

Carol Ann Duffy Criticism

In *Broken Ground*, William Logan explores the works of canonical and contemporary poets, rediscovering the lushness of imagination and depth of feeling that distinguish poetry as a literary art. The book includes long essays on Emily Dickinson's envelopes, Ezra Pound's wrestling with Chinese, Robert Frost's letters, Philip Larkin's train station, and Mrs. Custer's volume of Tennyson, each teasing out the depths beneath the surface of the page. *Broken Ground* also presents the latest run of Logan's infamous poetry chronicles and reviews, which for twenty-five years have bedeviled American verse. Logan believes that poetry criticism must be both adventurous and forthright—and that no reader should settle for being told that every poet is a genius. Among the poets under review by the “preeminent poet-critic of his generation” and “most hated man in American poetry” are Anne Carson, Jorie Graham, Paul Muldoon, John Ashbery, Geoffrey Hill, Louise Glück, John Berryman, Marianne Moore, Frederick Seidel, Les Murray, Yusef Komunyakaa, Sharon Olds, Johnny Cash, James Franco, and the former archbishop of Canterbury. Logan's criticism stands on the broken ground of poetry, soaked in history and soiled by it. These essays and reviews work in the deep undercurrents of our poetry, judging the weak and

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the strong but finding in weakness and strength what endures.

Winner of the T. S. Eliot Prize, "essential reading for the broken-hearted of all ages" (The Guardian) The effortless virtuosity, drama, and humanity of Carol Ann Duffy's verse have made her much admired among contemporary poets. Rapture is a book-length love poem and a moving act of personal testimony. But what sets these poems apart from other treatments of the subject is Duffy's refusal to simplify the contradictions of love and read its transformations—infatuation, longing, passion, commitment, rancor, separation, and grief—as either redemptive or destructive. This is a map of real love in all its churning complexity, simultaneously direct and subtle, showing us that a song can be made of even the most painful episodes in our lives. With poems that will find deep resonance in the experience of most readers, it is a collection that can and does speak for us all.

A winner of the Costa Book Award, "beautiful and moving poetry for the real world" (The Guardian) The Bees is Carol Ann Duffy's first collection of new poems as British poet laureate, and the much anticipated successor to the T. S. Eliot Prize-winning Rapture. After the intimate focus of the earlier book, The Bees finds Duffy using her full poetic range: there are drinking songs, love poems, poems to the weather, and poems of political anger. There are

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elegies, too, for beloved friends and—most movingly—for the poet's mother. As Duffy's voice rises in this collection, her music intensifies, and every poem patterns itself into song. Woven into and weaving through the book is its presiding spirit: the bee. Sometimes the bee is Duffy's subject, sometimes it strays into the poem or hovers at its edge—and the reader soon begins to anticipate its appearance. In the end, Duffy's point is clear: the bee symbolizes what we have left of grace in the world, and what is most precious and necessary for us to protect. *The Bees* is Duffy's clearest affirmation yet of her belief in the poem as "secular prayer," as the means by which we remind ourselves of what is most worthy of our attention and concern, our passion and our praise.

'Duffy is magnificent, grounded, heartfelt, dedicated to the notion that poetry can give us the music of life itself' Scotsman In this stunning anthology Carol Ann Duffy has selected 99 poems exploring parenting. The special bond between parent and child is both powerful and unique. And yet there is a time when that bond must ease, where our grip on that dear one must loosen, when we must let them go whether we are ready to or not. In *Empty Nest*, a beautiful selection of modern and classic poems range along the tender line between parent and child, covering growing old, the deep love of a parent, the everyday of family life and leaving home

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to live an independent life, but also unthinkable grief, loss and estrangement. Some of our very favourite poets feature in the selection, such as Elizabeth Bishop, Jackie Kay, Simon Armitage, Shakespeare, Imtiaz Dharker, Seamus Heaney and Don Paterson. These poems are by turns wry, affecting, profound, melancholy and wise; they will console and comfort those suddenly facing a house that's much cleaner but also much quieter than it was. There is something here for every reader to treasure.

Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, grade: 2+, University of Wuppertal, 3 entries in the bibliography, language: English, abstract: "Salome" is a poem written by Carol Ann Duffy and can be found in the compilation of *The World's Wife* written in 1999. It is a thematic book, where each poem is the voice of an hypothetical wife of a great man of history or mythology. The poem *Salome* consists of four stanzas. The first stanza has 14 lines; the second and third stanza have nine lines, and the last one has four lines. The register of the poem is intimate and addressed to a large number of readers. In terms of style, we will find in this poem black humour especially because of the smash of rhymes, as for instant: "lighter, laughter, flatter, pewter, Peter." The poems' persona is called *Salome* who we find immediately in the title. A hasty and knowledgeable reader will easily connect the

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character of this poem with a historical and biblical woman named Salome. The myth of a dancer (Salome) has been told in various different ways. It (the poem) became known in different adaptations as in literature, television, cinema and theatre. The history of the biblical Salome is very well known among the religious, but it seems to me important to refer briefly about it on the next page. In the following paper I will first of all, talk about the author Carol Ann Duffy as a person and a writer, because the education that she received could be an interesting clue to her poem "Salome". Then, I will proceed with an interpretation or analysis of this poem Salome in a historical way, but also in a modern way. I mean, I will always connect this poem with the real, biblical, story. That is because, in my opinion, the persona can simultaneously be a modern fictional woman from nowadays, or the historical (but also fictional) woman. In other words, in my point of view, the poem relies on double meanings, therefore two different interpretations.

The World's Wife Poems Macmillan

Offers a selection of works from five of the poet's previously published volumes, including "Standing Female Nude," "The Other Country," and "Selling Manhattan."

Her final collection as Poet Laureate, a frank, disarming and deeply moving exploration of loss and remembrance in their many forms. Presented in a

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beautiful, foiled package, this will be the poetry book of the year.

The voices of Mrs. Midas, Queen Kong, and Frau Freud, to say nothing of the Devil's wife herself, startle us with their wit, imagination, and incisiveness in this collection of poems written from the perspectives of the wives of famous--and infamous--male personages. Reprint.

Whether writing of longing or adultery, seduction or simple homely acts of love, Carol Ann Duffy brings to her readers the truth of each experience. Her poetry speaks of tangled, heated passion; of erotic love; fierce and hungry love; unrequited love; and of the end of love. It recognises too the way that love can make the everyday sacred. As with all her writing, these poems are alive to the sounds of modern life, but also attuned to - and rich with - the traditions of love poetry. Love Poems contains some of Carol Ann Duffy's most popular poems. Always imaginative, heartfelt and direct, Duffy finds words for our experiences in love and out of love, and displays all the eloquence and skill that have made her one of the foremost poets of her time.

Studies Duffy and Kay as poets who identify and represent key forms of "otherness" in British society of the 1980s and 1990s, covering such topics as Duffy's address of political and gender themes and Kay's exploration of racial and sexual issues.

The essays collected in *Posting the Male* examine

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representations of masculinity in post-war and contemporary British literature, focussing on the works of writers as diverse as John Osborne, Joe Orton, James Kelman, Ian Rankin, Carol Ann Duffy, Alan Hollinghurst, Ian McEwan, Graham Swift and Jackie Kay. The collection seeks to capture the current historical moment of 'crisis', at which masculinity loses its universal transparency and becomes visible as a performative gender construct. Rather than denoting just one fixed, polarised point on a hierarchised axis of strictly segregated gender binaries, masculinity is revealed to oscillate within a virtually limitless spectrum of gender identities, characterised not by purity and self-containment but by difference and alterity. As the contributors demonstrate, rather than a gender 'in crisis' millennial manhood is a gender 'in transition'. Patriarchal strategies of man-making are gradually being replaced by less exclusionary patterns of self-identification inspired by feminism. Men have begun to recognise themselves as gendered beings and, as a result, masculinity has been set in motion. Carol Ann Duffy's outstanding first collection, *Standing Female Nude*, introduced readers to all they would come to love about her poetry. From lovers to wives to war photographers, the poems it contains range from the delicately poignant to the fiercely political, exploring memory, gender, childhood and place. Within it are also some of her

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best-known poems, including 'Education for Leisure', as well as, of course, the poem from which the collection takes its title. First published in 1985 to widespread critical acclaim, *Standing Female Nude* is a work of startling originality and the starting point of the Poet Laureate's dazzling poetic career.

