

The Same Inside Poems About Empathy And Friendship

A sweet and thoughtful collection of poems about friendship, diversity, empathy and respect. The poems in "The Same Inside" deal sensitively with tolerance for differences (including race, religion and gender identity), feelings, empathy, respect, courtesy, bullying, disability and responsibility. They are the perfect springboard to start conversations.

In *Mentor and Muse*, a collection of twenty-nine insightful essays by some of today's leading poetic minds, editors Blas Falconer, Beth Martinelli, and Helena Mesa have brought together an illuminating anthology that draws upon both established and emerging poets to create a one-of-a-kind resource and unlock the secrets of writing and revising poetry. Gathered here are numerous experts eager to share their wisdom with other writers. Each author examines in detail a particular poetic element, shedding new light on the endless possibilities of poetic forms. Addressed within are such topics as the fluid possibilities of imagery in poetry; the duality of myth and the personal, and the power of one to unlock the other; the surprising versatility of traditional poetic forms; and the pleasure of collaboration with other poets. Also explored in depth are the formative roles of cultural identity and expectations, and their effect on composition; advice on how to develop one's personal poetic style and approach; the importance of setting in reading and meaning; and the value of indirection in the

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lyric poem. Challenges to conventional concepts of beauty are examined through Shakespeare's sonnets, and the ghost of Longfellow is called upon to guide students through the rewards and roadblocks of writing popular poetry. Poetic persona is demystified through Newton's law of gravity, while the countless permutations of punctuation are revealed with analysis of e. e. cummings and W. S. Merwin. The essays include the full text of the poems discussed, and detailed, relevant writing exercises that allow students the opportunity to directly implement the strategies they have learned. While many advanced topics such as authenticity, discordant music, and prosody are covered, this highly readable volume is as user-friendly as it is informative. Offering a variety of aesthetics and approaches to tackling the issues of composition, Mentor and Muse takes poets beyond the simple stages of poetic terms and strategies. These authors invite students to explore more advanced concepts, enabling them to draw on the traditions of the past while at the same time forging their own creative paths into the future. Chosen as one of the "Best Books for Writers" by Poets & Writers magazine

This is the first complete study of China's most popular eighteenth-century poet in any Western language. The work consists of a detailed biography, a study of Yuan's revolutionary reinterpretation of Chinese literary theory, and an analysis of his many contributions to the more original genres of Qing-dynasty (1644-1911) poetry such as narrative, historical, didactic, eccentric, and nature verse. The study is concluded by a generous and

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representative sampling of Yuan's poetry in translation, the first to do justice to the wide variety and richness of his oeuvre. Although many shorter poems are selected, this is the first translation to include his outstanding longer poetry. Harmony Garden will completely revise current attitudes in the west concerning classical Chinese literature during the eighteenth century, a period that was long viewed as one of decline, but now appears to equal the golden ages of antiquity.

This examination of death rituals in early Japan finds in the practice of double burial a key to understanding the Taika Era (645-710 A.D.). Drawing on narratives and poems from the earliest Japanese texts--the Kojiki, the Nihonshoki, and the Man'yoshu, an anthology of poetry--it argues that double burial was the center of a manipulation of myth and ritual for specific ideological and factional purposes. "This volume has significantly raised the standard of scholarship on early Japanese and Man'yoshu studies."--Joseph Kitagawa "So convincing is the historical and religious thought displayed here, it is impossible to imagine how anyone can ever again read these documents in the old way."--Alan L. Miller, *The Journal of Religion* "A central resource for historians of early Japan."--David L. Barnhill, *History of Religions*

Note: The Proceeds of this book will be forwarded to Children's Charities My Son Carl tragically lost his life in a fatal car accident. As you can expect, I had trouble coming to terms with this. I was in shock for a very long time and was just existing from day to day. Everyday was an uphill struggle, it was like climbing a huge

