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БУХАРСКОГО
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THE GENRE OF "MOCKERY" IN RUSSIAN AND UZBEK FOLKLORE

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Аннотация. Детский игровой фольклор русского и узбекского народа представляет собой многоступенчатую общность взаимообусловленных генетических, возрастных и функциональных жанровых объединений, особое место среди которых занимают жары с сатирической составляющей. В данной статье на основе сопоставления рассмотрены разновидности жанра «издёвка» в фольклоре двух народов: прозвища, портреты, эпиграммы, посрамления. На основе примеров определены способы и приёмы их создания.

Методы. Среди современных подходов к рассматриваемой категории, распространяющихся на различные сферы гуманитарного знания, описательный, сравнительно – исторический, историко-типологический методы занимают всё более прочное место. В соответствии с этими методами были рассмотрены основные составляющие детского сатирического фольклора.

Результаты. В составе детского фольклора большое количество произведений относится к виду словесного творчества, называемому Виноградовым Г.С. «сатирическими стихотворениями/песенками с элементом язвительности, издевчивости». Причина устойчивости и популярности жанра - в удовлетворении естественных потребностей ребёнка: позабавиться или самоутвердиться за чей-то счёт, жёстко высмеять (ирония детскому творчеству в связи с возрастом недоступна). Изучением издёвок/дразнилок занимались исследователи Шейн П., Молотилов А., Арефьев В., Станиловский А., Виноградов Г., Катца О., Мельников М., Сафаров О., Рузметов Х. и др. В связи с их функциональной обусловленностью издёвки подразделялись на издёвки-прозвища, издевки-портреты, издевки-посрамления, издевки-эпиграммы. Основной композиционной скрепой построения издёвок является рифма. Способ передачи естественен: из уст в уста. Дразнилки как русскими, так и узбекскими детьми обычно исполняются хором, в редких случаях «соло». Для усиления «издёвочного» эффекта используется большое количество приемов создания дразнилок. Например, точное или сходное повторение звуков/слов в начале слова, выбранного в качестве прозвища для имени (каламбурное осмысление имени). Точное повторение звуков/слов в конце слова, выбранного в качестве прозвища для имени. Подбор слов со сходным звуковым составом. Лексический повтор отдельных элементов. Неиссякаемым источником создания портретных дразнилок служит физический недостаток. Объектами насмешки выступают несообразные нос, рот, глаза, уши, строение тела, отсутствие зубов, физическое увечье. Функция издёвки-посрамления заключается в открытом порицании девиантных поступков не только детей, но и взрослых. Основная функция создания и исполнения эпиграмматических дразнилок – вызвать замечательство, смятение у человека, указывая в юмористической форме на тот или иной смущающий его факт.

Выводы. В издевках находят отражение негативные явления, влияющие на жизнь и взаимоотношения детей. Но, несмотря на саркастичность, присущую издевке, она выполняет важную воспитательную функцию. Дети, подвергшись осмеянию, стараются избавиться от недостатков (если это возможно). Таким образом, вырабатываются важные нравственные качества: самосовершенствование и подчинение желаний разуму.

Ключевые слова: сатира, жанр, частушка, издёвка, дразнилка, объект насмешки, рифма, созвучие, стихотворный размер, прозвище, эпиграмма, лексический повтор, оксюморон, гиперболо, литота, риторические фигуры, нравственные качества.

Abstract. Children's game folklore of the Russian and Uzbek people is a multi-stage community of mutually conditioned genetic, age and functional genre associations, a special place among which is occupied by the characters with a satirical component. In this article, on the basis of comparison, the varieties of the genre of "mockery" in the folklore of the two peoples are considered: nicknames, portraits, epigrams, shaming. Based on the examples, the methods and techniques of their creation are determined.

Methods. Among the modern approaches to the category under consideration, extending to various spheres of humanitarian knowledge, descriptive, comparative – historical, historical-typological methods occupy an increasingly strong place. In accordance with these methods, the main components of children's satirical folklore were considered.

