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Das filmische Melodram. Eine Arbeitsbibliographie.

Zusammengestellt v. Hans J. Wulff.

Themenhefte

Wide Angle 4,2, 1980, pp. 451: Melodrama.

Five articles studying examples of the melodrama genre in the light of recent work in theory and feminism.

Movie, 29/30, 1982: Melodrama.

Journal of the University Film and Video Association 35,1, 1983: Melodrama.

Film Criticism 9,2, Winter 1984/1985: Melodrama.

Screen 29,3, Summer 1988, pp. 2115: Melodrama and transgression.
Dedicated to the portrayal of heroines in melodramas.

EastWest Film Journal. 5,1, Jan. 1991: Melodrama and Cinema.

Filmgeschichte, 14, 2000, S. 1950: Melodramen.

Bücher und Artikel

Allen, Michael: Telling stories: melodrama, narration and recognition. In: Family Secrets: the Feature Films of D.W. Griffith. London: British Film Institute 1999.

Andrew, Dudley: Broken Blossoms: the art and the eros of a perverse text. In: Quarterly Review of Film Studies 6,1, 1981, pp. 81-90.

Andrin, Muriel: Maléfiques. Le Mélodrame filmique américain et ses héroïnes (1940-1953). Frankfurt [...]: Peter Lang 2005.

Ang, Ien: Watching Dallas: Soap Opera and the Melodramatic Imagination. London: Methuen 1985.

Anon. (a cura di): Schermi d'Amore Festival del Cinema Sentimentale e Mélo. 4a edizione, Verona, 31 marzo 9 aprile 2000. Torino: Ed. Lindau 2000, 155 S.

Aspinall, Sue / Murphy, Robert (eds.): Gainsborough Melodrama. London: British Film Institute 1983.

Barefoot, Guy: Gaslight melodrama: from Victorian London to 1940s. New York: Continuum 2001, 212 pp.

Baron, Cynthia: Tales of sound and fury reconsidered: melodrama as a system of punctuation. In: *Spectator* 13,2, 1992, pp. 4659.

Basinger, Jane: A Woman's View: How Hollywood Spoke to Women 1930-1960. London: Chatto & Windus 1993.

Bisplinghoff, Gretchen: Mothers, madness and melodrama. In: *Jump Cut*, 37, July 1992, pp. 120-126.

Examines concepts of gender in melodrama's dealing with psychoanalysis, esp. with the link of madness and motherhood.

Bobo, Jacqueline: The Color Purple: black women as cultural readers. In: *Female Spectators*. Ed. by E. Dreidre Pribram. London: Verso 1988, pp. 90-109.

Booth, Michael: English Melodrama. London: Herbert Jenkins 1965.

Boozer, Jack, Jr.: Entrepreneurs and 'Family Values' in the Postwar Film. In: *Authority and Transgression in Literature and Film*. Ed. by Bonnie Braendlin and Hans Braendlin. Gainesville: University Press of Florida 1996, pp. 89-102.

Bratton, Jacky / Cook, Jim / Gledhill, Christine (eds.): *Melodrama: stage, picture, screen*. London: British Film Institute 1994.

Brauerhoch, Annette: Zwischen Melodrama und Komodie: zu den 'lacherlichen' Versuchen Stella Dallas', 'mehr zu sein als eine Mutter'. In: *Frauen und Film*, 53, Dec. 1992, pp. 40-54.

Feminist analysis of the lead roles and their comic effect, as well as the issue of motherhood in "Stella Dallas" (1937) and its 1990 remake "Stella".

Brauerhoch, Annette: Die gute und die böse Mutter. *Kino zwischen Melodrama und Horror*. Marburg 1996.

Brooks, Peter: The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess. New Haven, CN: Yale University Press 1995.

Browne, Nick: Griffith's family discourse: Griffith and Freud. In: *Quarterly Review of Film Studies* 6,1, 1981, pp. 67-80.

Reprinted in: *Gledhill's Home Is Where the Heart Is*.

Butler, A.: *Women's Cinema: The Contested Screen*. London: Wallflower Press 2002.

Butler, Jeremy G.: Style and the Domestic Melodrama. In: *Jump Cut*, 32, April 1986, pp.

2528.

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Camper, F.: The films of Douglas Sirk. In: *Screen* 12,2, 1971, pp. 4462.

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Discusses racism in "Imitation of Life" and "Places in the Heart".

Cargnelli, Christian / Palm, Michael (Hg.): *Und immer wieder geht die Sonne auf. Texte zum Melodramatischen im Film*. Wien 1994

Carpender, Lynette: Guilty pleasures: women and the weepies. *Ms. Magazine* 1,6, May/June 1991, pp. 74-76.

