

Rewriting History In Soviet Russia 1956 1974 Taniis

A prize-winning historian reveals how Stalin—not Hitler—was the animating force of World War II in this major new history. We remember World War II as a struggle between good and evil, with Hitler propelling events and the Allied powers saving the day. But Hitler's armies did not fight in multiple theaters, his empire did not span the Eurasian continent, and he did not inherit the spoils of war. That role belonged to Joseph Stalin. Hitler's genocidal ambition may have unleashed Armageddon, but as celebrated historian Sean McMeekin shows, the conflicts that emerged were the result of Stalin's maneuverings, orchestrated to unleash a war between capitalist powers in Europe and between Japan and the Anglo-American forces in the Pacific. Meanwhile, the United States and Britain's self-defeating strategy of supporting Stalin and his armies at all costs allowed the Soviets to conquer most of Eurasia, from Berlin to Beijing, for Communism. A groundbreaking reassessment, Stalin's War is essential reading for anyone looking to understand the roots of the current world order.

This volume consists of a collection of essays devoted to study of the most recent educational reform in Russia. In his first decree Boris Yeltsin proclaimed education a top priority of state policy. Yet the economic decline which

accompanied the collapse of the Soviet Union dealt a crippling blow to reformist aspirations, and to the existing school system itself. The public lost faith in school reform and by the mid-1990s a reaction had set in. Nevertheless, large-scale changes have been effected in finance, structure, governance and curricula. At the same time, there has been a renewed and widespread appreciation for the positive aspects of the Soviet legacy in schooling. The essays presented here compare current educational reform to reforms of the past, analyze it in a broader cultural, political and social context, and study the shifts that have occurred at the different levels of schooling 'from political decision-making and changes in school administration to the rewriting textbooks and teachers' everyday problems. The authors are both Russian educators, who have played a leading role in implementation of the reform, and Western scholars, who have been studying it from its very early stages. Together, they formulate an intricate but cohesive picture, which is in keeping with the complex nature of the reform itself.

Contributors: Kara Brown, (Indiana University) * Ben Eklof (Indiana University) * Isak D. Froumin, (World Bank, Moscow) * Larry E. Holmes (University of South Alabama) * Igor Ionov, (Russian History Institute of the Russian Academy of Sciences) * Viacheslav Karpov & Elena Lisovskaya, (Western Michigan University) * Vera Kaplan, (Tel Aviv University) * Stephen T. Kerr, (University of

Washington) * James Muckle, (University of Nottingham) * Nadya Peterson, (Hunter College) * Scott Seregny, (Indiana University-Purdue University Indianapolis) * Alexander Shevyrev, (Moscow State University) * Janet G. Vaillant, (Harvard University)

This book is open access under a CC BY 4.0 license. This volume discusses the effects, models and implications of history teaching in relation to conflict transformation and reconciliation from a social-psychological perspective. Bringing together a mix of established and young researchers and academics, from the fields of psychology, education, and history, the book provides an in-depth exploration of the role of historical narratives, history teaching, history textbooks and the work of civil society organizations in post-conflict societies undergoing reconciliation processes, and reflects on the state of the art at both the international and regional level. As well as dealing with the question of the 'perpetrator-victim' dynamic, the book also focuses on the particular context of transition in and out of cold war in Eastern Europe and the post-conflict settings of Northern Ireland, Israel and Palestine and Cyprus. It is also exploring the pedagogical classroom practices of history teaching and a critical comparison of various possible approaches taken in educational praxis. The book will make compelling reading for students and researchers of education, history, sociology,

peace and conflict studies and psychology.

An award-winning historian reveals the harrowing, little-known story of an American effort to save the newly formed Soviet Union from disaster. After decades of the Cold War and renewed tensions, in the wake of Russian meddling in the 2016 election, cooperation between the United States and Russia seems impossible to imagine—and yet, as Douglas Smith reveals, it has a forgotten but astonishing historical precedent. In 1921, facing one of the worst famines in history, the new Soviet government under Vladimir Lenin invited the American Relief Administration, Herbert Hoover's brainchild, to save communist Russia from ruin. For two years, a small, daring band of Americans fed more than ten million men, women, and children across a million square miles of territory. It was the largest humanitarian operation in history—preventing the loss of countless lives, social unrest on a massive scale, and, quite possibly, the collapse of the communist state. Now, almost a hundred years later, few in either America or Russia have heard of the ARA. The Soviet government quickly began to erase the memory of American charity. In America, fanatical anti-communism would eclipse this historic cooperation with the Soviet Union. Smith resurrects the American relief mission from obscurity, taking the reader on an unforgettable journey from the heights of human altruism to the depths of human depravity.