Results. As part of children's folklore, a large number of works belong to the type of verbal creativity called by G.S. Vinogradov "satirical poems / songs with an element of sarcasm, mockery." The reason for the stability and popularity of the genre is to satisfy the natural needs of the child: to have fun or to assert oneself at someone's expense, to make fun harshly (irony is not available to children's creativity due to age). Researchers Shane P., Molotilov A., Arefyev V., Stanilovsky A., Vinogradov G., Kapitsa O, Melnikov M., Safarov O., Ruzmetov H. studied mockery/teasers. et al. Due to their functional conditionality, mockery was divided into mockery-nicknames, mockery-portraits, mockery-shaming, mockery-epigrams. The main compositional staple of the construction of mockery is rhyme. The method of transmission is natural: by word of mouth. Teasers by both Russian and Uzbek children are usually performed by a choir, in rare cases "solo". To enhance the "mocking" effect, a large number of techniques for creating teasers are used. For example, the exact or similar repetition of sounds / syllables at the beginning of the word chosen as a nickname for the name (pun interpretation of the name). The exact repetition of sounds/syllables at the end of the word chosen as a nickname for the name. The selection of words with a similar sound composition. Lexical repetition of individual elements. An inexhaustible source of creating portrait teasers is a physical disability. The objects of ridicule are disproportionate nose, mouth, eyes, ears, body structure, lack of teeth, physical injury. The function of mockery-shaming is to openly condemn the deviant actions of not only children, but also adults. The main function of creating and performing epigrammatic teasers is to cause confusion, confusion in a person, pointing in a humorous form to this or that fact embarrassing him.

Conclusions. Bullying reflects negative phenomena that affect the lives and relationships of children. But, despite the sarcasm inherent in mockery, it performs an important educational function. Children, having been ridiculed, try to get rid of shortcomings (if possible). Thus, important moral qualities are developed: self-improvement and subordination of desires to reason.

Key words: satire, genre, chastushka, mockery, teaser, object of ridicule, rhyme, consonance, poetic size, nickname, epigram, lexical repetition, oxymoron, hyperbole, litota, rhetorical figures, moral qualities.

Introduction. The satirical genres of Russian and Uzbek children's folklore are distinguished by their originality and structural and semantic richness. This can be determined by their thematic composition, structure, verbal components, objects of ridicule, techniques and methods of creating poetic texts, etc.

Unfortunately, at the moment there are no works in which a comprehensive study of folklore satirical works, in particular mockery/teasing, mockery, silence, based on verbal, structural, metric and subject levels, would be presented. Just as there are no works of a comparative nature considering their similarities and differences in the folklore of the two peoples. This is due to the relevance of our attempt to consider the above-mentioned topic.

Methods. In this connection, among the modern approaches to the category under consideration, extending to various spheres of humanitarian knowledge, we have selected descriptive, comparative – historical, historical-typological methods of considering the main components of children's game folklore.

Results and discussion. An important place in the children's game sphere of folklore is occupied by works of a satirical nature, reflecting the critical attitude of its performers to the surrounding world, society, and relationships within it. The first manifestations of humor that cause a child to laugh happily are already represented in elementary nursery rhymes. Over time, immersion in the world of adults causes (as already noted earlier) the borrowing of genres that attract the attention of children with their emotionality, imagery, dynamics, ethical and humorous components. For example, the genre of ditties, the texts of which are creatively customized by children at the level of figurative, plot-themed, melodic, etc. systems.

В кухне веник я нашёл
И квартиру я подмёл.
И осталось от него
Три соломинки всего. [1]

Translation,

I found a broom in the kitchen
And I swept the apartment.
And what 's left of it
Three straws in total.

The objects of ridicule in ditties are animals, human relationships, children's actions related to everyday life:

Чтобы мама удивилась,
Мы сварили ей обед.
Почему-то даже кошка
Убежала от котлет. [1]

Translation:

To make Mom surprised,
We cooked her lunch.
For some reason, even a cat
I ran away from the cutlets.

