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Donato Francesco Mattera has been celebrated as a journalist, editor, writer and poet. He is also acknowledged as one of the foremost activists in the struggle for a democratic South Africa, and helped to found both the Union of Black Journalists, the African Writers Association and the Congress of South African Writers. Born in 1935 in Western Native Township (now Westbury) across the road from Sophiatown, Mattera can lay claim to an intriguingly diverse lineage: his paternal grandfather was Italian, and he has Tswana, Khoi-Khoi and Xhosa blood in his veins. Yet diversity was hardly being celebrated at that time. In one of apartheid's most infamous actions, the vibrant multicultural Sophiatown was destroyed in 1955 and replaced with the white suburb of Triomf, and the wrenching displacement, can be felt in Mattera's writing. The story of his life in Sophiatown as told in this essay is intricate. Covering Mattera's teenage years from 1948 to 1962 when Sophiatown was bulldozed out of existence, it weaves together both his personal experience and political development. In telling the story of his life as a coloured teenager, Mattera takes on the ambitious goal of making us recapture the crucial events of the 1950s in Sophiatown, one of the most important decades in the history of black political struggles in South Africa.

An award-winning play about the relationship between brothers. Nothing but the Truth is the story of two brothers, of sibling rivalry, of exile, of memory and reconciliation, and the ambiguities of freedom. The play was John Kani's debut as sole playwright and was first performed in the Market Theatre in Johannesburg. It won the 2003 Fleur du Cap Award for best actor and best new South African play. In the same year Kani was also awarded a special Obie award for his extraordinary contribution to theatre in the USA.

Jacana Media is proud to announce the forthcoming publication of a South African classic, *Sounds of a Cowhide Drum/Imisindo Yesithubu Sesikhumba Senkomo* by Mbuyiseni Oswald Mtshali. Originally published in 1971 by Lionel Abrahams' Renoster Books, it quickly became a classic but has been unavailable for many years. The new edition carries a simultaneous isiZulu translation of the poems, and a new foreword by Nadine Gordimer.

South Africa: The Rise and Fall of Apartheid examines the history of South Africa from 1948 to the present day, covering the introduction of the oppressive policy of apartheid when the Nationalists came to power, its mounting opposition in the 1970s and 1980s, its eventual collapse in the 1990s, and its legacy up to the present day. Fully revised, the third edition includes: new material on the impact of apartheid, including the social and cultural effects of the urbanization that occurred when Africans were forced out of rural areas analysis of recent political and economic issues that are rooted in the apartheid regime, particularly continuing unemployment and the emergence of opposition political parties such as the

Economic Freedom Fighters an updated Further Reading section, reflecting the greatly increased availability of online materials an expanded set of primary source documents, providing insight into the minds of those who enforced apartheid and those who fought it. Illustrated with photographs, maps and figures and including a chronology of events, glossary and Who's Who of key figures, this essential text provides students with a current, clear, and succinct introduction to the ideology and practice of apartheid in South Africa.

A beautiful, celebratory and joyful book of bedtime stories. Written and illustrated by Black creators, *Bedtime Stories* showcases a curated collection of tales from Black history, based on important figures and events from around the world. Each story is the ideal length to read at bedtime as well as any moment when young readers are looking for an inspirational read! Features one young reader's winning entry from the Cocoa Boy and Cocoa Girl magazines competition. An empowering and celebratory gift. Perfect for any child wanting to learn more about history's untold stories. Written by Ify Adenuga, Ryan Crawford, Alex Falase-Koya, Mahamad Hashi, Ashley Hickson-Lovence, Nansubuga Isdahl, Jade Mutyora, Reggie Nelson and Wendy Shearer. Illustrated by Lucy Farfort, Anastasia Magloire Williams, Jade Orlando, Amanda Quartey and Richy Sanchez Alaya.

