

## Les Guerilleres Monique Wittig

Monique Wittig, who died in January 2003, was a leading French feminist, social theorist, prose poet, and novelist--and an activist who helped start the lesbian and women's liberation movements in France. This collection of essays by Wittig and on her work is the first sustained examination in English of her broad-ranging political, literary, and theoretical viewpoints. *On Monique Wittig* contains twelve essays, representing French, Francophone, and U.S. critics, including three previously unpublished pieces by Wittig herself. Among the essays is Diane Griffin Crowder's discussion of the U.S. feminist movement, Linda Zerilli's consideration of gender and will, and Teresa de Lauretis's examination of the development of lesbian theory. Together, these essays situate Wittig's work in terms of the cultural contexts of its production and reception. This volume also contains the first authenticated chronology of Wittig's life and features the first translation of "For a Movement of Women's Liberation," which Wittig published with other "militantes" in May 1970. As the first book to appear on Wittig following her death, *On Monique Wittig* is an indispensable tool for feminist scholars.

In contemporary feminist theory, the problem of feminine subjectivity persistently appears and reappears as the site that grounds all discussion of feminism. In *Feminism and the Abyss of Freedom*, Linda M. G. Zerilli argues that the persistence of this subject-centered frame severely limits feminists' capacity to think imaginatively about

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the central problem of feminist theory and practice: a politics concerned with freedom. Offering both a discussion of feminism in its postmodern context and a critique of contemporary theory, Zerilli here challenges feminists to move away from a theory-based approach, which focuses on securing or contesting "women" as an analytic category of feminism, to one rooted in political action and judgment. She revisits the democratic problem of exclusion from participation in common affairs and elaborates a freedom-centered feminism as the political practice of beginning anew, world-building, and judging. In a series of case studies, Zerilli draws on the political thought of Hannah Arendt to articulate a nonsovereign conception of political freedom and to explore a variety of feminist understandings of freedom in the twentieth century, including ones proposed by Judith Butler, Monique Wittig, and the Milan Women's Bookstore Collective. In so doing, Zerilli hopes to retrieve what Arendt called feminism's lost treasure: the original and radical claim to political freedom.

The new edition of *Practicing French Grammar* offers a set of varied and accessible exercises for developing a deep practical awareness of French as it is spoken and written today. It can be used alone or as the ideal companion to the new edition of the widely acclaimed *French Grammar and Usage* by Roger Hawkins and Richard Towell. The new edition benefits from the addition of a glossary of grammatical terms and a variety of new and updated exercises designed to stimulate even the most grammar-shy student. Lively, authentic texts and activities, as well as jokes and cartoons, help

students to expand their vocabulary, and their ability to speak French. Practicing French Grammar provides summaries of key grammatical points at the beginning of each exercise, as well as model answers to the exercises and translations of difficult words making it ideal for use both in class and by independent learners.

Publié cinq ans après L'Opoponax, Les Guérillères, second livre de Monique Wittig, vient à son heure pour souligner et fortifier notre conviction. Le talent de cet écrivain le porte, j'allais écrire, pour notre plaisir et notre profonde satisfaction, à faire du récit le lieu naturel de la contestation du langage, non pas contestation abrupte et maladroite, mais contestation habile par le biais d'une opération beaucoup plus subtile et toujours séduisante. Il semble, en effet, que mots et phrases soient deux fois présents dans le texte : d'abord comme les mots et les phrases de l'usage traditionnel, ensuite comme éléments actifs de l'autodestruction. La métamorphose est très frappante dans ce nouveau livre. Convaincante aussi, tant est sensible le renouveau des images, et leur force. (André Dalmas, La Quinzaine littéraire, novembre 1969) Mon but a été de faire que le elles arrive comme un choc pour le lecteur, comme une surprise ; puisqu'elles tient tout le récit il doit s'ensuivre une sorte de désorientation. Le lecteur entre dans un livre et se trouve confronté avec un elles qui n'est pas familier, pas ordinaire et qui est nouveau et héroïque. En tout cas, c'est ce qui m'a guidée et l'espoir que ce elles pourrait situer le lecteur dans un espace au-delà des catégories de sexe pour la durée du livre. C'est peut-être ici que réside l'utopie. (Monique Wittig, "Quelques remarques