The next vast layer of satirical poetry of children includes mockery, mockery, silence. The specifics of the genres of "poddevki" and "silent" were discussed in the previous chapter. Therefore, let's focus in more detail on the genre of "mockery" ("teaser")

The genre of mockery (in Uzbek folklore, "maskharalama" - mockery) is one of the few genres that exist and are still developing. The reason is to satisfy the natural needs of the child: to sharpen, have fun or assert yourself at someone's expense, to harshly ridicule (irony is not available to children's creativity due to age). Researchers Shane P., Arefyev V., Stanilovsky A., Vinogradov G., Melnikov M., Safarov O., Ruzmetov H. studied mockery/teasers. et al. In the works, the texts of mockery are given as "mimicry" and "mocking jokes", "verbal fun", "mocking sayings to names", folding. According to G. Vinogradov's fair remark, all these designations are not exact definitions, since they do not define the main specific properties of the genre in question. In this connection, the scientist proposes to accept the designation given by performers (children) as a conditional working term: teaser, as "an epigrammatic work based on gross buffoonery" [2]. Or, starting from the method of use and content of these works, introduce the definition of "mockery" with its subsequent definition as "a satirical poem with an element of sarcasm, mockery." The opinion of Kapitsa O.I. agrees with the voiced definition, which defines taunts /teasers as songs (sometimes of an innocent nature) created with the aim of laughing /joking, more often – offending / mocking [3].

The reason for the "birth" of mockery (teasing as a joke in general) can be a small quarrel, disagreement with the results of the game, antipathy, deviant behavior of the child (theft, snitching, raving):

Вор, вор!
Не ходи ко мне на двор:
Тебя кони залагают,
А коровы забодают [4].

Translation:

Thief, thief!
Don't come to my yard:
The horses will lay you down,
And cows gore.

The exchange of teasers often results in verbal battles, where the guys demonstrate good memory, observation, the ability to wit, the creation of poetic rhyming lines, which end with the depletion of the stock of ready-made or impromptu formulas.

Due to their functional conditionality, Vinogradov V.G. divided the mockery into 4 groups:

1. Mockery-nicknames.
2. Mockery-portraits.
3. Mockery-epigrams.
4. Mockery-shaming.

Mockery-nicknames are based on the sound correspondence of the selected epithet-application with the name of the victim. For example, Аркашка – букашка», «Аркашка – таракашка», «Валя – краля», «Жора – обжора», «Лиза – подлиза», «Лорка – хлорка», «Люда – блюдо», «Нинка – корзинка», «Саша – каша – простокваша», «Света – конфета», «Танька – встанька», «Танюшка – лягушка»(Arkashka – bug", "Arkashka – cockroach", "Valya – kralya", "Zhora – glutton", "Lisa – lick", "Lorka – bleach", "Luda – dish", "Nina – basket", "Sasha – porridge – curdled milk", "Sveta – candy", "Tanya – vstanka", "Tanya – frog"). The created variants can gradually become overgrown with "details"-increments, turning into two-line teasers:

Анна-банна,
Нога деревянна.
Translation:

Anna-banna,
The leg is wooden.

Two-line teaser nicknames spread quickly and easily due to their compact form. Such teasers are also present in Uzbek children's satirical lyrics. Researcher N. Rakhmonov considered them as "two-line meaningless rhyming expressions" and pointed out that they "do not develop any aesthetic taste in children" [5]. The scientist Safarov O. disagreed with this definition, pointing out that teasers are something more than a rhyming expression consisting of two lines, and the definitions-epithets chosen by children are meaningless only for an adult. Not knowing the laws of poetry, focusing on the inner flair, little creators create poetic works with a number of rhythmic determinants, a non-standard set of rhyming abstruse words. Which indicates the creative approach of children to the process of their creation. It is for this reason that nickname teasers acquire a special appeal for children. The guys do not remember them on purpose, the method of transmission is natural: by word of mouth. Expressing inner emotions in a non-trivial way, a successful selection of rhymed words causes ecstasy and a surge of inspiration in children. Which gives every right to consider them one of the effective factors in the formation of aesthetic taste in a child [6].

Safarov O. recorded more than two hundred examples of nicknames created by Bukhara children. Turgunov Sh. - more than fifty examples common among Namangan children of younger and adolescent age. For example, he recorded the following teaser related to Mastura's maiden name:

Мастур – кастур, алвасти(р),
Молхонага министр.
Translation:
Mastur – kastur, the witch,
Bamyard minister.

With the maiden name Dulfusa:
Дилфуз - Дилччка,
Ачиган булочка.
Translation:
Dilfuz - Dilichka,
Sour bun.

As can be seen from the examples, a chain of mockery is being built: first, a nickname is attached to the name, which, due to the increment of additional word forms, "grows" into a teaser.