Melodramas reflect women's limited options and difficult choices.

Carroll, Noel: The Moral Ecology of Melodrama: The Family Plot and Magnificent Obsession. In: *New York Literary Forum* 7, 1980, pp. 197-206.

Caughie, Pamela L.: Let It Pass: Changing the Subject, Once Again. In: *PMLA: Publications of the Modern Language Association of America* 112,1, Jan 1997, pp. 2639.

Cavell, Stanley: *Psychoanalysis and Cinema: The Melodrama of the Unknown Woman*. In: Joseph H. Smith, William Kerrigan (dir.), *Images in Our Souls. Cavell, Psychoanalysis, and Cinema*. Baltimore: Johns Hopkins University Press 1987.

Cavell, Stanley: Postscript (1989): To Whom It May Concern. In: *Critical Inquiry* 16,2, Winter 1990, pp. 248-289.

Zu: Letter From an Unknown Woman.

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Cavell, Stanley: *Contesting Tears: The Hollywood Melodrama of the Unknown Woman*. Chicago/London: University of Chicago Press 1996.

Chandler, Karen M.: Agency and Stella Dallas: Audience, Melodramatic Directives, and Social Determinism in 1920s America. In: *Arizona Quarterly* 51,4, Winter 1995, pp. 2744.

Christensen, Inger: From Heroine to Harlequin: The Representation of Stella Dallas in Novel and Film. In: *Livstegn: Journal of the Norwegian Association for Semiotic Studies* 3, Jan 1987, pp. 4052.

Cohan, Steve: *Masked Men: Masculinity and the movies in the Fifties*. Bloomington: Indiana University Press 1997.

Connor, J. D.: *Disappearing, Inc.: Hollywood Melodrama and the Perils of Criticism*. In: *Modern Language Notes* 112,5, Dec. 1997, pp. 958-970.

"Books such as 'The Cinema of Max Ophuls: Magisterial Vision and the Figure of Woman,' 'Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk,' 'Contesting Tears: The Hollywood Melodrama of the Unknown Woman' and 'Max Ophuls in the Hollywood Studios' represent the significance of Hollywood melodramas. The genre provides a means for criticism which is important to social formations. These books bring to focus that as long as attention is given to Hollywood films, the genre will remain." [Expanded Academic Index]

Conroy, Marianne: *'No Sin in Lookin' Prosperous': Gender, Race, and the Class Formations of Middlebrow Taste in Douglas Sirk's Imitation of Life*. In: *The hidden foundation. Cinema and the question of class*. Ed. by David E. James and Rick Berg. Minneapolis, Minn.: University of Minnesota Press 1996, pp. 114-137.

Cook, Pam: *Duplicity in Mildred Pierce*. In: *Women in Film Noir*. Ed. by E. Ann Kaplan. Rev. ed. London: BFI Publishing 1980, pp. 68-82.

Cook, Pam: *Masculinity in Crisis? Ranging Bull*. In: *Screen* 23,3/4, 1982, pp. 39-46.

Cook, Pam: *Melodramas and women's [sic] film*. In: Aspinall, Sue / Murphy, Robert (eds.): *Gainsborough Melodrama*. London: British Film Institute 1983, pp. 14-28.
Also in: Marcia Landy, ed, *Imitations to Life*.

Creed, Barbara: *The position of women in Hollywood melodramas*. In: *Australian Journal of Screen Theory*, 4, 1978, pp. 27-31.

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De Cordova, Richard: *A Case of Mistaken Legitimacy. Class and Generational Difference in Three Family Melodramas*. In: *Home is where the Heart is: Studies in Melodrama and the Woman's Film*. Christine Gledhill, ed. London: British Film Institute 1987, pp. 255-267.

Decker, Christof: *Hollywoods kritischer Blick. Das soziale Melodrama in der amerikanischen Kultur 1840-1950*. Frankfurt/New York: Campus 2003, 516 pp. (Nordamerikastudie. 21.).

Desilet, Gregory: *Our Faith in Evil. Melodrama and the Effects of Entertainment Violence*. Jefferson/NC: McFarland 2005.

Dissanayake, Wima (ed.): *Melodrama and Asian cinema*. Cambridge/New York: Cambridge University Press, 1993. Cambridge studies in film.