Personal narratives have become one of the most potent vehicles for advancing human rights claims across the world. These two contemporary domains, personal narrative and human rights, literature and international politics, are commonly understood to operate on separate planes. This study however, examines the ways these intersecting realms unfold and are enfolded in one another in ways both productive of and problematic for the achievement of social justice. *Human Rights and Narrated Lives* explores what happens when autobiographical narratives are produced, received, and circulated in the field of human rights. It asks how personal narratives emerge in local settings; how international rights discourse enables and constrains individual and collective subjectivities in narration; how personal narratives circulate and take on new meanings in new contexts; and how and under what conditions they feed into, affect, and are affected by the reorganizations of politics in the post cold war, postcolonial, globalizing human rights contexts. To explore these intersections, the authors attend the production, circulation, reception, and affective currents of stories in action across local, national, transnational, and global arenas. They do so by looking at five case studies: in the context of the Truth and Reconciliation processes in South Africa; the National Inquiry into the Forced Removal of Indigenous Children from their Families in Australia; activism on behalf of former 'comfort women' from South/East Asia; U.S. prison activism; and democratic reforms in the aftermath of the Tiananmen Square Massacre in China.

The foundations of apartheid are not shaken by people sitting together on park benches, or eating together in multiracial restaurants, or playing together in 'international' sports. But they would be shaken by the absence from the 'white areas'

of those blacks whose labour is needed there and by the presence in those areas of blacks who are 'superfluous'. The resettlement policy is the cornerstone of the whole edifice of apartheid. The Surplus People Project has amply demonstrated this and it is to be hoped that as a result there will be not only an increased concern for the victims of that policy but also a concerted attack on the cause of the problem.

Set in Soweto outside Johannesburg, *Between Two Worlds* is one of the most important novels of South Africa under apartheid. Originally published under the title *Muriel* at Metropolitan, the novel was for some years banned (on the grounds of language derogatory to Afrikaners) even as it received worldwide acclaim. It was later issued in the Longman African Writers Series, but has for some years been out of print and unavailable. This Broadview edition includes a new introduction by the author describing the circumstances in which she wrote *Between Two Worlds*.

The distribution of incomes in South Africa in 2004, ten years after the transition to democracy, was probably more unequal than it had been under apartheid. In this book, Jeremy Seekings and Nicoli Nattrass explain why this is so, offering a detailed and comprehensive analysis of inequality in South Africa from the midtwentieth century to the early twenty-first century. They show that the basis of inequality shifted in the last decades of the twentieth century from race to class. Formal deracialization of public policy did not reduce the actual disadvantages experienced by the poor nor the advantages of the rich. The fundamental continuity in patterns of advantage and disadvantage resulted from underlying continuities in public policy, or what Seekings and Nattrass call the "distributional regime." The post-apartheid distributional regime continues to divide South Africans into insiders and outsiders. The insiders, now increasingly multiracial, enjoy good access to well-paid, skilled jobs; the outsiders lack skills and employment.

The Emergence of Modern South Africa views economic conflict, specifically the interaction of the state, big business, and labor, as the central issue in the development of South Africa. Yudelman focuses on the labor-management conflict in the country's gold fields in the early decades of this century, a time and place critical to the development of the state. At that time government walked a tightrope between supporting big business (to ensure economic growth) and appeasing the workers (to remain in power). Yudelman demonstrates how a symbiotic alliance between the mining companies and the state successfully subjugated the workers, and points out that this unique relationship continues to this day, dominating every aspect of life in South Africa. David Yudelman's historical analysis and lengthy epilogue on the 1970s and 1980s shed light on today's economic unrest and those conflicts to come. His book also shows how the South African case provides early and important insights into the development of the state-business symbiosis in industrial societies everywhere.

The book that inspired the major new motion picture *Mandela: Long Walk to Freedom*. Nelson Mandela is one of the

great moral and political leaders of our time: an international hero whose lifelong dedication to the fight against racial oppression in South Africa won him the Nobel Peace Prize and the presidency of his country. Since his triumphant release in 1990 from more than a quarter-century of imprisonment, Mandela has been at the center of the most compelling and inspiring political drama in the world. As president of the African National Congress and head of South Africa's antiapartheid movement, he was instrumental in moving the nation toward multiracial government and majority rule. He is revered everywhere as a vital force in the fight for human rights and racial equality. **LONG WALK TO FREEDOM** is his moving and exhilarating autobiography, destined to take its place among the finest memoirs of history's greatest figures. Here for the first time, Nelson Rolihlahla Mandela tells the extraordinary story of his life--an epic of struggle, setback, renewed hope, and ultimate triumph.