The story of the ARA is filled with political intrigue, espionage, the clash of ideologies, violence, adventure, and romance, and features some of the great historical figures of the twentieth century. In a time of cynicism and despair about the world's ability to confront international crises, *The Russian Job* is a riveting account of a cooperative effort unmatched before or since.

Focusing on a number of historical and literary personalities who were regarded with disdain in the aftermath of the 1917 revolution—figures such as Peter the Great, Ivan the Terrible, Alexander Pushkin, Leo Tolstoy, and Mikhail Lermontov—*Epic Revisionism* tells the fascinating story of these individuals' return to canonical status during the darkest days of the Stalin era. An inherently interdisciplinary project, *Epic Revisionism* features pieces on literary and cultural history, film, opera, and theater. This volume pairs scholarly essays with selections drawn from Stalin-era primary sources—newspaper articles, unpublished archival documents, short stories—to provide students and specialists with the richest possible understanding of this understudied phenomenon in modern Russian history. “These scholars shed a great deal of light not only on Stalinist culture but on the politics of cultural production under the Soviet system.”—David L. Hoffmann, *Slavic Review*

The Soviet Union is a subject of enduring fascination for the whole of the

Western world. This book focuses on the main cultures, political, social, and economic developments in the USSR since 1945.

Kathleen E. Smith examines the use of collective memories in Russian politics during the Yeltsin years, surveying the various issues that became battlegrounds for contending notions of what it means to be Russian.

Using recently declassified Soviet documents, Jamil Hasanli examines Soviet involvement in the anti-China rebellion in East Turkistan. Hasanli takes readers back to the early 1930s when the Turkic national movement was suppressed by the Soviet government and the USSR.

Hasanli deftly illustrates how Stalin's policies toward the movement changed after the turning point of World War II and the treachery of Sheng Shicai, leading up to the 1944 establishment of the Eastern Turkistan Republic and the start of the Cold War.

Globalisation and National Identity in History Textbooks: The Russian Federation, the 16th book in the 24-volume book series Globalisation, Comparative Education and Policy Research, discusses trends in dominant discourses of identity politics, and nation-building in school history textbooks in the Russian Federation (RF). The book addresses one of the most profound examples of the re-writing of history following a geo-political change. Various book chapters examine debates pertaining to national identity, patriotism, and the nation-building process. The book discusses the way in which a new sense of patriotism and nationalism is documented in prescribed Russian history textbooks, and in the Russian media debate on history textbooks. It explores the ambivalent and problematic relationship between the state, globalisation and the construction of cultural identity in prescribed school history textbooks. By

focusing on ideology, identity politics, and nation-building, the book examines history teachers' responses to the content of history textbooks and how teachers depict key moments in modern Russian history. This book, an essential sourcebook of ideas for researchers, practitioners and policymakers in the fields of globalisation and history education, provides timely information on history teachers' attitudes towards historical knowledge and historical understanding in prescribed Russian history textbooks.

Cinema in Central Asia is the first comprehensive and up-to-date account of the cinema of Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan from its origins to the present day. Bringing together specialists from Central Asia, Russia, Europe and the United States, this companion to the cinema of the region combines serious scholarly study with practical accessibility to construct an historical narrative, discuss aspects of film production and consider the impact of film. The book also offers a deeper understanding of Central Asian culture that is invaluable with the geopolitical and economic emergence of this exciting region. The book opens with a broad history, paying particular attention to the emergence and expansion of the film industry, competing visions of nationalism and distinct phases of the post-Soviet film experience. A series of incisive articles written by specialists on Central Asian film follows. They explain early film institutions and themes, the impact of the Second World War, expressions of identity and protest during the Soviet era, as well as regional variations of post-Soviet filmmaking and political involvement. The final section comprises biographical and filmographical entries on the principal figures of Central Asian cinema that offer a much-needed reference for scholars and filmgoers.