Doane, Mary Anne: *The 'woman's film': possession and address*. In: *REvision: Essays in Feminist Film Criticism*. Ed. by Mary Ann Doane, Patricia Mellencamp and Linda Williams. LA: American Film Institute 1984, pp. 67-82.
Reprinted in: Gledhill's *Home is Where the Heart Is*.

Doane, Mary Ann: Clinical eye : medical discourses in the "woman's film" of the 1940s. In: The Female body in western culture. Contemporary perspectives. Ed. by Susan Rubin Suleiman. Cambridge, Mass.: Harvard University Press 1986.

Doane, Mary Anne: Desire to Desire: The Woman's Film of the 1940s. Bloomington: Indiana University Press 1987.

Eckert, Charles: The anatomy of a proletarian film: Warners' Marked Woman. In: Movies and Methods. 2. Ed. by Bill Nichols. Berkeley: University of California Press 1985, pp. 407-425.

Ellis, John: British Cinema as Performance Art: Brief Encounter, Radio Parade of 1935 and the Circumstances of Film Exhibition. In: The British cinema book. Ed. by Robert Murphy. 2nd ed. London : British Film Institute, 2001, pp. 95-109.

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Also in: Home is where the Heart is: Studies in Melodrama and the Woman's Film. Ed. by Christine Gledhill. London: British Film Institute 1987, pp. 43-69.

Fell, John L.: Melodrama, the Movies, and Genre. In: New York Literary Forum 7, 1980, pp. 187-195.

Fell, John L.: Meloggenre. In: North Dakota Quarterly 51,3, Summer 1983, pp. 100-110.

Feuer, Jane: Melodrama, serial form and television today. In: Screen 25,1, 1984, pp. 4-16.

Fink, Janet / Holden, Katherine: Pictures from the Margins of Marriage: Representations of Spinsters and Single Mothers in the Mid-Victorian Novel, InterWar Hollywood Melodrama and British Film of the 1950s and 1960s. In: Gender & History 11,2, 1999, pp. 233-255.

Fischer, Lucy (ed.): Imitation of life. Douglas Sirk, director. New Brunswick: Rutgers University Press 1991 (Rutgers Films in Print. 16.).

Fischer, Lucy: Lifestyles of the Rich and Famous: Imitation of Life. In: Post Script 9,2, Winter 1991, pp. 5-13.

The public image of US stars, esp. female, is contrasted with the reality of their private life; focuses on the example of Lana Turner and her role in "Imitation of life".

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Fischer, Lucy: Sirk and the Figure of the Actress: All I Desire. In: Film Criticism, Winter/Spring 1999, pp.136ff.

Douglas Sirk's film "All I Desire" portrays the duality of the female character. Situated at the turn of the century, the film follows a woman's desire to become an actress at the price of abandoning her husband and children. Although she is reunited with her family in the end, her absence has created intensified love or hatred in her children and meekness in her husband.

Fletcher, J.: Melodrama: An Introduction. In: Screen 29,3, 1988, pp. 212.

Fletcher, J.: Version of Masquerade. In: Screen 29,3, 1988, pp. 4370.

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Consideration of film music as the feminine, examining film music as a process of signification in its own right, and analysing the function of music in classic Hollywood melodramas.

Flinn, Caryl: Strains of Utopia: Gender Nostalgia and Hollywood Film Music. Princeton, NJ: Princeton University Press 1992.

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Fron, Charles: Cinema and Sentiment. Chicago: University of Chicago Press 1982.

Fuqua, Joy Van: 'Can You Feel It, Joe?': Male Melodrama and the Feeling Man. In: The Velvet Light Trap 38, Fall 1996, pp. 2838.

Gaines, Jane: The scar of shame: skin color and caste in black silent melodrama. In: Cinema Journal 26,4, Summer 1987, pp. 321.

Discusses the use of melodrama to reach black audiences in the 1920's, esp. in "The scar of shame", and theorizes on the nature of the black audience (see also separate Oscar Micheaux bibliography)

Gaines, Jane: Fire and Desire: Race, Melodrama, and Oscar Micheaux. In: Black American Cinema. Ed. by Manthia Diawara. New York: Routledge 1993.

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Gaines, Jane / Herzog, Charlotte, eds.: Fabrications: Costume and the Female Body. New York: Routledge 1990.

Gallafent, Edward: Black satin: fantasy, murder and the couple in 'Gaslight' and 'Rebecca'. In: Screen 29,3, Summer 1988, pp. 84103.

Studies the similar fears of the newlywed brides in "Gaslight" and "Rebecca".