A white South African teenager's relationships with his parents and, more particularly, with two of their Black servants--Willie and Sam--have a painful, tragic outcome

In 1939, hatred took root in South Africa, where the seeds of apartheid were newly sown. There a boy called Peekay was born. He spoke the wrong language--English. He was nursed by a woman of the wrong color--black. His childhood was marked by humiliation and abandonment. Yet he vowed to survive--he would become welterweight champion of the world, he would dream heroic dreams. But his dreams were nothing compared to what awaited him. For he embarked on an epic journey, where he would learn the power of words, the power to transform lives, and the mystical power that would sustain him even when it appeared that villainy would rule the world: *The Power of One*.

James A. Michener's masterly chronicle of South Africa is an epic tale of adventurers, scoundrels, and ministers, the best and worst of two continents who carve an empire out of a vast wilderness. From the Java-born Van Doorn family tree springs two great branches: one nurtures lush vineyards, the other settles the interior to become the first Trekboers and Afrikaners. The Nxumalos, inhabitants of a peaceful village unchanged for centuries, unite warrior tribes into the powerful Zulu nation. And the wealthy Saltwoods are missionaries and settlers who join the masses to influence the wars and politics that ravage a nation. Rivalries and passions spill across the land of *The Covenant*, a story of courage and heroism, love and loyalty, and cruelty and betrayal, as generations fight to forge a new world. Praise for *The Covenant* "A prodigious endeavor . . . Nowhere else could an American reader unfamiliar with South Africa get so full an understanding of its problems in so engaging a form."—*The New York Times Book Review*

This is a unique new reference book to English-language writers and writing throughout the present century, in all major genres and from all around the world - from Joseph Conrad to Will Self, Virginia Woolf to David Mamet, Ezra Pound to Peter Carey, James Joyce to Amy Tan. The survivors of the Victorian age who feature in *The Oxford Companion to Twentieth-Century*

Literature in English - writers such as Thomas Hardy, Olive Schreiner, Rabindranath Tagore, Henry James - could hardly have imagined how richly diverse 'Literature in English' would become by the end of the century. Fiction, plays, poetry, and a whole range of non-fictional writing are celebrated in this informative, readable, and catholic reference book, which includes entries on literary movements, periodicals, and over 400 individual works, as well as articles on some 2,400 authors. All the great literary figures are included, whether American or Australian, British, Irish, or Indian, African or Canadian or Caribbean - among them Samuel Beckett, Edith Wharton, Patrick White, T. S. Eliot, Derek Walcott, D. H. Lawrence, Tennessee Williams, Vladimir Nabokov, Wole Soyinka, Sylvia Plath - as well as a wealth of less obviously canonical writers, from Anaïs Nin to L. M. Montgomery, Bob Dylan to Terry Pratchett. The book comes right up to date with contemporary figures such as Toni Morrison, Ben Okri, Salman Rushdie, Carol Shields, Tim Winton, Nadine Gordimer, Vikram Seth, Don DeLillo, and many others. Title entries range from Aaron's Rod to The Zoo Story; topics from Angry Young Men, Bestsellers, and Concrete Poetry to Soap Opera, Vietnam Writing, and Westerns. A lively introduction by John Sutherland highlights the various and sometimes contradictory canons that have emerged over the century, and the increasingly international sources of writing in English which the Companion records. Catering for all literary tastes, this is the most comprehensive single-volume guide to modern (and postmodern) literature.

"A scatological black satire . . . Triomf may be the signal Afrikaans novel of the 1990s . . . A daring, vicious and hilarious flight of imagination" (The Washington Post). This is the story of the four inhabitants of 127 Martha Street in the poor white suburb of Triomf. Living on the ruins of old Sophiatown, the freehold township razed to the ground as a so-called "black spot," they await with trepidation their country's first democratic elections. It is a date that coincides fatefully with the fortieth birthday of Lambert, the oversexed misfit son of the house. There is also Treppie, master of misrule and family metaphysician; Pop, the angel of peace teetering on the brink of the grave; and Mol, the materfamilias in her eternal housecoat. Pestered on a daily basis by nosy neighbors, National Party canvassers and Jehovah's Witnesses, defenseless against the big city towering over them like a vengeful dinosaur, they often resort to quoting to each other the only consolation that they know; we still have each other and a roof over our heads. Triomf relentlessly probes Afrikaner history and politics, revealing the bizarre and tragic effect that apartheid had on exactly the white underclass who were most supposed to benefit. It is also a seriously funny investigation of the human endeavor to make sense of life even under the most abject of circumstances. "South Africa as you've never seen it: a tale of incest and white trash. Funny, feisty, ferociously clever." —Gillian Slovo, author of Ten Days "A world-class tragicomic novel, the kind of book that stabs at your heart while it has you rolling on the floor." —The New York Times Book Review