This interdisciplinary study is a comprehensive survey of cultural discourse and literary

production in Kazakhstan. It examines the construction of national narratives before and after Soviet rule and argues that literature has held a central role in the creation of Kazakhstan's national identity.

This book explores the political significance of the development of historical revisionism in the USSR under Khrushchev in the wake of the Twentieth Congress of the CPSU and its demise with the onset of the 'period of stagnation' under Brezhnev. On the basis of intensive interviews and original manuscript material, the book demonstrates that the vigorous rejuvenation of historiography undertaken by Soviet historians in the 1960s conceptually cleared the way for and fomented the dramatic upheaval in Soviet historical writing occasioned by the advent of perestroika.

Making the Soviet Intelligentsia explores the formation of educated elites in Russian and Ukrainian universities during the early Cold War. In the postwar period, universities emerged as training grounds for the military-industrial complex, showcases of Soviet cultural and economic accomplishments and valued tools in international cultural diplomacy. However, these fêted Soviet institutions also generated conflicts about the place of intellectuals and higher learning under socialism. Disruptive party initiatives in higher education - from the xenophobia and anti-Semitic campaigns of late Stalinism to the rewriting of history and the opening of the USSR to the outside world under Khrushchev - encouraged students and professors to interpret their commitments as intellectuals in the Soviet system in varied and sometimes contradictory ways. In the process, the social construct of intelligentsia took on divisive social, political and national meanings for educated society in the postwar Soviet state. Regional diversity such as Ukraine's often embodies potential for friction and conflict, in

particular when it involves territorialised ethnicity and divergent historical experiences. Political elites interested in stability and conflict prevention must find ways either to accommodate or control this diversity. In the early to mid-1990s, the Western media, policymakers, and academics alike warned that Crimea was a potential centre of unrest in the aftermath of the Soviet Union's dissolution. However, large-scale conflict in Crimea did not materialise, and Kyiv has managed to integrate the peninsula into the new Ukrainian polity. This book explores the factors that led to the largely peaceful transition and places the situation in the larger context of conflict-prevention studies, explaining this critical case in which conflict did not erupt despite a structural predisposition to ethnic, regional, and even international enmity.

Can a drop of perfume tell the story of the twentieth century? Can a smell bear the traces of history? What can we learn about the history of the twentieth century by examining the fate of perfumes? In this remarkable book, Karl Schlögel unravels the interconnected histories of two of the world's most celebrated perfumes. In tsarist Russia, two French perfumers – Ernest Beaux and Auguste Michel – developed related fragrances honouring Catherine the Great for the 300th anniversary of the Romanov dynasty. During the Russian Revolution and Civil War, Beaux fled Russia and took the formula for his perfume with him to France, where he sought to adapt it to his new French circumstances. He presented Coco Chanel with a series of ten fragrance samples in his laboratory and, after smelling each, she chose number five – the scent that would later go by the name Chanel No. 5. Meanwhile, as the perfume industry was being revived in Soviet Russia, Auguste Michel used his original fragrance to create Red Moscow for the tenth anniversary of the Revolution. Piecing together the intertwined histories of these two famous perfumes, which shared a common origin, Schlögel tells a surprising story

of power, intrigue and betrayal that offers an altogether unique perspective on the turbulent events and high politics of the twentieth century. This brilliant account of perfume and politics in twentieth-century Europe will be of interest to a wide general readership.

The history of the Soviet Union has been charted in several studies over the decades. These depictions while combining accuracy, elegance, readability and imaginativeness, have failed to draw attention to the political and academic environment within which these histories were composed. *Writing History in the Soviet Union: Making the Past Work* is aimed at understanding this environment. The book seeks to identify the significant hallmarks of the production of Soviet history by Soviet as well as Western historians. It traces how the Russian Revolution of 1917 triggered a shift in official policy towards historians and the publication of history textbooks for schools. In 1985, the Soviet past was again summoned for polemical revision as part and parcel of an attitude of openness (*glasnost'*) and in this, literary figures joined their energies to those of historians. The Communist regime sought to equate the history of the country with that of the Communist Party itself in 1938 and 1962 and this imposed a blanket of conformity on history writing in the Soviet Union. The book also surveys the rich abundance of writing the Russian Revolution generated as well as the divergent approaches to the history of the period. The conditions for research in Soviet archives are described as an aspect of official monitoring of history writing. Another instance of this is the manner by which history textbooks have, through the years, been withdrawn from schools and others officially nursed into circulation. This intervention, occasioned in the present circumstance by statements by President Putin himself, in the manner in which history is taught in Russian schools, continues to this day. In other words, over the years, the regime has

always worked to make the past work. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh & Sri Lanka