Gallagher, Tag: Tag Gallagher Responds to Tania Modleski's "Time and Desire in the

Woman's Films" ("Cinema Journal," Spring 1984) and Linda Williams's " 'Something Else besides a Mother': "Stella Dallas" and the Maternal Melodrama" ("Cinema Journal," Fall 1984). In: Cinema Journal 25,2, Winter 1986, pp. 6566.

Gallagher, Tag: White Melodrama: Douglas Sirk. In: Film Comment, Nov. 1998, p.16. *Filmmaker Douglas Sirk thought that movies should function for society, playing on the audience's emotions. Good and evil, lightness and darkness were accentuated with music. Motion and light were used to create the necessary melodramatic moments. Two major Sirk themes are characters who impose their will despite pain (white melodrama), and characters who are dominated by their will, giving in to lust (black melodrama).*

Gallagher, Mark: I married Rambo. Spectacle and melodrama in the Hollywood action film. In: Mythologies of violence in postmodern media. Ed. by Christopher Sharrett. Detroit, MI: Wayne State University Press 1999 (Contemporary film and television series.).

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Gerould, David C., ed.: American Melodrama. New York: Performing Arts Journal Publications 1992.

Gledhill, Christine: Melodrama. In: The Cinema Book. Ed. by Pam Cook. London: British Film Institute 1985; 2nd ed. 1994, pp. 7384.

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Gledhill, Christine: Signs of Melodrama. In: In Stardom: Industry of Desire. Ed. by Christine Gledhill. New York: Routledge 1991.

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Gledhill, Christine: Between Melodrama and Realism: Anthony Asquith's Underground and King Vidor's The Crowd. In: Classical Hollywood Narrative: The Paradigm Wars. Ed. by Jane Gaines. Durham, NC: Duke University Press 1992, pp. 12967.

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Harris, Tina M. / Donmoyer, Deidra: Is Art Imitating Life? Communicating Gender and Racial Identity in Imitation of Life. In: Women's Studies in Communication 23,1, Winter 2000, pp. 91110.

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Henke, R.: Imitation World of Vaudeville. In: Jump Cut, 39, June 1994, pp. 3139.
Examines the imprisonment and alienation of women in terms of race and gender in "Imitation of Life" with reference to the 'camp' sensibility evident in "Valley of the Dolls".

Heung, M.: 'What's the Matter with Sara Jane?': Daughters and Mothers in Douglas Sirk's Imitation of Life. In: Cinema Journal 26,3, Spring 1987, pp. 2143.
Analyses the film in terms of the intersection of issues of race, class and gender.

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Hollinger, Karren: The female Oedipal drama of Rebecca: from novel to film. In: Quarterly Review of Film and Video 14,4, 1993, pp. 1730.

Hollywood reconsidered. In: Jump Cut, 32, April 1986, pp. 1532.
On women in the Hollywood film, incl. the representation of fantasy women in "The stepford wives", the simultaneous celebration and reduction of wartime heroines such as "Rosie the riveter" and an analysis of melodrama.

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Jacobs, Lea: The Woman's Picture and the Poetics of Melodrama. In: Camera Obscura 31, Jan.-May 1993, pp. 121147.

Considers definitions of melodrama and tragedy in relation to the pressure or assertive nature of the heroine in literature and in women's romantic Hollywood films of the 1930's and 1940's.

Jacobs, Lea: Now Voyager: Some Problems of Enunciation and Sexual Difference. In: Camera Obscura 7, 1981, pp. 89104.

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Joyrich, Lynne: All that television allows: TV melodrama, postmodernism, and consumer culture. In: Camera Obscura, 16, Jan. 1988, pp. 128153.

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Kaplan, E. Ann: Mothering, Feminism and Representation. The Maternal Melodrama and the Woman's Film 191040. In: Home is where the Heart is: Studies in Melodrama and the Woman's Film. Ed. by Christine Gledhill. London: British Film Institute 1987, pp. 113137.

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Kaplan , E. Ann: Motherhood and Representation: The Mother in Popular Culture and Melodrama. New York: Routledge 1992.

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Kaplan, E. Ann: Classical Hollywood Film and Melodrama. In: American cinema and Hollywood. Critical approaches. Ed. by John Hill and Pamela Church Gibson. Oxford : Oxford University Press 2000.

Kaplan, E. Ann: Melodrama, cinema and trauma. In: Screen 42,2, Summer 2001, pp. 201205.

Kaplan, E. Ann: Melodrama, Cinema and Trauma. In: Screen 42,2, Summer 2001, pp. :201205.

Approaching the genre of melodrama from the perspective of 'trauma theory' highlights gaps in theorising about melodrama, previously articulated through Freudian psychoanalysis.