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sur Les Guérillères”, L’Esprit créateur, hiver 1994)

Drawing on narratological and feminist theory, Susan Sniader Lanser explores patterns of narration in a wide range of novels by women of England, France, and the United States from the 1740s to the present. She sheds light on the history of "voice" as a narrative strategy and as a means of attaining social power. She considers the dynamics in personal voice in authors such as Mary Shelley, Charlotte Brontë, Zora Neale Hurston, and Jamaica Kincaid. In writers who attempt a "communal voice"—including Mary Wollstonecraft, Elizabeth Gaskell, Joan Chase, and Monique Wittig—she finds innovative strategies that challenge the conventions of Western narrative.

Back in print, this daring novel constitutes a rhapsodic hymn to women's bodies and women's relationships. "That rare work in fiction . . . the art and the courage are of the highest level." --The Boston Globe

"This book is focused on the surprisingly large number of feminist women writers in literary history who use different genres for their feminist ideas while subverting or transgressing established boundaries between fictional and theoretical writing. In particular, texts by such diverse authors as Mary Wollstonecraft, Mary Hays, Mary Robinson, Harriet Martineau, Olive Schreiner, Virginia Woolf, the French Feminists Hélène Cixous and Monique Wittig, Margaret Cavendish, and Michèle Roberts are analysed. This chronological in-depth reading of feminist texts is based on the

interrelation of content, genre and discourse. The study provides the first analysis of the phenomenon of the gendering of genre and feminists' troubled involvement in "theory" as well as "literature". In this way, key questions concerning the emergence of feminism during the last four hundred years are presented in a new and revealing light; e.g., for what reason did Mary Wollstonecraft not only write her famous feminist treatise *A Vindication of the Rights of Woman*, but also a novel in which she tests the arguments of her theoretical treatise by means of fiction? What is the significance of Virginia Woolf's "Novel-Essay" *The Pargiters*, which seeks to connect theoretical and fictional parts by juxtaposing them? How can the mixture of genres be interpreted which Catherine Clément attributes to the texts of Hélène Cixous as a "writing halfway between theory and fiction?"--Back cover.

Writing from positions of cultural exclusion, women have faced constraints not only upon the "content" of fiction but upon the act of narration itself. Narrative voice thus becomes a matter not simply of technique but of social authority: how to speak publicly, to whom, and in whose name. Susan Sniader Lanser here explores patterns of narration in a wide range of novels by women of England, France, and the United States from the 1740s to the present. Drawing upon narratological and feminist theory, Lanser sheds new light on the history of "voice" as a narrative strategy and as a means of attaining social power.

The celebrated author of *The Group* offers a “clever, witty, polished” portrait of the 1940s NYC literary bohemia she knew so well in this debut novel (*The New York Times*). Margaret Sargent is young and fearless, a deep thinker inspired by the bohemian energy that abounds in New York City in the years leading up to the Second World War. With careless abandon, she destroys her marriage and numerous love affairs as she moves through the social circles of artists and writers, playing at the fringes of political extremism. She is an enigma, often wanton and frivolous, but possessing intelligence and a razor-sharp wit, as well as a troubling core of inner darkness, self-doubt, and puzzling tendencies toward self-destruction. For Margaret, urban life in the 1930s is an ongoing adventure—ever-changing, always surprising, and deeply, profoundly unsatisfying.

Mary McCarthy, author of the bestselling American classic *The Group*, burst boldly onto the literary scene with her provocative debut, *The Company She Keeps*. A brilliant, stylistically inventive novel, it offers a rich portrait of a truly fascinating protagonist in six revealing episodes. Love her, despise her, or fear for her, you will never forget Margaret Sargent. This ebook features an illustrated biography of Mary McCarthy including rare images from the author’s estate. First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

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In writing *Le Livre de Promethea* Hélène Cixous set for herself the task of bridging the immeasurable distance between love and language. She describes a love between two women in its totality, experienced as both a physical presence and a sense of infinity. The result is a stunning example of *Écriture féminine* that won kudos when published in France in 1983. Its translation into English by Betsy Wing will extend the influence of a writer already famous for her novels and contributions to feminist theory. In her introduction Betsy Wing notes the contemporary emphasis on "fictions of presence." Cixous, in *The Book of Promethea*, works to "repair the separation between fiction and presence, trying to chronicle a very-present love without destroying it in the writing."