Stalinism is a provocative addition to the current debates related to the history of the Stalinist period of the Soviet Union. Sheila Fitzpatrick has collected together the newest and the most exciting work by young Russian, American and European scholars, as well as some of the seminal articles that have influenced them, in an attempt to reassess this contentious subject in the light of new data and new theoretical approaches. The articles are contextualized by a thorough introduction to the totalitarian/revisionist arguments and post-revisionist developments. Eschewing an exclusively high-political focus, the book draws together work on class, identity, consumption culture, and agency. Stalinist terror and nationalities policy are reappraised in the light of new archival findings. Stalinism offers a nuanced navigation of an emotive and misrepresented chapter of the Russian past.

Analyzes how government secrets, such as President Truman's decision to make a sacred secret of the Venona intercepts, distort politics and our understanding of history

The author of this volume was present during the final decade of the Soviet empire, first for Reuters, then for the "Washington Post". While Dobbs watched, playwrights and electricians were transformed into presidents, while Communist Party leaders became jailbirds or newly-minted tycoons. He identifies the seeds of destruction, and shows how Mikhail Gorbachev, in particular, was the unwitting inspiration for the upheaval of the empire, while he thought he could save the Communist Party by reforming it.;Dobbs' conclusion is that though Big Brother may be dead, his dark legacy is still alive in the turbulence in Russia, Romania, Bosnia and other countries that once made up the most brutal empire of the 20th century.

On the 100th anniversary of the Russian Revolution, the epic story of an enormous apartment building where Communist true believers lived before their destruction *The House of Government* is unlike any other book about the Russian Revolution and the Soviet experiment. Written in the tradition of Tolstoy's *War and Peace*, Grossman's *Life and Fate*, and Solzhenitsyn's *The Gulag Archipelago*, Yuri Slezkine's gripping narrative tells the true story of the residents of an enormous Moscow apartment building where top Communist officials and their families lived before they were destroyed in Stalin's purges. A vivid account of the personal and public lives of Bolshevik true believers, the book begins with their conversion to Communism and ends with their children's loss of faith and the fall of the Soviet Union. Completed in 1931, the House of Government, later known as the House on the Embankment, was located across the Moscow River from the Kremlin. The largest residential building in Europe, it combined 505 furnished apartments with public spaces that included everything from a movie theater and a library to a tennis court and a shooting range. Slezkine tells the chilling story of how the building's residents lived in their apartments and ruled the Soviet state until some eight hundred of them were evicted from the House and led, one by one, to prison or their deaths. Drawing on letters, diaries, and interviews, and featuring hundreds of rare photographs, *The House of Government* weaves together biography, literary criticism, architectural history, and fascinating new theories of revolutions, millennial prophecies, and reigns of terror. The result is an unforgettable human saga of a building that, like the Soviet Union itself, became a haunted house, forever disturbed by the ghosts of the disappeared. Every political movement creates its own historical memory. The communist movement, though originally oriented towards the future, was no exception: The theory of human history

constitutes a substantial part of Karl Marx's and Friedrich Engels's writings, and the movement inspired by them very soon developed its own strong historical identity, combining the Marxist theory of history with the movement's victorious milestones such as the October Revolution and later the Great Patriotic War, which served as communist legitimization myths throughout almost the entire twentieth century. During the Stalinist period, however, the movement's history became strongly reinterpreted to suit Joseph Stalin's political goals. After 1956, this reinterpretation lost most of its legitimating power and instead began to be a burden. The (unwanted) memory of Stalinism and subsequent examples of violence (the Gulag, Katy?, the 1956 Budapest uprising and the 1968 Prague Spring) contributed to the crisis of Eastern European state socialism in the late 1980s and led to attempts at reformulating or even rejecting communist self-identity. This book's first section analyzes the post-1989 memory of communism and state socialism and the self-identity of the Eastern and Western European left. The second section examines the state-socialist and post-socialist memorial landscapes in the former German Democratic Republic, Czechoslovakia/Czech Republic, Poland, Lithuania, Ukraine and Russia. The final section concentrates on the narratives the movement established, when in power, about its own past, with the examples of the Soviet Union, Poland, Romania and Czechoslovakia.