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mountain. I was a physical and emotional wreck and my life will never be the same again. Through all the heartache, I decided to write a poem about Carl, then many other poems followed, which then developed into my book. The book is all about my own personal grieving experience, by expressing all my feelings through poetry. It's the emotional journey, that I have gone through, after losing my Son. The painful loss, deep sadness, my love for him and how my life has changed, now he sadly is no longer a part of it There are countless numbers of parents, who have lost a child. Whether they were a baby, small child, teenager or of adult age. The painful loss that you experience is still the same no matter what age your child was. The poems in my book may help, by offering some comfort, by sharing my feelings and emotions with you. As I'm sure that what I have experienced through losing Carl, will undoubtedly be similar to what your experiencing through your sad loss. I truly hope my book will help you in some small way.

This study focuses on the earliest period of creativity in the life of Judah Halevi (1075-1141), the greatest Hebrew poet since biblical times, and offers a portrait of a unique circle of Hebrew poets centering on the Muslim city-kingdom of Granada.

Preface Chinese Historical Periods Prologue. Setting Repetition in Its Larger Context of Culture 1 Repetition as the Common Basis for Comparison 2 The Overt Mode of Repetition: Sound 3 The Covert Mode of Repetition: Sense 4 Mimesis and Xing Epilogue. The Telos of Poetic Repetition Appendix: Original Texts of Chinese Poems and Critical Passages Notes Glossary Index

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Greece is a land of myth, and Greek poetry since the sixteenth century has constantly exploited allusions to the myths of the ancient Greeks. The consciousness of being the linguistic and cultural descendants of the Classical Greeks, and of inhabiting the same space in which the ancients had lived and dreamed, was real enough in sixteenth- and seventeenth-century Greece, even though it was confined to a small intellectual elite. But it was during the decades leading up to the outbreak of the Greek War of Independence from the Ottoman Empire in 1821 that, under the influence of neo-classical and Romantic movements in the West, it became de rigueur for the Greeks to discover and take pride in the ancient history, culture and mythology of the land in which they lived. Since then, Greek poets have constantly used the ancient myths as a warp on which to weave their poetry, whether the mythical heroes and heroines are treated as human archetypes or as pseudo-divine beings to be demythologized and brought down to earth. This volume contains essays by fifteen scholars, some of them long-established critics and translators such as Edmund Keeley, Peter Bien and the late Philip Sherrard, some of them academics in mid-career, and others having recently completed their doctorates. One essay deals with myth in the Cretan Renaissance (sixteenth-seventeenth centuries), while the rest cover the use of ancient myth by nineteenth- and twentieth-century poets. Some essays deal with individual mythical figures such as Odysseus, Orpheus, Prometheus and Aphrodite, while others deal with the problematic issue of the use of myth by Greek women poets. Peter Bien

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rounds off the discussion by comparing attitudes to the ancient Greeks as embodied in English and modern Greek poetry.

Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the construction of such an autarchic (Autarky) spiritual system. Therefore, the poet's terminology has a precise intrinsic logic: when he says that any Cathedral of the Absurd is built with matter taken from death, when he writes about the Subconscious Stranger or the Frozen Words floating around us like thorns of ice, the meaning of these phrases must be sought within the mythographic system created by the poet, and not interpreted by extrapolation. Let us try, therefore, to decrypt the symbolic and narrative structure of this myth, in order to understand its meaning. The universe that the poet evokes in his verses is one of the endings of cosmic cycle, being, therefore, one of eschatological origin. There are, in it, "cemeteries of words," "ruined cathedrals," cluttered dawns, which "crumble," or "broken windows of Heaven," in which "it rains with sharp shards, of moments." We will not find anywhere in the perimeter of this universe, which seems inspired by the ruins suspended in ether, of the Giovanni Battista Piranesi, no space of compensation or refuge, the ruin and the dispersion being ubiquitous. (Stefan Borbely)

