one of the most influential literary works in history. The British critic James Wood writes: "Flaubert established, for good or ill, what most readers think of as modern realist narration, and his influence is almost too familiar to be visible." About Flaubert: Gustave Flaubert was born December 12, 1821, in Rouen, France, and died May 8, 1880. He was the fourth child of a distinguished doctor who was the head of the hospital in that city. Gustave was a sensitive and quiet boy; he read a lot, and since the family lived in a house on the hospital

grounds, he early gained a knowledge of scientific techniques and ideas. He attended a secondary school in Rouen, and in 1841 was sent, against his will, to study law in Paris. In the capital he made new friends and moved in literary circles. His talent for writing was stimulated by these experiences. In 1844, Flaubert became the victim of a serious nervous illness, which cannot be identified precisely, but which was probably related to epilepsy

Gustave Flaubert as Seen in His Works and Correspondence John Charles Tarver 1895

Bouvard and Pecuchet Gustave Flaubert 2005-11-30 Considered Gustave Flaubert's masterpiece, Bouvard and Pecuchet opens with two middle-aged copy-clerks who become fast friends after meeting on a city bench and discovering their shared habit of writing their names in their hats: "I should say so! Someone could walk off with mine at the office!" When a small inheritance allows Bouvard and Pecuchet to retire early and move to the country, they use

their newfound leisure time to satisfy their curiosity about all the things they'd been too busy to study in the city. Flaubert shows his unlikely protagonists diving disastrously into everything from farming and politics to literature and love, and coming up empty-handed each time - until, finally, their obsessive pursuit of knowledge becomes an end in itself. Bouvard and Pecuchet unravels the novel's realist tradition, and sets the stage for the modernist innovations of Kafka, Joyce, and Beckett. Although Flaubert died before completing it, this new translation contains the fullest and most accurate version of the text, as well as his "Dictionary of Accepted Ideas" and the previously untranslated "Catalogue of Fashionable Ideas."

Taboo Hannah Thompson 2017-07-05 French realist texts are driven by representations of the body and depend on corporeality to generate narrative intrigue. But anxieties around bodily representation undermine realist claims of

objectivity and transparency. Aspects of bodily reality which threaten les bonnes moeurs - gender confusion, sexual appetite, disability, torture, murder, child abuse and disease - rarely occupy the foreground and are instead spurned or only partially alluded to by writers and critics. This wide-ranging study uses the notion of the taboo as a powerful means of interpreting representations of the body. The hidden bodies of realist texts reveal their secrets in unexpected ways. Thompson reads texts by Sand, Rachilde, Maupassant, Hugo, Barbey d'Aurevilly, Mirbeau and Zola alongside modern theorists of the body to show how the figure of the taboo plots an alternative model of author-reader relations based on the struggle to speak the unspeakable. Dr Hannah Thompson is a Senior Lecturer in French at Royal Holloway, University of London. Her first book, *Naturalism Redressed: Identity and Clothing in the Novels of Emile Zola*, was published by Legenda in 2004.

Madame Bovary Gustave Flaubert 1982-06-01

This exquisite novel tells the story of one of the most compelling heroines in modern literature-- Emma Bovary. "Madame Bovary has a perfection that not only stamps it, but that makes it stand almost alone; it holds itself with such a supreme unapproachable assurance as both excites and defies judgement." - Henry James Unhappily married to a devoted, clumsy provincial doctor, Emma revolts against the ordinariness of her life by pursuing voluptuous dreams of ecstasy and love. But her sensuous and sentimental desires lead her only to suffering corruption and downfall. A brilliant psychological portrait, Madame Bovary searingly depicts the human mind in search of transcendence. Who is Madame Bovary? Flaubert's answer to this question was superb: "Madame Bovary, c'est moi." Acclaimed as a masterpiece upon its publication in 1857, the work catapulted Flaubert to the ranks of the world's greatest novelists. This volume, with its fine translation by Lowell Bair, a perceptive introduction by Leo

Bersani, and a complete supplement of essays and critical comments, is the indispensable Madame Bovary.

Flaubert Writing The Masculine

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