One of the most widely read feminist texts of the twentieth century, and Monique Wittig's most popular novel, *Les Guérillères* imagines the attack on the language and bodies of men by a tribe of warrior women. Among the women's most powerful weapons in their assault is laughter, but they also threaten literary and linguistic customs of the patriarchal order with bullets. In this breathtakingly rapid novel first published in 1969, Wittig animates a lesbian society that invites all women to join their fight, their circle, and their community. A path-breaking novel about creating and sustaining freedom, the book derives much of its energy from its vaunting of the female body as a resource for literary invention.

Plant presents an intelligent, provocative and accessible investigation of the intersection between women, feminism, machines and, in particular, information technology. She argues that the telecoms revolution is also a sexual revolution. In the summer of 1973, the journalist Xavi\_re Gauthier interviewed the writer and filmmaker Marguerite Duras for an article in Le Monde. The meeting began a productive friendship between the two women that included the recording of four more interviews. They spoke of writing, literature, criticism, film, madness, sex, desire, alienation, Marxism, the situation of women, and their "oppression by the phallic class." Published in 1974 in France as Les Parleuses, the book became a classic statement of a positive and politically forceful feminist stance and an influential exploration of how Western culture has constructed gender roles and dealt with sexuality.

The first book to study systematically & from a comparative perspective the female novel of development.

Published in 1969, Essential Encounters is the first novel by a woman of sub-Saharan francophone Africa. Therese Kuoh-Moukoury, of Cameroon, wrote it "to inspire other women to write." Its story of love, infertility, a failed marriage, and adultery looks at both interpersonal connections and national politics from a feminist perspective. The novel deals with the painful transition in Cameroon from rural matriarchal traditions to contemporary urban society. In the introduction the volume editor, Cheryl Toman, provides valuable background with a discussion

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of African matriarchy, past and present; ethnic groups in Cameroon; interracial relationships; and polygamy as it affects women's roles in the family and their interaction with one another. "The object of this essay is to explain as clearly as I am able, the grounds of an opinion which I have held from the very earliest period when I had formed any opinions at all on social or political matters, and which, instead of being weakened or modified, has been constantly growing stronger by the progress of reflection and the experience of life: That the principle which regulates the existing social relations between the two sexes- the legal subordination of one sex to the other- is wrong in itself, and now one of the chief hindrances to human improvement ; and that is ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side, nor disability on the other."--Page 1.

According to the Bible, Eve was the first to heed Satan's advice to eat the forbidden fruit and thus responsible for all of humanity's subsequent miseries. The notion of woman as the Devil's accomplice is prominent throughout Christian history and has been used to legitimize the subordination of wives and daughters. In the nineteenth century, rebellious females performed counter-readings of this misogynist tradition. Lucifer was reconceptualized as a feminist liberator of womankind, and Eve became a heroine. In these reimaginings, Satan is an ally in the struggle against a tyrannical patriarchy supported by God the Father and his male priests. Per Faxneld shows how this Satanic feminism was expressed in a wide variety of nineteenth-century literary texts, autobiographies, pamphlets, newspaper articles, paintings, sculptures, and even artifacts of consumer culture like jewelry. He details how colorful figures like the suffragette Elizabeth Cady Stanton, gender-bending Theosophist H. P. Blavatsky, author Aino Kallas, actress Sarah Bernhardt, anti-clerical witch enthusiast Matilda Joslyn Gage, decadent

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marchioness Luisa Casati, and the Luciferian lesbian poetess Renée Vivien embraced these reimaginings. By exploring the connections between esotericism, literature, art and the political realm, Satanic Feminism sheds new light on neglected aspects of the intellectual history of feminism, Satanism, and revisionary mythmaking.