'elegant reissue' -Plays International, Summer 2000
'They are the wonderfully moving and amusing 'Sizwe Bansi is Dead',... 'The Coat' (previously unavailable), the urgently profound 'The Island'... Anyone interested in freedom or drama should buy this book.'
Day by Day

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freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

An innovative play tackling the role of patriarchy in South African culture Zakes Mda's satire is a kaleidoscopic display of the extremes to which men (and by implication women) are prepared to go in terms of valuing what is 'virginal'. Mda presents us with the consequences of transgression: that which is seen as polluted and judged to be dangerous to the good health and purity of a group, a society, a culture. Taboos, superstition, customs and moral ethics become the subjects of inquiry and are, at times, subjected to ribald satire. This play cuts into a virtuoso style of theatre that can in no way be confused with the objectives and methods of conventional realism. Mda establishes a unique style and tone that is innovative, entertaining and challenging. It fuses satirical elements derived from classical poetry with a modernist sensibility that synthesises Brechtian and Absurdist features of theatricality, using characters as types and montage. Above all, in this work there is a profound exploration of what it means to operate in the politically charged landscape that defines post-apartheid South Africa with its cultural pluralities and differentials in access to resources and agency. Stylistically adventurous and unafraid to deviate from conventionally accepted norms, Mda is iconoclastic in his handling of the ways in which attitudes to power, superstition, ethics and sex are constructed. The cultural discourse of patriarchy and the 'regime of truths' regarding ideals and taboos defining female sexuality, its obligations, and its custodianship are the focus of this play.

It is a cherished belief among Thai people that their country was never colonized. Yet politicians, scholars, and other media figures chronically inveigh against Western colonialism and the imperialist theft of Thai territory. Thai historians insist that the country adapted to the Western-dominated world order more successfully than other Southeast Asian kingdoms and celebrate their proud history of independence. But many Thai leaders view the West as a threat and portray Thailand as a victim. Clearly Thailand's relationship with the West is ambivalent. The Lost Territories explores this conundrum by examining two important and contrasting strands of Thai historiography: the well-known Royal-Nationalist ideology, which celebrates Thailand's long history of uninterrupted independence; and what the author terms "National Humiliation discourse," its mirror image. Shane Strate examines the origins and consequences of National Humiliation discourse, showing how the modern Thai state has used the idea of national humiliation to sponsor a form of anti-Western nationalism. Unlike triumphalist Royal-Nationalist narratives, National Humiliation history depicts Thailand as a victim of Western imperialist bullying. Focusing on key themes such as extraterritoriality, trade imbalances, and territorial loss, National Humiliation history maintains that the West impeded Thailand's development even while professing its support and cooperation. Although the state remains the hero in this narrative, it is a tragic heroism defined by suffering and foreign oppression. Through his insightful analysis of state and media sources, Strate demonstrates how Thai politicians have

deployed National Humiliation imagery in support of ethnic chauvinism and military expansion. He shows how the discourse became the ideological foundation of Thailand's irredentist strategy, the state's anti-Catholic campaign, and its acceptance of pan-Asianism during World War II; and how the "state as victim" narrative has been used by politicians to redefine Thai identity and elevate the military into the role of national savior. The *Lost Territories* will be of particular interest to historians and political scientists for the light it sheds on many episodes of Thai foreign policy, including the contemporary dispute over Preah Vihear. The book's analysis of the manipulation of historical memory will interest academics exploring similar phenomena worldwide.