This book is the first interdisciplinary treatment of the cultural significance of the Decembrists' mythic image in Russian literature, history, film and opera in a survey of its deployment as cultural trope since the original 1825 rebellion and through the present day.

A personal journey through some of the darkest moments of the cold war and the early days of television news Marvin Kalb, the award-winning journalist who has written extensively about the world he reported on during his long career, now turns his eye on the young man who became that journalist. Chosen by legendary broadcaster Edward R. Murrow to become one of what came to be known as the Murrow Boys, Kalb in this newest volume of his memoirs takes readers back to his first days as a journalist, and what also were the first days of broadcast news. Kalb captures the excitement of being present at the creation of a whole new way of bringing news immediately to the public. And what news. Cold War tensions were high between Eisenhower's America and Khrushchev's Soviet Union. Kalb is at the center, occupying a unique spot as a student of Russia tasked with explaining Moscow to Washington and the American public. He joins a cast of legendary figures along the way, from Murrow himself to Eric Severeid, Howard K. Smith, Richard Hottelet, Charles Kuralt, and Daniel Schorr among many others. He finds himself assigned as Moscow correspondent of CBS News just as the U2 incident—the downing of a US spy plane over Russian territory—is unfolding. As readers of his first volume, *The Year I Was Peter the Great*, will recall, being the right person, in the right place, at the right time found Kalb face to face with Khrushchev. Assignment Russia sees Kalb once again an eyewitness to history—and a writer and analyst who has helped shape the first draft of that history.

This volume showcases important new research on World War II memory, both in the

Soviet Union and in Russia today. Through an examination of war remembrance in its various forms—official histories, school textbooks, museums, monuments, literature, films, and Victory Day parades—chapters illustrate how the heroic narrative of the war was established in Soviet times and how it continues to shape war memorialization under Putin. This war narrative resonates with the Russian population due to decades of Soviet commemoration, which continued virtually uninterrupted into the post-Soviet period. Major themes of the volume include the use of World War II memory for political legitimation and patriotic mobilization; the striking continuities between Soviet and post-Soviet commemorative practices; the place of Holocaust memorialization in contemporary Russia; Putin’s invocation of the war to bolster national pride and international prestige; and the relationship between individual memory and collective remembrance. Authored by an international group of distinguished specialists, this collection is ideal for scholars of Russia across a range of disciplines, including history, political science, sociology, and cultural studies.

In this “urgent and enthralling reckoning with family and history” (Andrew Solomon), an American writer returns to Russia to face a past that still haunts him. NAMED ONE OF THE NEW YORK TIMES CRITICS’ TOP BOOKS OF THE YEAR Alex Halberstadt’s quest takes him across the troubled, enigmatic land of his birth, where decades of Soviet totalitarianism shaped and fractured three generations of his family. In Ukraine, he tracks down his paternal grandfather—most likely the last living bodyguard of Joseph

Stalin. He revisits Lithuania, his Jewish mother's home, to examine the legacy of the Holocaust and the pernicious anti-Semitism that remains largely unaccounted for. And he returns to his birthplace, Moscow, where his grandmother designed homespun couture for Soviet ministers' wives, his mother consoled dissidents at a psychiatric hospital, and his father made a dangerous living by selling black-market American records. Halberstadt also explores his own story: that of an immigrant growing up in New York, another in a line of sons separated from their fathers by the tides of politics and history. *Young Heroes of the Soviet Union* is a moving investigation into the fragile boundary between history and biography. As Halberstadt revisits the sites of his family's formative traumas, he uncovers a multigenerational transmission of fear, suffering, and rage. And he comes to realize something more: Nations, like people, possess formative traumas that penetrate into the most private recesses of their citizens' lives.