PaGaian Cosmology brings together a religious practice of seasonal ritual based in a contemporary scientific sense of the cosmos and female imagery for the Sacred. The author situates this original synthesis in her context of being female and white European transplanted to the Southern Hemisphere. Her sense of alienation from her place, which is personal, cultural and cosmic, fires a cosmology that re-stories Goddess metaphor of Virgin-Mother-Crone as a pattern of Creativity, which unfolds the cosmos, manifests in Earth's life, and may be known intimately. PaGaian Cosmology is an ecospirituality grounded in indigenous Western religious celebration of the Earth-Sun annual cycle. By linking to story of the unfolding universe this practice can be deepened, and a sense of the Triple Goddess-central to the cycle and known in ancient cultures-developed as a dynamic innate to all being. The ritual scripts and the process of ritual events presented here, may be a journey into self-knowledge through personal, communal and ecological story: the self to be known is one that is integral with place. PaGaian Cosmology may be used as a resource for individuals or groups seeking new forms of devotional expression and an Earth-based pathway to wisdom within.

"El Huger" reveals how small-town, small-time teens can accomplish Big Ugly Things on their own. "Big Girl" chronicles the media's fascination with the towering anxieties of a sixty-foot tall teen. "The Pill," the collection's previously unpublished centerpiece, celebrates a "miracle cure" for obesity that sends society to a grimly delightful new utopia. "With Such People in It," also

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new to readers, welcomes us to a brave new world where cowardice is a virtue. "Gone with the Wind" is a nonfiction analysis of privilege, denial, literary classics, and personal honesty. "Afterimage" is a one-way trip into a VR world that's more "real" than our own. Also included is "Guts," which is about just what its title suggests, as well this volume's characteristically frank and thought-provoking Outspoken Interview.

"To Write Like a Woman is a rare example of a feminist tackling science fiction using postmodern theory, which makes for a much more sophisticated and nuanced appraisal than the usual fare." --Passion "Russ' essays are witty and insightful. An excellent book for any writer or reader." --Feminist Bookstore News "In her new book of essays... Russ continues to debunk and demand, edify and entertain.... Appreciative of surface aesthetics, she continually delves deeper than most critics, yet in terms so simple and accessible that her essays read like lively, angry, humorous dialogues conducted face-to-face with the author. Russ is the antithesis of the distant critic in her ivory tower." --Paul Di Filippo, The Washington Post Book World "... 20 years of the author's feisty reports from the front lines of literature." --The San Francisco Review of Books "This is a book of imaginative and provoking essays, but you should read it for the sheer fun of it." --The Women's Review of Books "Collects more than two decades of criticism by Joanna Russ, one of the most perceptive, forthright and eloquent feminist commentators around." --Feminist Bookstore News "... a super book.... This is a book that, for once, really will appeal to readers of all kinds." --Utopian Studies "If you enjoy science fiction, this is definitely a book that you'll want to talk about. I found myself sneaking a few pages at times when I really didn't have time to read." --Jan Catano, Atlantis Classic essays on science fiction and feminism by Nebula and Hugo award-winning Joanna Russ. Here she

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ranges from a consideration of the aesthetic of science fiction to a reading of the lesbian identity of Willa Cather. *To Write Like a Woman* includes essays on horror stories and the supernatural, feminist utopias, popular literature for women (the "modern gothic"), and the feminist education of graduate students in English.

Wittig describes an extraordinary journey through the infernal regions towards a paradisaical land. Angels ride motorcycles, and cruelty and suffering are unknown on the other side of the Acheron, the legendary river of sorrows. Wittig reveals her poetic, sometimes humorous story in a vivid and highly individual style, creating a kaleidoscopic mixture of the mythological and the modern. *Across The Acheron* confirmed Wittig's position as one of France's most original and gifted writers of the 20th century.