South Africa's Renegade Reels seeks to understand the way certain films take on exemplary/iconic status in a country like South Africa where the historical production of film has been minimal, and in a context of intense political reality. The book lays bare the public critical engagements around old renegade films and new ones. It dissects their subtleties in the public lives of forgotten films from South Africa that are oriented to black social experience—*Come Back, Africa* (1959), *uDeliwe* (1975), *Mapantsula* (1988), alongside a new one, *Fools* (1998), and a television comparator *Yizo Yizo* (1999-2001)—excavating from the record iconic and newer black-centered films and television. Through analysis of public reflections on the films' representations of black identity, the book shows the complex nature of films in modern public life. In doing so, the book enriches and is enriched by established methodologies of film study, by expanding the cultural and conceptual boundaries of film as a phenomenon of textual circulation.

My Children! My Africa! (TCG Edition) Theatre Communications Group

Regile is a zama-zama working illegally in an abandoned mine near Barberton. Being eighteen, Regile has moved up the ranks and is now paid a salary to keep the other child workers in line.

The search for a means to an end to apartheid erupts into conflict between a black township youth and his "old-fashioned" black teacher.

Welcome to Our Hillbrow is an exhilarating and disturbing ride through the chaotic and hyper-real zone of Hillbrow—microcosm of all that is contradictory, alluring, and painful in the postapartheid South African psyche. Everything is there: the shattered dreams of youth, sexuality and its unpredictable costs, AIDS, xenophobia, suicide, the omnipotent violence that often cuts short the promise of young people's lives, and the Africanist understanding of the life continuum that does not end with death but flows on into an ancestral realm. Infused with the rhythms of the inner-city pulsebeat, this courageous novel is compelling in its honesty and its broad vision, which links Hillbrow, rural Tiragalong, and Oxford. It spills out the guts of Hillbrow—living with the same energy and intimate knowledge with which the Drum writers wrote *Sophiatown* into being.

Novelist Ngugi wa Thiong'o has been a force in African literature for decades: Since the 1970s, when he gave up the English language to commit himself to writing in African languages, his foremost concern has been the critical importance of language to culture. Mahala's biography gives insight into the life and writing of Can Themba (1924–1967), an iconic figure of the South African literary world and Drum journalist who died in exile. *Can Themba: The Intellectual Tsotsi*, a Biography brings to life the iconic South African writer and journalist, Can Themba, (21 June 1924 – 8 September 1967) who died while exiled in Swaziland in 1967. Best known

for his classic short story, 'The Suit', Themba has been somewhat of an enigma, with very little known about his personal life. This biography brings forth the voices of those who had personal interactions with him, shining the light on different aspects of his life including education, literature, journalism and political fraternities. It features interviews with prominent individuals including his former students, Abdul Bham, Pitika Ntuli, and Mbulelo Mzamane; journalistic mentees Juby Mayet and Joe Thloloe; as well as friends, colleagues and contemporaries Parks Mangena, Peter Magubane, Jurgen Schadeberg, Don Mattera, and Nadine Gordimer; in addition to artists and academics Mothobi Mutloatse, Muxe Nkondo and Njabulo S. Ndebele. Also featured in this biographical text are veteran political figures such as Mangosuthu Buthelezi, Lindiwe Mabuza and Ahmed Kathrada. Themba's intellectual acumen, scholarly aptitude and witticism are some of his most revered characteristics amongst those who had interactions with him either in person or through comprehensive reading of his works. Mahala is a master storyteller and deftly weaves together the threads of Themba's dynamic life. In this edifying biography Mahala recreates the sparkle and pathos of Sophiatown of the 1950s and the Drum era. Can Themba's successes and failures, as well as his triumphs and tribulations reverberate on the pages of this long-awaited biography.

In the Johannesburg township of Soweto, a young, black gangster in South Africa, who leads a group of violent criminals, slowly discovers the meaning of compassion, dignity, and his own humanity. Reprint. A South African film, releasing February 2006 by Miramax) (General Fiction)

Reexamines the history of South Africa, traces the development of apartheid, and describes the anti-apartheid movement In a vast and all-embracing study of Africa, from the origins of mankind to the AIDS epidemic, John Iliffe refocuses its history on the peopling of an environmentally hostile continent. Africans have been pioneers struggling against disease and nature, and their social, economic and political institutions have been designed to ensure their survival. In the context of medical progress and other twentieth-century innovations, however, the same institutions have bred the most rapid population growth the world has ever seen. Africans: The History of a Continent is thus a single story binding living Africans to their earliest human ancestors.