A Library Journal 2020 Title to Watch Russia's epic and dramatic history told in an accessible, lively and short form, from Ivan the Terrible to Vladimir Putin via Catherine the Great, the Russian Revolution and the fall of the USSR. Russia is a country with no natural borders, no single ethnic group, no true central identity. At the crossroads of Europe and Asia, it has been subject to invasion by outsiders, from Vikings to Mongols, from Napoleon's French to Hitler's Germans. In order to forge an identity, it has mythologized its past to unite its people and to signal strength to outsiders. In *A Short*

History of Russia, Mark Galeotti explores the history of this fascinating, glorious, desperate and exasperating country through two intertwined issues: the way successive influences from beyond its borders have shaped Russia, and the way Russians came to terms with this influence, writing and rewriting their past to understand their present and try to influence their future. In turn, this self-invented history has come to affect not just their constant nation-building project but also their relations with the world.

Laws against Holocaust denial are perhaps the best-known manifestation of the present-day politics of historical memory. In *Memory Laws, Memory Wars*, Nikolay Koposov examines the phenomenon of memory laws in Western and Eastern Europe, Ukraine, and Russia and exposes their very different purposes in the East and West. In Western Europe, he shows how memory laws were designed to create a common European memory centred on the memory of the Holocaust as a means of integrating Europe, combating racism, and averting national and ethnic conflicts. In Russia and Eastern Europe, by contrast, legislation on the issues of the past is often used to give the force of law to narratives which serve the narrower interests of nation states and protect the memory of perpetrators rather than victims. This will be essential reading for all those interested in ongoing conflicts over the legacy of the Second World War, Nazism, and communism.

Musicologist Pauline Fairclough explores the evolving role of music in shaping the

cultural identity of the Soviet Union in a revelatory work that counters certain hitherto accepted views of an unbending, unchanging state policy of repression, censorship, and dissonance that existed in all areas of Soviet artistic endeavor. Newly opened archives from the Leninist and Stalinist eras have shed new light on Soviet concert life, demonstrating how the music of the past was used to help mold and deliver cultural policy, how “undesirable” repertoire was weeded out during the 1920s, and how Russian and non-Russian composers such as Mozart, Tchaikovsky, Wagner, Bach, and Rachmaninov were “canonized” during different, distinct periods in Stalinist culture. Fairclough’s fascinating study of the ever-shifting Soviet musical-political landscape identifies 1937 as the start of a cultural Cold War, rather than occurring post-World War Two, as is often maintained, while documenting the efforts of musicians and bureaucrats during this period to keep musical channels open between Russia and the West.

In the Russian Empire of the 1870s and 1880s, while intellectuals and politicians debated the "Jewish Question," more and more acculturating Jews, who dressed, spoke, and behaved like non-Jews, appeared in real life and in literature. This book examines stories about Jewish assimilation, introducing the English-language reader to works that were much discussed in their time.

The author sheds light on a little-known chapter of U.S.-Soviet relations, using diaries, memoirs, and letters to recall the efforts of nearly 300 relief workers in

easing the suffering of Russians during one of the country's worst famines. A New York Times Notable Book, 1997 The lavishly illustrated and often darkly hilarious retelling of Soviet history through the doctored photographs under Stalin. The Commissar Vanishes has been hailed as a brilliant, indispensable record of an era. The Commissar Vanishes offers a unique and chilling look at how one man--Joseph Stalin--manipulated the science of photography to advance his own political career and erase the memory of his victims. Over the past thirty years David King has assembled the world's largest archive of doctored Soviet photographs, the best of which appear here, in a book Tatyana Tolstaya, in The New York Review of Books, called "an extraordinary, incomparable volume."

The story of the spectacular unravelling of journalism as a profession in Russia in the last thirty years.

Everyone has heard of George Balanchine. Few outside Russia know of Leonid Yakobson, Balanchine's contemporary, who remained in Lenin's Russia and survived censorship during the darkest days of Stalin. Like Shostakovich, Yakobson suffered for his art and yet managed to create a singular body of revolutionary dances that spoke to the Soviet condition. His work was often considered so culturally explosive that it was described as like a bomb going off."

Based on untapped archival collections of photographs, films, and writings about Yakobson's work in Moscow and St. Petersburg for the Bolshoi and Kirov ballets, as well as interviews with former dancers, family, and audience members, this illuminating and beautifully written biography brings to life a hidden history of artistic resistance in the USSR through this brave artist, who struggled against officially sanctioned anti-Semitism while offering a vista of hope.

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