Kappelhoff, Hermann: Matrix der Gefühle. Das Kino, das Melodrama und das Theater der Empfindsamkeit. Berlin 2004.

Kathleen McHugh (Ed.): South Korean Golden Age Melodrama. Gender, Genre, and National Cinema. Detroit 2005.

Kauffmann, Stanley: Melodrama and Farce: A Note on a Fusion in Film. In: New York Literary Forum 7, 1980, pp. 169-172.

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Kennedy, Harlan: The melodramatists. In: American Film 17,1, Jan.Feb. 1992, pp. 54-56.
Über Douglas Sirk und Nicholas Ray.

Kim, Soyung: "Questions of Woman's Film: The Maid, Madame Freedom, and Women." In: South Korean golden age melodrama. Gender, genre, and national cinema. Detroit: Wayne State University Press 2005, pp. 185-200.

Kleinhans, Chuck: Notes on melodrama and the family under capitalism. In: Film Reader 3, 1978, pp. 40-47.
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Klinger, Barbara: Much Ado about Excess: Genre, MiseenScene and the Woman in Written on the Wind. In: Wide Angle 11,4, Oct. 1989, pp. 4-22.

Klinger, Barbara: Melodrama and meaning. History, culture, and the films of Douglas Sirk. Bloomington: Indiana University Press 1994.

Koebner, Thomas: Musik zum Abschied. Zur Komposition von Melodramen. In: AugenBlick, 35, 2004, pp.46-68.

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Developments in film and tv theory relating to critical work on film melodrama and tv soap opera, with particular reference to the audience for these genres, which is traditionally female.

Repr. in: Christine Gledhill (ed.): Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film. London: British Film Institute 1987, pp. 339-349.

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Landy, Marcia (ed.): Imitations of life: a reader on film & television melodrama. Detroit: Wayne State University Press 1991 (Contemporary Film and Television Series.).

Landy, Marcia: Melodrama and Femininity in Second World War British Cinema. In: The

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LaPlace, Maria: Producing and Consuming the Woman's Film. Discursive Struggle in Now, Voyager. In: Home is where the Heart is: Studies in Melodrama and the Woman's Film. Ed. by Christine Gledhill. London: British Film Institute 1987, pp. 138166.

LaValley, Albert J., ed.: Mildred Pierce. Madison, WI: University of Wisconsin Press 1980.

Lawrence, Amy: Trapped in a Tomb of Their Own Making: Max Ophuls's The Reckless Moment and Douglas Sirk's There's Always Tomorrow. In: Film Criticism, WinterSpring 1999, pp. 150ff.

Filmmakers Max Ophuls and Douglas Sirk depict the gradual decay of the family unit in their films. Both focus on the rise of youth culture during the 1950s, coupled with the open floor plans of that era. Boundaries are therefore transgressed physically, mentally and emotionally, leading family members to seek means of escape and make irrational decisions.

Lehman, Peter, ed. Close Viewings: An Anthology of New Film Criticism. Tallahassee: Florida State University Press, 1990.

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Leibman, Nina C.: Piercing the Truth: Mildred and Patriarchy. In: Literature in Performance 8,1, Nov. 1988, pp. 3952.

Zu: Mildred Pierce.

Leibowitz, Flo: Apt Feelings, or Why 'Women's Films' Aren't Trivial. In: Posttheory: reconstructing film studies. Ed. by David Bordwell and Noel Carroll. Madison: University of Wisconsin Press 1996 (Wisconsin Studies in Film.).

Lenning, Arthur: The Birth of Way Down East. In: Quarterly Review of Film Studies 6,1, 1981, pp. 8190.

Lipkin, Steven N.: Melodrama. In: Handbook of American Film Genres. Ed. by Wes D. Gehring. Westport, CN: Greenwood Press 1988, pp. 285302.

Lloyd, Justine / Johnson, Lesley: The Three Faces of Eve: The PostWar Housewife, Melodrama, and Home. In: Feminist Media Studies 3,1, 2003, pp. 725.

Lusted, David: Social Class and the Western as Male Melodrama. In: The book of westerns. Ed. by Ian Cameron and Douglas Pye. New York: Continuum 1996.

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narratives of masculinity and emotion in the U.S. Ed. by Milette Shamir and Jennifer Travis. New York: Columbia University Press 2002, pp. 185204.

Luzon, Vicky: Raving about Things That Won't Solve: Marylee Hadley in *Written on the Wind*. In: *Miscelanea. A Journal of English & American Studies* 22, 2000, pp. 8399.

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