KNOCKING FROM INSIDE, BY TIEL AISHA ANSARI, is the journey of the human soul towards the Divine approached through a number of doorways: sorrow, the natural world, and the listening heart. We travel through both real and illusionary lands to (re)join the Beloved at the end of all paths. "When Tiel says 'God' she means it, in all her various ways and fresh poetic stratagems, in these poems in which there are many strata, and in this book which contains many gems." - Daniel Abdal-Hayy Moore

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"Because Wright occupies a large space in the world of contemporary American poetry, it is only natural that his readers have wanted to discover more about his career and inspirations. In this collection of interviews, Wright replies to queries about the

WINGBEATS II: EXERCISES & PRACTICE IN POETRY, the eagerly awaited follow-up to the original WINGBEATS, is an exciting collection from teaching poets—58 poets, 59 exercises. Whether you want a quick exercise to jump-start the words or multi-layered approaches that will take you deeper into poetry, WINGBEATS II is for you. The exercises include clear step-by-step instruction and numerous example poems, including work by Lucille Clifton, Li-Young Lee, Cleopatra Mathis, Ezra Pound, Kenneth Rexroth, Patricia Smith, William Carlos Williams, and others. You will find exercises for collaborative writing, for bending narrative into new poetic shapes, for experimenting with persona, for writing nonlinear poems. For those interested in traditional elements, WINGBEATS II includes exercises on the sonnet, as well as approaches to meter, line breaks, syllabics, and more. Like its predecessor, WINGBEATS II will be a standard in creative writing classes, a standard go-to in every poet's library.

- Ideal gift book
- Field-tested as a small group study resource; useful in small groups and for individual devotion

pray in poems explores the intersection of great works of poetry and faith, offering meditations on what these works illustrate about Christian living. Readers will encounter authors as diverse as William Shakespeare, T.S. Eliot, Rumi, Mary Oliver, and Anna Kamienska. Each poem is followed by an analytical reflection that explores the work and places it within the context of one or more biblical passages. These meditations will assist the reader in understanding and appreciating the poetry, and will also offer insightful, perhaps even inspiring, thoughts on what it means to live a life in

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faith. The book is designed to engage all Christians (especially those who don't think they like poetry), and to challenge anyone who thinks the arts are of little significance to religious life. The study of poetry, its rich language and evocative imagery, deepens an understanding of our spiritual lives and our relationships with God and each other. I pray in poems contains 20 meditations, organized around the liturgical seasons, and can serve as facilitation for personal devotion or as a resource for small group discussions. For individuals, gift purchase, small groups.

The last century was characterised by an extraordinary flowering of the art of poetry in Britain. These specially commissioned essays by some of the most highly regarded poetry critics offer a stimulating and reliable overview of English poetry of the twentieth century. The opening section on contexts will both orientate readers relatively new to the field and provide provocative syntheses for those already familiar with it. Following the terms introduced by this section, individual chapters cover many ways of looking at the 'modern', the 'modernist' and the 'postmodern'. The core of the volume is made up of extensive discussions of individual poets, from W. B. Yeats and W. H. Auden to contemporary poets such as Simon Armitage and Carol Ann Duffy. In its coverage of the development, themes and contexts of modern poetry, this Companion is the most useful guide available for students, lecturers and readers.

An exciting collection of poems with great appeal for everyone. From Christian to Atheist you will find anointed words of deep spiritual wealth. Each poem offers spiritual food for thought.

Fun with Poems contains over 70 poems specially written by well-known poets such as Moira Andrew, Gina Douthwaite, Irene Yates and Trevor Harvey. In addition the book contains some traditional poems so as to provide complete coverage

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of all types of poetry required by the National Literacy Strategy. All the poems may be photocopied, so you can make multiple copies, overhead transparencies or even enlarge them to make your own big book! The detailed teacher's notes will enable you to make the most of the poems, but most of all, we hope you and your pupils will enjoy this wonderful collection!

Written by an award-winning poet, Peter Robinson's book offers a model for relationships between poetry, poets, and readers, and considers the work of Shakespeare, Keats, Yeats, Auden, Bishop, and Muldoon, along with explorations of such matters as questions in poems, facts in fictions, and literary value.