Teasers by both Russian and Uzbek children are usually performed by a choir, in rare cases "solo". Since the presence of visible support is important for children, which makes the process fascinating, and a small volume allows you to convey it to the addressee, even if he tries to hide.

To enhance the "mocking" effect, a large number of techniques for creating teasers are used. For example, the exact or similar repetition of sounds /syllables at the beginning of the word chosen as a nickname for the name (pun interpretation of the name):

Петька – петух
На завалинке протух,
Яичко съёс,
На базар понёс.
На базаре не берут,
Петьку за уши дерут!

Translation:
Petka the rooster
It's rotten on the filling,
Egg demolished,
I took it to the bazaar.
They don't take it at the bazaar,
Petka is being pulled by the ears!

Exact repetition of sounds/syllables at the end of the word chosen as a nickname for the name:

Толк – кролик
Сел на столк
И поехал на войну,
Дрался, дрался,
Напугался
И кричит: «Домой хочу!»
Translation:

Tolik – rabbit
He sat down on the table
And went to war,
Fought, fought,
Scared
And shouts: "I want to go home!"

Or:

Юрик – дурик
На базаре торгует
Да цыганок целует!

Translation:

Yurik – durik
He sells at the bazaar
Yes, he kisses gypsies!

Teasers created based on the selection of words with a similar sound composition:

Прокоп – укроп,
Медный лоб,
Сам с ноготок,
Голова с локоток.

Translation:

Prokop – dill,
Copper forehead,
Himself with a nail,
Head with elbows.

Mockery portraits basically contain an indication of the features of a person's appearance: red complexion, extreme fullness or thinness, high or low height, red hair color.

Рыжий красного спросил:
— Чем ты бороду красишь?
— Я ни краской, ни замазкой
— Я на солнышке лежал,
Кверху бороду держал.

Translation:

The red-haired red asked:
— What did you paint your beard with?
- I'm neither paint nor putty
— I was lying in the sun,
He kept his beard up.

Uzbek teaser (red-haired children are called "mallavoy"):

Бокивой малла
Ўн иккита калла.

Translation:

Side red
12 goals.

Or:

Бабка Маланья,
Голова баранья,
Глазки человечьи,
А лицо овечье,
Ноги козлячьи,
Руки медвежачьи.

Translation:

Granny Malanya,
Lamb 's head,
Human eyes,
And the sheep's face,
Goat legs,
Bear hands.

Uzbek teaser:

Эргаш деган оти экан,
Оёқлари шоти экан,
Носкадидай бурши экан,
Кажавадай қорни экан,
Сомонхона ўрни экан.

Translation:

His name is Ergash.
His legs are fast,
Nose like socks (pumpkin),
He has a big belly.
Lives in the hayloft.

In the teaser below, the word "zasonya" selected as a nickname rhymes with the maiden name Sonya. The contrasting image of the girl is created due to the portrait characteristics (a ballet doll: in the sense of slender, low) and the enumeration of negative qualities of character:

Соня – засоня,
Куколка — балетница,
Вображуля, сплетница!

Translation:

Sonya – zasonya,
The ballet doll,
Fancy, gossip girl!

Physical disability also serves as an inexhaustible source of creating portrait teasers. The objects of ridicule are disproportionate nose, mouth, eyes, ears, body structure, lack of teeth, physical injury.

Колька-калека
Съел человека.

Translation:

Kolka the cripple
Ate a man.

The mockery below contains an indication of the long nose of the Sleigh:

Как у Саня на носу
Ели свиные колбасу,
Ели, ели три недели,
Ели, ели — не доели.

Translation:

Like a Sleigh on the nose
Pigs ate sausage,
Ate, ate for three weeks,
Ate, ate — not finished.

Strabismus of the boy Borya:

Борька косою,
Поехал по соль,
Соли не купил,
А кобылу утопил.

Translation:

Borka oblique,
I went to sol,
I didn't buy any salt,
And he drowned the mare.