DIVA historical reconstruction of the making of a slave society in the Indian Ocean./div

The novels and short stories of Nadine Gordimer are acclaimed throughout the world. In 1991, she was awarded the Nobel Prize for Literature. Yet until Stephen Clingman's study of her work, few will have been aware of how deeply it has responded to the history of South Africa over the past forty years.; This study traces that history. Drawing out the central themes of her work, the book follows a developing consciousness of history through Gordimer's novels, to contribute towards a history of consciousness in South Africa. Major periods and events are covered, from the political triumph of the National Party in 1948 to the vibrant social and political world of the fifties; from the Sharpeville massacre of 1960 to the Soweto Revolt of 1976, and beyond.; For Gordimer's many readers this book will provide an illuminating guide to an

author whose work mirrors and reflects the turbulence of South African history as well as of our own times.; Nadine Gordimer's novels include "The Conservationist", joint winner of the 1974 Booker Prize, "Burger's Daughter", "July's People", "A Sport of Nature" and "My Son's Story". Among her collections of short stories are "A Soldier's Embrace", "Something O

Imperial Leather chronicles the dangerous liaisons between gender, race and class that shaped British imperialism and its bloody dismantling. Spanning the century between Victorian Britain and the current struggle for power in South Africa, the book takes up the complex relationships between race and sexuality, fetishism and money, gender and violence, domesticity and the imperial market, and the gendering of nationalism within the zones of imperial and anti-imperial power.

Sophiatown was the 'Chicago of South Africa', a vibrant community that produced not only gangsters and shebeen queens but leading journalists, writers, musicians and politicians, and gave urban African culture its rhythm and style. This play, based on the life history of Sophiatown, opened at the Market Theatre in Johannesburg in February 1986 to great acclaim. The play won the AA Life Vita Award for Playwright of the Year 1985/86. This new edition of the play includes an introduction which sets the work in its historical context.

#1 NEW YORK TIMES BESTSELLER • More than one million copies sold! A “brilliant” (Lupita Nyong’o, Time), “poignant” (Entertainment Weekly), “soul-nourishing” (USA Today) memoir about coming of age during the twilight of apartheid “Noah’s childhood stories are told with all the hilarity and intellect that characterizes his comedy, while illuminating a dark and brutal period in South Africa’s history that must never be forgotten.”—Esquire Winner of the Thurber Prize for American Humor and an NAACP Image Award • Named one of the best books of the year by The New York Time, USA Today, San Francisco Chronicle, NPR, Esquire, Newsday, and Booklist Trevor Noah’s unlikely path from apartheid South Africa to the desk of The Daily Show began with a criminal act: his birth. Trevor was born to a white Swiss father and a black Xhosa mother at a time when such a union was punishable by five years in prison. Living proof of his parents’ indiscretion, Trevor was kept mostly indoors for the earliest years of his life, bound by the extreme and often absurd measures his mother took to hide him from a government that could, at any moment, steal him away. Finally liberated by the end of South Africa’s tyrannical white rule, Trevor and his mother set forth on a grand adventure, living openly and freely and embracing the opportunities won by a centuries-long struggle. Born a Crime is the story of a mischievous young boy who grows into a restless young man as he struggles to find himself in a world where he was never supposed to exist. It is also the story of that young man’s relationship with his fearless, rebellious, and fervently religious mother—his teammate, a woman determined to save her son from the cycle of poverty, violence, and abuse that

would ultimately threaten her own life. The stories collected here are by turns hilarious, dramatic, and deeply affecting. Whether subsisting on caterpillars for dinner during hard times, being thrown from a moving car during an attempted kidnapping, or just trying to survive the life-and-death pitfalls of dating in high school, Trevor illuminates his curious world with an incisive wit and unflinching honesty. His stories weave together to form a moving and searingly funny portrait of a boy making his way through a damaged world in a dangerous time, armed only with a keen sense of humor and a mother's unconventional, unconditional love.

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