This remarkable book brings us an intimate and moving interpretation of the life and work of Charles Darwin, by Ruth Padel, an acclaimed British poet and a direct descendant of the famous scientist. Charles Darwin, born in 1809, lost his mother at the age of eight, repressed all memory of her, and poured his passion into solitary walks, newt collecting, and shooting. His five-year voyage on H.M.S. *Beagle*, when he was in his twenties, changed his life. Afterward, he began publishing his findings and working privately on groundbreaking theories about the development of animal species, including human beings, and he made a nervous proposal to his cousin Emma. Padel's poems sparkle with nuance and feeling as she shows us the marriage that ensued, and the rich, creative atmosphere the Darwins provided for their ten children. Charles and Emma were happy in each other, but both were painfully aware of the gulf between her deep Christian faith and his increasing religious doubt. The death of three of their children accentuated this gulf. For Darwin, death and extinction were nature's way of developing new

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species: the survival of the fittest; for Emma, death was a prelude to the afterlife. These marvelous poems—enriched by helpful marginal notes and by Padel’s ability to move among multiple viewpoints, always keeping Darwin at the center—bring to life the great scientist as well as the private man and tender father. This is a biography in rare form, with an unquantifiable depth of family intimacy and warmth. Take Note for Exam Success! York Notes offer an exciting approach to English literature. This market leading series fully reflects student needs. They are packed with summaries, commentaries, exam advice, margin and textual features to offer a wider context to the text and encourage a critical analysis. York Notes, The Ultimate Literature Guides.

Why does the magical Tear Thief catch children's tears as they fall? Find out in this moving tale about how we express our feelings. Lyrical text by Carol Ann Duffy, one of the most prominent poets writing today, makes this a lovely read-aloud.

A volume in the Writers and Their Work series, which draws upon recent thinking in English studies to introduce writers and their contexts. Each volume includes biographical material, an examination of recent criticism, a bibliography and a reappraisal of a major work by the writer.

‘Brave and beautiful.’ Stylist Magazine ‘Social media’s answer to Carol Ann Duffy’ Sunday Times STYLE ‘Divine.’ Cecelia Ahern

In her prize-winning fourth collection, *Mean Time*, Carol Ann Duffy dramatizes scenes from childhood, adolescence and

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adulthood, finding moments of grace or consolation in memory, love and language amid the complexities of life. These are powerful poems of loss, betrayal and desire. 'One of those rare books that is immediately enjoyable yet will repay many re-readings' Poetry Review Carol Ann Duffy's highly praised second collection, for which she was given the Somerset Maughan Award, showcases the Poet Laureate's skill even at the very start of her career. Within are poems that reveal the full range of her interests: from the dramatic monologues, to meditations on death and art, to poems of protest and poems of love. Throughout it all, though, is a resounding determination to give voices to those who are usually voiceless, and always apparent is her inimitable wit, wisdom and imagination. At once tender and sharp, moving and humourous, *Selling Manhattan* has dazzled both readers and critics ever since it was first published in 1987.

A "nuanced and insightful" (New Statesman) portrait of Britain's most famous female poet, a woman who invented herself and defied her times. "How do I love thee? Let me count the ways." With these words, Elizabeth Barrett Browning has come down to us as a romantic heroine, a recluse controlled by a domineering father and often overshadowed by her husband, Robert Browning. But behind the melodrama lies a thoroughly modern figure whose extraordinary life is an electrifying study in self-invention. Born in 1806, Barrett Browning lived in an age when women could not attend a university, own property after marriage, or vote. And yet she seized control of her private income, defied chronic illness and disability, became an advocate for the revolutionary Italy to which she eloped, and changed the course of cultural history. Her late-in-life verse novel masterpiece, *Aurora Leigh*, reveals both the brilliance and originality of her mind, as well as the challenges of being a woman writer in the Victorian era. A feminist icon, high-profile

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activist for the abolition of slavery, and international literary superstar, Barrett Browning inspired writers as diverse as Emily Dickinson, George Eliot, Rudyard Kipling, Oscar Wilde, and Virginia Woolf. *Two-Way Mirror* is the first biography of Barrett Browning in more than three decades. With unique access to the poet's abundant correspondence, "astute, thoughtful, and wide-ranging guide" (Times [UK]) Fiona Sampson holds up a mirror to the woman, her art, and the art of biography itself.