*The Juggler* (*La Jongleuse*) is a "decadent" novel that was first published in 1900. Its author, Marguerite Eymery Vallette (1860-1953), who used the pseudonym Rachilde, was a prolific novelist (over sixty works of fiction), playwright, literary critic and reviewer, and a forceful presence in French literary society of her time. The protagonist of the novel, Eliante Donalger, is in some sense an exaggerated double for her creator--bizarre in appearance, clothing, and interests. Instinctively grasping a medical and psychological truth that the turn-of-the-century scientific world was only beginning to understand, Eliante maintains that there is nothing "natural" about human sexual expression. She claims to be in love with an inanimate (though anthropomorphic and

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sexually ambiguous) object, a Greek amphora, and the novel traces the rivalry between this faithful partner and an ardent human suitor, a young medical student. It is only through juggling, both literally and metaphorically, that Eliante is able to use her seductive power to maintain desire. The surprise ending challenges the limits of such power in a controversial and surprising twist. Although Rachilde's work has been neglected in the past, the women's movement and feminist criticism have stimulated renewed interest in her fiction. *The Juggler* is a major rediscovery.

Les Guerilleres University of Illinois Press

This revised edition includes a New Intergalactic Introduction by the Author. Mary Daly's New Intergalactic Introduction explores her process as a Crafty Pirate on the Journey of Writing Gyn/Ecology and reveals the autobiographical context of this "Thunderbolt of Rage" that she first hurled against the patriarchs in 1979 and now hurls again in the Re-Surgin Movement of Radical Feminism in the Be-Dazzling Nineties. "Technologies of Gender builds a bridge between the fashionable orthodoxies of academic theory (Lacan, Foucault, Derrida, et al.) and the frequently-marginalized contributions of feminist theory.... In sum, de Lauretis has written a book that should be required reading for every feminist in need of theoretical ammunition—and for every theorist in need of feminist enlightenment." —B. Ruby Rich "... sets philosophical ideas humming.... she has much to say." —Cineaste "I can think of no other work that pushes the debate on the female subject forward with such passion and intellectual rigor."

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—SubStance This book addresses the question of gender in poststructuralist theoretical discourse, postmodern fiction, and women's cinema. It examines the construction of gender both as representation and as self-representation in relation to several kinds of texts and argues that feminism is producing a radical rewriting, as well as a rereading, of the dominant forms of Western culture.

On a dark and stormy night, two mysterious women invade an unnamed narrator's house, where they proceed to ruthlessly question their host's gender and identity. The increasingly frantic protagonist fails to defend his supposed masculinity and eventually finds himself in a sanatorium. A Gothic tale of destabilized male-female binaries and subverted literary tropes, this is the book's first English publication.

Artemisia Gentileschi, born in 1598, the daughter of an esteemed painter, taught art in Naples and painted the great women of Roman and biblical history: Esther, Judith, Cleopatra, Bathsheba. She also painted the rich and royal, but her wealthy male patrons wanted admiration while her women models wanted disguise. This woman, who had been violated in her youth and reviled as a rap victim in a public trial before going off to heretical England, who was rejected by her father and later abandoned by her husband and misunderstood by her daughter, who could not read or write but who could only paint—this woman was one of the first modern times to uphold through her work and deeds the right of women to pursue careers compatible with their talents and on an equal footing with men. Artemisia lives again in Anna Banti's novel, which was

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first published to critical acclaim in Italy in 1947 (Banti was the pseudonym of Lucia Lopresti, 1895-1978). Recognized as a consummate stylist, she was one of the most successful women writers in Italy before the resurgence of the feminist movement. Although *Artemisia* describes life in seventeenth-century Rome, Florence, and Naples, the time setting of the novel is, in a deeper sense, a historical, merging as it does the experience of a woman dead for three centuries with the terrors of World War II experienced by the author. Shirley D'Ardia Caracciolo's English translation of Banti's novel skillfully renders its complexity and poignancy as a study of courage. These political, philosophical, and literary essays mark the first collection of theoretical writing from the acclaimed novelist and French feminist writer Monique Wittig.

Scholars and activists often narrate the history of gender and feminism as a progression of "waves," said to mark high points of innovation in theory and moments of political breakthrough. Arguing for the notion of multiple futurities over that of progressive waves, *Beyond Gender* combines theoretical work with practical applications to provide an advanced introduction to contemporary feminist and sexuality research and advocacy. This comprehensive monograph documents the diversification of gender-related disciplines and struggles, arguing for a multidisciplinary approach to issues formerly subsumed under the unified

field of gender studies. Split into two parts, the volume demonstrates how the notion of gender has been criticized by various theories pertaining to masculinity, feminism, and sexuality, and also illustrates how the binary and hierarchical ordering system of gender has been troubled or overcome in practice: in queer performance, legal critique, the classroom, and textual analysis. Taking a fresh approach to contemporary debates in feminist and sexuality studies, *Beyond Gender* will appeal to undergraduate students interested in fields such as Feminism and Sexuality Studies, Gender Studies, Feminist Theory, and Masculinity Studies.