Poetry. "Michael Cirelli has invented his own electric school of lyric, stamping an unflinching signature on soul-infused stanzas that are alternately tender, tough, revelatory and always, always unapologetic. What's most amazing is that he possesses a voice that doesn't seem to have occurred before--its definitive drum works its way into your head and stays there, making you crave more of the infectious music he drops, exactly the way he drops it.

Damn"--Patricia Smith Michael. Cirelli is from Providence, Rhode Island. He is the Executive Director of Urban Word NYC, an award-winning literary arts organization for teens. He is also the author of *Hip-Hop Poetry & the Classics* (Milk Mug, 2004), and received his MFA in poetry from the New School. His poems have appeared in the New York

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Quarterly, Texas Review, Hanging Loose, Word Is Bond, Spindle, among others. He has also been featured in World Literature Today, Spoken Word Revolution Redux, HBO's Def Poetry Jam, and King Magazine: The Illest Men's Magazine. He lives in Brooklyn.

A collection of poems on popular themes familiar to young children. Photocopiable and illustrated, the poems provide opportunities for class discussion, for poetry writing by the children, and display of their work.

A Study Guide for Anna Swir's "Maternity," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

All of the poets interviewed in this collection are from Northern Ireland, all were born after 1920, and each has published at least one volume of poetry.

Arranged chronologically by each poet's date of birth, this collection deals with an impressive body of work. The poets include Seamus Heaney, Paul Muldoon, Michael Longley, John Montague, Derek Mahon, Ciaran Carson, as well as less-known voices, including Gerald Dawe, Roy McFadden, and Conor O'Callaghan. The interviews explore the

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poet's work and development, the social/historical context, and the impact of assimilated influences. If they explore a poetry often rooted in "the North," they also suggest the individuality and diversity of this poetry, of work whose imaginative range is not circumscribed by either literal borders or critically convenient categories. The other poets included are: James Simmons, Tom Paulin, Frank Orsmy, Medbh McGuckian, Robert Greacen, Cathal P Searcaigh, Colette Bryce, Moyra Donaldson, Jean Bleakney, Martin Mooney, Padraic Fiacc, and Cherry Smyth.

These poems have been chosen from earlier collections beginning with 'In Middle Air' and representing all eleven collections that Lauris Edmond has published. The poems are arranged in sections based on the volumes in which they were first collected. There is a final section of five new poems.

The Same Inside Poems about Empathy and Friendship Macmillan Children's Books

The "magic of Rhyme" has made learning easier and more enjoyable for my students and science workshop participants over my 41 years of writing and using my Science poems and songs. I'll share that "magic" with you through the pages of my book. Mr. Musmanno invites you to enjoy learning the important science education involved in the NSTA's And New Jersey Science Core Curriculum content

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Standards. The poems in the book will be easy and enjoyable to learn because they rhyme. For example, you will learn about an insect from the grasshopper poem. The chorus to the poem goes-"I am an insect, I've got six legs you see. And three parts to my body-I am an insect. The "magic of rhyme" will make learning easier most of the time. Many years ago, when I first started teaching, I was told that the vice principal would be coming in to evaluate my lesson on the upcoming Monday. I was worried and wanted to do my best. We were studying the cell and the vocabulary included the words-endoplasmic reticulum, mitochondrion, protoplasm, etc.. A lot of my students had trouble reading so I had to develop a lesson that would enable them to be able to pronounce, read and understand the vocabulary and the lesson about the cell. I was a lead singer in a band in my younger years and realized that the rhymes to the lyrics of the songs made it easy for me to remember and understand. So, I wrote my first science poem and science song-The Cell. I drew the parts of the cell on the board, labeled them and explained what the parts did. The students copied the drawing and the information. Then as a review of the lesson, we read the cell poem. The kids were able to pronounce the words and understand them through the "magic of rhyme." The kids loved it and my principal said it was a great lesson and great poem. Use the poems in

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my book to help you or someone else near you understand the concepts of Science. I even invited my students to write Science poems about the science we were studying. They even wrote Science Songs. I taught for 41 years using my poems and songs about science to stir up the "magic of rhyme" in my classroom and science workshops to make the learning easier and more enjoyable. I was even sent to Puerto Rico and South Korea to teach Science teachers and school principals "hands on Science lessons" and share my poems and songs with them. They're probably using my poems and songs right now. Now I've included many of them in my book. Enjoy the "magic of rhyme" to make your learning easier and more enjoyable most of the time.