A fresh and accessible approach to English Literature. This is the only monograph to consider the entire thirty-year career, publications, and influence of Britain's first female poet laureate. It outlines her impact on trends in contemporary poetry and establishes what we mean by 'Duffy-esque' concerns and techniques. Discussions of her writing and activities prove how she has championed the relevance of poetry to all areas of contemporary culture and to the life of every human being. Individual chapters discuss the lyrics of 'love, loss, and longing'; the socially motivated poems about the 1980s; the female-centred volumes and poems; the relationship between poetry and public life; and poetry and childhood and written for children. The book should whet the appetite of readers who know little of Duffy's work to find out more, while providing students and scholars with an in-depth analysis of the poems in their contexts. It draws on a wide range of critical works and includes an extensive list of further reading.

Carol Ann Duffy's beautiful anthology features an eclectic mix of poems that chart human fascination with the moon across the centuries and around the world. Carol Ann Duffy on *To the Moon*: 'Editing *Answering Back*, in which living poets replied to poems from the past, I was astonished to see how many of the poems, old and new, referred to the moon. I then started to keep a record of such references, and from my

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notebook, I see that in one morning alone I came across no fewer than nine poems, from the likes of Coleridge, Graves, Rosetti and Rowe - and it was this selection that initially inspired *To the Moon*. There's something incredibly moving, and electrifying, to read a poem from the Chinese Book of Odes, written around 500 BC, and to feel both our distance from and our closeness to the past, and the Moon itself: I climbed the hill just as the new moon showed, I saw him coming on the southern road. My heart lays down its load. In collecting together poems such as these - poems that span continents and centuries - *To the Moon* shows what it is to be human; to love, to lose, to dream and to hope. The poems it contains give us a real and profound sense of our time on this planet, and the pleasures they offer are - like space itself - infinite.'

Down at the Front, on a cold winter's night in 1914, amidst the worst war the world had ever seen, an inexplicable silence spread from man to man. Belief was in the air. Then the soldiers ceased fire and the magic of Christmas took hold . . . Carol Ann Duffy's brilliant new poem celebrates the miraculous truce between the trenches, when enemy shook hands with enemy, shared songs, swapped gifts, even played football, and peace found a place in No Man's Land.

Carol Ann Duffy has been a bold and original voice in British poetry since the publication of *Standing Female Nude* in 1985. Since then she has won every major poetry prize in the United Kingdom and sold over one million copies of her books around the world. She was appointed Poet Laureate in 2009.

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Her first *Collected Poems* includes all of the poems from her nine acclaimed volumes of adult poetry - from *Standing Female Nude* to *Ritual Lighting* - as well as her much-loved Christmas poems, which celebrate aspects of Christmas: from the charity of King Wenceslas to the famous truce between the Allies and the Germans in the trenches in 1914. Endlessly varied, wonderfully inventive, and emotionally powerful, the poems in this book showcase Duffy's full poetic range: there are poems written in celebration and in protest; public poems and deeply personal ones; poems that are funny, sexy, heartbroken, wise. Taken together they affirm her belief that 'poetry is the music of being human'. *Collected Poems* is both the perfect single-volume introduction for new readers and a glorious opportunity for old friends to celebrate thirty years' work by one of the country's greatest literary talents. It confirms indisputably that 'Carol Ann Duffy is the most humane and accessible poet of our time' (Rose Tremain, *Guardian*).

In *Out of Fashion* Carol Ann Duffy selects the best and freshest contemporary poets and asks them in turn to select their favourite poem, from another time or culture, which looks at how we dress, or undress, how we cover up or reveal. In these vibrant poems, we are shown how clothes, fashion and jewelry are both a necessary and luxurious, a practical and sensual, a liberating or repressing, part of our lives.