The inspiring, heart-pumping true story of soldiers turned cyclists and the historic 1919 Tour de France that helped to restore a war-torn country and its people. On June 29, 1919, one day after the Treaty of Versailles brought about the end of World War I, nearly seventy cyclists embarked on the thirteenth Tour de France. From Paris, the war-weary men rode down the western coast on a race that would trace the country's border, through seaside towns and mountains to the ghostly western front. Traversing a cratered postwar landscape, the cyclists faced near-impossible odds and the psychological scars of war. Most of the athletes had arrived straight from the front, where so many fellow countrymen had suffered or died. The cyclists' perseverance and tolerance for pain would be

tested in a grueling, monthlong competition. An inspiring true story of human endurance, *Sprinting Through No Man's Land* explores how the cyclists united a country that had been torn apart by unprecedented desolation and tragedy. It shows how devastated countrymen and women can come together to celebrate the adventure of a lifetime and discover renewed fortitude, purpose, and national identity in the streets of their towns.

From the creation of a neuter pronoun in her earliest work, *L'Opoponax*, to the confusion of genres in her most recent fiction, *Virgile, non*, Monique Wittig uses literary subversion and invention to accomplish what Erika Ostrovsky appropriately defines as *renversement*, the annihilation of existing literary canons and the creation of highly innovative constructs. Erika Ostrovsky explores those aspects of Wittig's work that best illustrate her literary approach. Among the countless revolutionary devices that Wittig uses to achieve *renversement* are the feminization of masculine gender names, the reorganization of myth patterns, and the replacement of traditional punctuation with her own system of grammatical emphasis and separation. It is the unexpected quantity and quality of such literary devices that make reading Monique Wittig's fiction a fresh and rewarding experience. Such literary devices have earned Wittig the acclaim of her critics and peers—Marguerite Duras, Mary McCarthy, Alain Robbe-Grillet,

Nathalie Sarraute, and Claude Simon, to name a few. While analyzing the intrinsic value of each of Wittig's fictions separately, Erika Ostrovsky traces the progressive development of Wittig's major literary devices as they appear and reappear in her fictions. Ostrovsky maintains that the seeds of those innovations that appear in Wittig's most recent texts can be found as far back as L'Opoponax. This evidence of progression supports Ostrovsky's theory that clues to Wittig's future endeavors can be found in her past.

How has a medical practice that carries substantial risk to the patient and offers very little actual benefit become so widely accepted by parents and fiercely advocated by the medical community? Historian of medicine David Gollaher tells the strange history of medicine's oldest enigma and most persistent ritual in Circumcision. From the extraordinarily painful initiation rite of the ancient Egyptians, through the Hebrew purification ritual, through circumcision's use by the rising medical community in the nineteenth century as prevention for ailments ranging from bedwetting to paralysis, the great mystery has been the persistence of the practice through vastly different social contexts.

Emma Donoghue vividly brings to life stories inspired by her discoveries of fascinating, hidden scraps of the past. Here an engraving of a woman giving birth to rabbits, a plague ballad, surgical case notes, theological pamphlets, and an

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articulated skeleton are ingeniously fleshed out into rollicking, full-bodied fictions. Whether she's spinning the tale of an English soldier tricked into marrying a dowdy spinster, a Victorian surgeon's attempts to "improve" women, a seventeenth-century Irish countess who ran away to Italy disguised as a man, or an "undead" murderess returning for the maid she left behind to be executed in her place, Emma Donoghue brings to her tales a colorful, elegant prose filled with the sights and smells and sounds of the period. She summons the ghosts of those men and women who counted for nothing in their own day and brings them to unforgettable life in fiction.

Cecilia Valdes, illegitimate, mulatto daughter of Don Candido, a slave trader, unknowingly falls in love with her half-brother, Leonardo

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