The mockery reflects the negative events happening around, affecting the lives of a large number of people. The Uzbek mockery clearly indicates the position of children towards the initiator of the outbreak of the Second World War and pride in fathers defending the Motherland:

Отан кетган урушга,
Душманни ҳўп қиршга.
Боши узун, кўзи кўр
Гитлерни ўлдиришга
Гитлер экан бадқовок,

Афти хунук, каркулок,
Бош деб олинб юргани
Калта эмас, тўрқовок.
In translation:

My father went to war,
To destroy the enemy.
Long-headed, blind
Kill Hitler.
Hitler is gloomy,
Ugly mug, deaf,
What he calls a head,
Not a head, you idiot.

The function of mockery-shaming is to openly condemn the deviant actions of not only children, but also adults. Safarov O. emphasized the "spirit of harsh criticism and public exposure inherent in mockery" [5].

We will give only a small number of semantic groups.

1. Theft.

Шурка-воровка,
Красна головка.
Translation:

Shurka the thief,
The head is red.

2. Whistleblowing:

Ябеда, беда —
Тараканья еда!

Translation:
Sneak, trouble —
Cockroach food!

Or:

Ябеда, корябида,
Солёный огурец,
На полу валяется,
Никто его не ест.

Translation:

Snitch, snitch,
Pickled cucumber,
Lying on the floor,
Nobody eats it.

3. Servility:

Лиза – подлиза
Упала с карниза.

Translation:

Lisa is a sycophant
She fell off the ledge.

5. Greed and gluttony:

Лёня, Лёня-гребуха
Съел корову и быка,
Семьсот поросят,
Бочку борщу
И кричит: «Я есть хочу!»

Translation:

Lenya, Lenya-tripe
I ate a cow and a bull,
Seven hundred piglets,
A barrel of borscht
And screams: "I'm hungry!"

In some cases, there is no binding to the name in the mockery, which expands the possibilities of its use without restrictions:

Жади́на, жади́на,
Жади́на, говя́дина.
Translation:
Greedy, greedy,
Greedy, beef.

In the two-line example, only four words are used. Three, of which, the repetition of the word "greedy". The word "beef" does not carry an additional semantic load and is used as a consonance.

Uzbek mockery:
Ёмгир ёгалок,
Эчки соғалок.
Бойлар боласи-
Қорни думалок

In translation:

It's raining,
Milking goats.
The children of the rich
have a round belly (meaning: big)

6. Lie:

Ванечшшка-чшшка
Наврал три мешка,
Стали мять — пудов пять,
Стали весить — пудов десять!

Translation:

Vanechishka-chishka
Scored three bags,
They began to crumple — five pounds,
They began to weigh — ten pounds!

7. Unwillingness to be responsible for their actions:

Витя-титя-карапуз,
Съел у бабушки арбуз.
Бабушка ругается,
Витя отрицается:

– Это, бабушка, не я,
Это рыжая свинья!

Translation:

Vitya-titya is a toddler,
He ate a watermelon from his grandmother.
Grandma swears,
Vitya says

, "It's not me, Grandma,
It's a red pig!

8. Cowardice. An example is the above mockery about Tolik, a rabbit who went to war, but, frightened by military realities, asked to go home. The comicality of the situation is emphasized by the election of a "hero" in the quality of transport for a trip to the war table. The choice of the nickname "rabbit" to the name is not accidental, a reference to the qualities of character attributed to the animal.

This kind of mockery contains not only condemnation of actions, but also the alleged punishment for them.

Таня-дура в лес подула,
Грибы ела, одурела!
Translation:
Tanya-the fool blew into the forest,
I ate mushrooms, I was stupid!

So the girl Tanya's ignorance of the properties of mushrooms (hence the definition - a fool) and their eating led to her poisoning and intoxication.

In the following teaser, the girl Vera, who is not very intelligent, is ridiculed. The definition of the concept of "faith", which is the basis of the name, allows us to reveal a deep philosophical meaning. "Faith" is the conviction of someone in something. Thus, the fool Vera has the ability to assure others of anything.

Дура Вера
Всех заверит.
Переверит,
Выверит.
Translation:
Stupid Vera
Assure everyone.
Digest,
Reconcile.

9. Craving for alcohol:
Афанди бозор пошёл,
Ўпқиллиб деньги нашёл.
Пуллага ароқ олиб,
Кечаси с ума сошёл.

Translation:
Afandi went to the bazaar,
Having fallen, I found the money.
I bought vodka with the money,
I went crazy in the evening.