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The result is a vital and entertaining dialogue between the two arts of poetry and fashion and between poets from the past and the present.

This collection of original essays focuses on new and continuing movements in British Poetry. It offers a wide ranging look at feminist, working class, and other poets of diverse cultural backgrounds.

Seminar paper from the year 2003 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Potsdam, course: Genre and Gender, language: English, abstract: History has always been a space of male deeds, male achievements, male gain or loss. Or so one is made to believe in retrospection. Of course women were not absent from history but they certainly are to a great extent from historical representations.

Patriarchy dominated Western culture for more than two thousand years and supplied the framework for what is to be known and how, i.e. in which contexts, it is to be known. Historical material has always been scarce but in regard to women it is almost non-existent. So women rightfully started to ask where their part in history was or why they have been consequently written out of history instead of being included. A necessity arose to deconstruct certain historical "truths" and to make women visible in and show their relevance to our past to build up strength and to obtain a voice or rather voices in order to question the present and the past systems. In this

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paper I examine Carol Ann Duffy's *The World's Wife*, whose poetry runs very much in above line. I will concentrate on the gender constructions established within *The World's Wife*. Even though Duffy questions traditional conceptions of men and women and their relationships with each other, she maintains a binary gender structure. The first chapter therefore deals with a general overview of gender conceptions constructed in and through the poems. The second and third chapter will take a closer look at certain poems. I think the poems weave their own web of femininity. In a circular movement they refer to past and future thus describing a female/feminist tradition. Accordingly the first and the last poem, *Little Red Cap* and *Demeter*, form the outline of the circle, not only in regard to their position but also by implicitly referring to each other. My third chapter will extend the

The first full-length collection of essays on the poetry of Carol Ann Duffy. Duffy's poetry is both respected by academics, and widely read and enjoyed by both children and adults. Approaches Duffy's work from a variety of literary theoretical perspectives, including feminism, masculinity, national identity and post-structuralism. Situates Duffy's work in relation to current debates about the state, value and social relevance of contemporary British poetry. Will become the benchmark anthology on Duffy.

Whether you love poetry or haven't read it since

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school, *The Splash of Words* will help you rediscover poetry's power to startle, challenge and reframe your vision. Like throwing a pebble into water, a poem causes a 'splash of words' whose ripples can transform the way we see the world, ourselves and God. Through thirty selected poems, from the fourteenth century to the present day, Mark Oakley explores poetry's power to stir our settled ways of viewing the world and faith, shift our perceptions and even transform who we are.

What constitutes an environment in American literature is an issue that has undergone much debate across environmental humanities in the last decade. In the field, some have argued that environments are markedly natural or wild sites while others contend literary spaces can be both wild and urban, or even cultural. Yet, few of the works produced to date have addressed the pronounced influence the author of a text has on a literary environment. Despite exciting work on materiality and culture in conceptions of environments, critics have not yet fully examined the contributions of poetry's language, form, and self-awareness in rethinking what constitutes an environment. By approaching environments in a new way, Nolan closes this gap and recognizes how contemporary poets employ self-reflexive commentary and formal experimentation in order to create new natural/cultural environments on the page. She

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proposes a radical new direction for ecopoetics and deploys it in relation to four major American poets. Working from literal to textual spaces through the contemporary poetry of A.R. Ammons's *Garbage*, Lyn Hejinian's *My Life*, Susan Howe's *The Midnight*, and Kenneth Goldsmith's *Seven American Deaths and Disasters*, the book presents applications of unnatural ecopoetics in poetic environments, ones that do not engage with traditional ideas of nature and would otherwise remain outside the scope of ecocritical and ecopoetic studies. Nolan proposes a new practical approach for reading poetic language. Ecocriticism is a very fluid and evolving discipline, and Nolan's pioneering new book pushes the boundaries of second-wave ecopoetics—the fundamental issue being what is nature/natural, and how does poetic language, particularly self-conscious contemporary poetic agency, contribute to and complicate that question.