A new examination of the little-studied phenomena of Direct Speech in Old English poetry.

In tracing George Herbert's revisionary goals as they developed through the two manuscripts of the Church, this book offers a new approach to the interpretation of his poems in showing that Herbert intended to encourage his readers to connect the separate lyrics into larger structures of meaning and also to look beyond his poetry to the Bible.

The collected work of a legendary San Francisco Renaissance and Beat poet

The role of the poet, Mary Kinzie writes, is to engage the most profound subjects with the utmost in expressive clarity. The role of the critic is to follow the poet, word for word, into the arena where the creative struggle occurs.

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How this mutual purpose is served, ideally and practically, is the subject of this bracingly polemical collection of essays. A distinguished poet and critic, Kinzie assesses poetry's situation during the past twenty-five years. Ours, she contends, is literally a prosaic age, not only in the popularity of prose genres but in the resultant compromises with truth and elegance in literature. In essays on "the rhapsodic fallacy," confessionalism, and the romance of perceptual response, Kinzie diagnoses some of the trends that diminish the poet's flexibility. Conversely, she also considers individual poets—Randall Jarrell, Elizabeth Bishop, Howard Nemerov, Seamus Heaney, and John Ashbery—who have found ingenious ways of averting the risks of prosaism and preserving the special character of poetry. Focusing on poet Louise Bogan and novelist J. M. Coetzee, Kinzie identifies a crucial and curative overlap between the practices of great prose-writing and great poetry. In conclusion, she suggests a new approach for teaching writers of poetry and fiction. Forcefully argued, these essays will be widely read and debated among critics and poets alike.

This book argues that there are deep connections between 'poetic' thinking and the sensitive recognition of creaturely others. It explores this proposition in relation to four poets: Marianne Moore, Elizabeth Bishop, Ted Hughes, and Les Murray. Through a series of close readings, and by paying close attention to issues of sound, rhythm, simile, metaphor, and image, it explores how poetry cultivates a special openness towards animal others. The thinking behind this book is inspired by J. M.

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Coetzee's *The Lives of Animals*. In particular, it takes up that book's suggestion that poetry invites us to relate to animals in an open-ended and sympathetic manner. Poets, according to Elizabeth Costello, the book's protagonist, 'return the living, electric being to language', and, doing so, compel us to open our hearts towards animals and the claims they make upon us. There are special affinities, for her, between the music of poetry and the recognition of others. But what might it mean to say that poets to return life to language? And why might this have any bearing on our relationship with animals? Beyond offering many suggestive starting points, Elizabeth Costello says very little about the nature of poetry's special relationship with the animal; one aim of this study, then, is to ask of what this relationship consists, not least by examining the various ways poets have bodied forth animals in language. One of the most appreciated books of philosophical love poetry signed by Sorin Cerin. For example, we mention this stanza: "Without you, Love, the blackened Dawns of Happiness, are struggling drowned, in the hungry Tears, of, time, for to be shattered, by the Hearts of Wind, of the Glances, in which we get lost, the Truth, but without trying, again, to we ever find him, at the hour of a Smile, which broke down, and not knowing the exact time of Love, none of us, we have no longer been able to meet, the Souls, who waited for us until they froze, in the sharp frost, of our Cemeteries of Words, who have whipped us terribly, the Eternity of the Moment, the only one that still pulled us, toward the Absolute, the blood of Dreams, what have become of lead, so heavy, so that, the Eternity of the

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Moment, hit and injured, first, she knelt shouting deaf, to the Horizon that was about to fall on us, with all his Pain, after which it collapsed, crushing us, in the snow of the Memories, full of, the Traces, to the Horizon that was about to fall on us, with all his Pain, after which it collapsed, crushing us, in the snow of the Memories, full of, the Traces, increasingly, snowed, with the Regrets, of our Feelings, which, they will also melt, in the arms of a Future, of the Nobody. "

Traces the history of performance poetry in America, relating the performance of poetry to shifting political and cultural ideologies.