In the above teaser, created on the basis of the "shirushakar" technique (mixing Russian and Uzbek words in one context), the behavior of some men who spend money on alcoholic beverages, affecting human health and condition, is criticized.

Mockery-epigrams. Ohunjon Safarov wrote about this kind of mockery that the main function of their creation and execution is to cause confusion, confusion in a person, pointing in a humorous form to one or another fact embarrassing him. For example, a boy and a girl who sympathize with each other are usually called "the bride and groom":

Тили-тили-гесто,
Жених и невеста!
Ноги в пуху –
Поклонись жениху!
Ноги в тесте –
Поклонись невесте!
Translation:
Tili-tili-dough,
The bride and groom!
Legs in fluff –
Bow to the groom!
Legs in the dough –
Bow to the bride!

There is an opinion that children of different sexes cannot be friends. And exposing the sympathy of children, giving them the nicknames "groom" / "bride", "husband" / "wife", scoffers rejoice, causing anger or indignation of the victims. With the period of growing up, the attitude of adolescents with different gender identity status to each other changes, which is reflected in epigrammatic works.

Коля, Коля, Николай,
Сиди дома, не гуляй.
К тебе девочки придут,
Поцелуют да уйдут.
Translation:
Kolya, Kolya, Nikolai,
stay at home, don't walk.
The girls will come to you,
They will kiss and leave.

The predominance of lyricism allowed the Uzbek folklorist H. Ruzmetov to call them "songs of adulthood" [7]. Safarov O. noted in them the reflection of the emerging feelings of sympathy / love in adolescents entering adulthood.

The following epigrammatic mockery is addressed to the man Mikola with the offer to "devote" time to his wife, a thief and a liar:

Миколенька, Микудай!
Сиди дома, не гуляй.
Твоя жена прытка —
Напряла мотушку,
Одну-то украла,
Кота поклепала.
Кот-от побожился,
К стене приложился!

Translation:

Mikolenka, Mikulai!
Stay at home, don't walk.
Your wife is quick —
Strained the motushka,
I stole one,
She slapped the cat.
The cat-is afraid of,
I've hit the wall!

As can be seen from the examples, children are not only attentive observers, they tend to analyze and evaluate everything they see.

Genre features. The creation of completely new forms of ridicule is a rare process, mostly participants use ready-made formulas. Only adjustments related to the replacement of names or individual words/expressions are made. The volume of teasers is not limited to two and three verses. There are 4-, 5-, 6- and 8-verse forms.

Акулина мохнонога,
Наплодила детей много!
Акулина Савишна,
Не вчерашна – давешна!

Translation:

Akulina mokhnonoga,
I have bred a lot of children!
Akulina Savishna,
Not yesterday – yesterday!

Or:

Андрей – воробей!
Не гоняй голубей,
Гоняй галочек
Из-под палочек;
Не клюй песок,
Не тупи носок!
Пригодится носок
Клевать колосок.

Translation:

Andrey is a sparrow!
Don't chase pigeons,
Chase the ticks
From under the sticks;
Don't bite the sand,
Don't blunt the sock!
A sock will come in handy
Peck the spikelet.

The size is limited only by the poetic possibilities of the guys. Favorite poetic techniques are wordplay (tattletale), litotes and hyperbole (ate a cow), oxymoron (himself with a nail, a head with an elbow) rhetorical figures, repetitions (greedy, greedy), epithets (Akulina mokhnonoga), comparisons (nose like a pumpkin).

The main poetic dimensions are chorei and iambic (which is explained by the small number of syllables in each verse: from 5 to 9). Some samples do not lend themselves to stichic division, which is due to the proximity of the genre to the folk tonic verse. Fixed logical stress is the end of the verse. The observed rhythmic disturbances are compensated by choral performance of teasers, rearrangement of accents in words, prolonged pronouncing of vowels, insertion of particles, etc. rhymes are predominantly male or female, rarely dactylic.

Conclusions. Proceeding from the above, it is possible to note the structural-phonetic, thematic richness of the "mockery" genre, the ability of an emotionally expressive assessment of social reality. Despite the sarcasm inherent in mockery, it performs an important educational function. Children, having been ridiculed, try to get rid of shortcomings (if possible). Thus, important moral qualities are developed: self-improvement and subordination of desires to reason.

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