In 1992, celebrated novelist Ann Patchett launched her remarkable career with the publication of her debut novel, *The Patron Saint of Liars*. On this 25th anniversary, read the best-selling book that is “beautifully written . . . a first novel that second- and third-time novelists would envy for its grace, insight, and compassion” (*Boston Herald*). St. Elizabeth's, a home for unwed mothers in Habit, Kentucky, usually harbors its residents for only a little while. Not so Rose Clinton, a beautiful, mysterious woman who comes to the home pregnant but not unwed, and stays. She plans to give up her

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child, thinking she cannot be the mother it needs. But when Cecilia is born, Rose makes a place for herself and her daughter amid St. Elizabeth's extended family of nuns and an ever-changing collection of pregnant teenage girls. Rose's past won't be kept away, though, even by St. Elizabeth's; she cannot remain untouched by what she has left behind, even as she cannot change who she has become in the leaving. In *Feminine Gospels*, Carol Ann Duffy draws on the historical, the archetypal, the biblical and the fantastical to create various visions – and revisions – of female identity.

Simultaneously stripping women bare and revealing them in all their guises and disguises, these poems tell tall stories as though they were true confessions, and spin modern myths from real women seen in every aspect – as bodies and corpses, writers and workers, shoppers and slimmers, fairytale royals or girls-next-door. 'Part of Duffy's talent – besides her ear for ordinary eloquence, her gorgeous, powerful, throwaway lines, her subtlety – is her ventriloquism . . . From verbal nuances to mind-expanding imaginative leaps, her words seem freshly plucked from the minds of non-poets – that is, she makes it look easy' Charlotte Mendelson, *Observer*

Everyman is successful, popular and riding high when Death comes calling. Forced to abandon the life he has built, he embarks on a last, frantic search to recruit a friend, anyone, to speak in his defence. But Death is close behind, and time is running out. One of the great primal, spiritual myths, *Everyman* asks whether it is only in death that we can understand our lives. A cornerstone of English drama since the 15th century, this new adaptation by Poet Laureate Carol Ann Duffy was presented at the National Theatre, London, in April 2015.

When a wicked witch devises a plan to steal all the happy endings to bedtime stories, it is up to Jub--the keeper of the

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happy endings--to save the day and ensure sweet dreams everywhere. Original.

Carol Ann Duffy has invited fifty of her peers to choose and respond to a poem from the past. With up-and-coming poets alongside more established names, and original poems alongside the new works they have inspired – Paul Muldoon, Vickie Feaver and U. A. Fanthorpe, for example, engage with classic works by Philip Larkin, Emily Dickinson and Christina Rossetti – the result is a collection of voices that speak to one another across the centuries. Teasing, subverting, arguing, echoing and – ultimately – illuminating, *Answering Back* is a vibrant, fascinating and timeless anthology, compiled by one of the nation's favourite poets. 'Intriguing . . . Entertaining and stimulating' Good Book Guide 'A starry game of call and answer across poetic generations' FT Magazine

This impressive debut has established Hera Lindsay Bird as a good girl with many beneficial thoughts and feelings. With themes as varied as snow and tears, the poems in this collection shine with the fantastic cream of who she is, juxtaposing many classical and modern breezes. Bird turns her prescient eye on love and loss, and what emerges is like a helicopter in fog or a bejewelled Christmas sleigh, gliding triumphantly through the contemporary aesthetic desert. This is at once an intelligent and compelling fantasy of tenderness, heartbreaking and charged with trees without once sacrificing the forest.

An early collection from beloved Poet Laureate Carol Ann Duffy. *The Other Country* was Carol Ann Duffy's third collection, and as with her later books, takes its readers on journeys that seem initially similar - but soon prove anything but. This book leads our imagination to places our minds could not have suspected were there, or would not have dared to go alone. Some of its voices are disarmingly direct, while others blur the lines between fantasy and reality,

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confession and self-delusion, forcing us to re-examine everything we thought we knew about some of our most basic human drives and emotions. Deeply intelligent, unflinchingly honest, with a deftness of touch and tone, and openness all the more moving for its lack of sentimentality, *The Other Country* is as remarkable a collection today as it was on its first publication.

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