American literature and culture are inconceivable without the towering presence of Walt Whitman. Expansive, ecstatic, original in ways that continue to startle and to elicit new discoveries, Whitman's poetry is a testament to the surging energies of 19th-century America and a monument to the transforming power of literary genius. His incantatory rhythms, revolutionary sense of Eros, and generous, all-embracing vision invite renewed wonder at each reading. Although he has been a defining influence for many poets—Garcia Lorca, Fernando Pessoa, Robinson Jeffers, and Allen Ginsberg—his style is ultimately inimitable, and his achievement unsurpassed in American poetry. "One always wants to start out fresh with Whitman," writes Harold Bloom in his introduction, "and read him as though he never has been read before." In a selection that ranges from early notebook fragments and the complete "Song of Myself" to the valedictory "Good-bye My Fancy!," Bloom has chosen 47 works to represent

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“the principal writer that America—North, Central, or South—has brought to us.” About the American Poets Project Elegantly designed in compact editions, printed on acid-free paper, and textually authoritative, the American Poets Project makes available the full range of the American poetic accomplishment, selected and introduced by today’s most discerning poets and critics. Absurd is one of the volumes of philosophical poetry most appreciated by specialists but also by the general public. A short excerpt from this book: from the poem entitled Long funeral convoys of Memories: It's so much burning heat of Words, in all this mire of Thoughts, insalubrious and decomposed, which are drank in the cups of desert, of the Non-Senses of Existence, on the nameless streets of the Dreams, which wander chaotically, through the agglomerations of the Balances, on which we live, the Eternities of Moments killed, and led, in long funeral convoys of Memories, toward the poor graves, of the Glances of the Absurd.

Makes key resources widely available These books provide the only complete record -- much fuller than that available through any other printed source -- of the major manuscripts of Lord Byron, Percy Bysshe Shelley, John Keats, and Mary Wollstonecraft Shelley. Valuable primary information These editions -- with their expensive facsimile reproductions, beta-radiographs of the watermarks, detailed bibliographical descriptions, transcriptions, textural notes, collations, bibliographies of relevant studies of the MSS, and indexes -- will remain repositories of primary information on the poems and prose of the younger Romantics for the next century. Breathe in Jesus and Other Poems is a collection of stories in poetry form that revolves within and around the writers life and those near herher family and circle of friends. It is the

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reflection of life itself fits beauty and bliss, wounds and scars brought by trials, and Gods own way of revealing Himself, lighting the path and directing those who seek Him. It is in the spirit of sharing and witnessing to the Lords glory and grace that events are unfolded and not on personal note to conceal what the general public may consider private. For it is said, Whoever boasts should boast in the Lord (2 Corinthians 10:17). Breathe in Jesus is meant to inspire the broken-hearted and those who suffer or are still undergoing persecution and loss in different degrees or measure. Not until one sees others suffering or loss could he understand himself and his situation, not until he is shown the manifestation of Gods intervention would enable him to reflect too and be able to see what the Lord has in store for him, and not until he calls on Him could he find God and be blessed by Him! It is on this motive that this book is written, for indeed, the Word of the Living God rules the human heart and makes it breathe in Jesus!

Best known as one of the great short story writers of the twentieth century, Raymond Carver also published several volumes of poetry and considered himself as much a poet as a fiction writer. Sandra Lee Kleppe focuses particularly on the complex literary and scientific systems that influenced Carver's development as a writer as she makes a case for the quality of Carver's poetic output and the centrality of poetry to Carver's career.

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