

## COGNITIVE ASPECTS OF THE CONCEPT “HOME”

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The authors carried out linguo-cultural and semantic analysis of the key cognitive-intensive words in the Armenian and Swedish languages, as well as semantic analysis of verbalized forms of the concept “home” in related and unrelated languages, which allows to study the identified archisemes and differential semes, considering respective semantic parameters through interdisciplinary prism<sup>1</sup>.

It results in distinguishing 3 layers in a common concept “home” for the lexemes under the study. The **first layer (explicit)** involves the main apparent features and indicators of the concept (“dwelling, building, construction”) and is peculiar to all the native speakers. The **second layer (historical)** covers additional passive features, which are tacit for modern linguistic period, but can be easily detected by comparative historical analysis; they are peculiar to certain members among the native speakers. The **third layer (profound)** comprises inner, figurative (archetypal) features, which are more often of subconscious nature. Though indirectly revealed among native speakers, they are inscribed in external verbal form (mythological motifs, legends, songs and epic poems, rock art).

This third layer is particularly significant for the study, as it forms the basis and original source of the studied lexemes, which later developed into certain contiguous notions, forming the remaining layers in its meanings. The first two layers are formed and develop into diverse forms as a result of linguistic and historical factors of impact on language, speech and thinking process of native speakers. The third layer is a result of “residue” of thinking, culture and household of native speakers at different historical periods; it further acquires archetypal form, which is not only preserved in a language and thinking in its latent form, but also performs a targeted motivating function.

Thus, the concept “home” acquires the form of not a static illustration of language and thinking processes, but having dynamic, evolutionary character. Historical and etymological evolution of the mentioned concept is identified in both external and internal forms of the lexemes under the study; it also forms a certain direction in developing the main motifs and creating artifacts of cultural heritage. Transitional phases of evolution of the concept are characterized by impact of the so-called first “intercultural communications”, where external-internal (and vice versa) form transitions predetermine transition of the earlier formed first two layers of the concept into the modern third layer. These transitions are indirectly related to the principles of sign organization in the given linguistic system of a certain word.

As a result, archaic culture and old language, as well as thinking processes of our ancestors are studied not in the framework of “primitive form”, pre-historic illustration of modern culture and language, but as a paramount fundamental phase of their formation and development, which involves a certain “code”; to decode it one should study them through a more advanced paradigm than linguistic or historical paradigms can be as taken separately.

Thus, language acquires the form of a “home” as not only a complex of verbal expressions and the functions they perform, but also the phases of analytical and abstract thinking in the paradigm of their development. According to the authors, our ancestors possessed mainly right-hemisphere thinking, which pointed the vector of their thinking

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<sup>1</sup> Vahanyan G., Vahanyan V., Baghdasaryan V. Linguistic data on Old Armenian and Norse intercultural communication and the house of being. ArcaLer, 07.02.2017, <http://www.iatp.am/vahanyan/articles/100words-ru.pdf>

process towards figurative, intuitive and associative<sup>2</sup>. Left-hemisphere thinking was of passive, subordinate character: it follows that certain items were named based on associative resemblance and binary oppositions, which resulted in symbolic perception of the environment. Thus, within the concept “home” can be differentiated three layers – notional, figurative and axiological; and the concept itself reveals the interaction within the internal form and external representation of the given notion. The concept “home” as a linguistic “artifact” is a fundamental factor in spatial structuring of the environment in a man’s consciousness. It can be expressed in a number of connotations: *habitation, dwelling, country, land, region, family, hearth, household, nation, population, possession, Universe, heritage, hierarchy*. Contacting the semantic field “identity”, the concept “home” predetermines “exterritoriality”. The archetype “home” is one of the initial, paramount fundamental pre-figures, which predetermines the role of a man through his affiliation to his “own” space/territory and the border which limits it to a “foreign” territory.

In the Armenian linguistic picture of the world, the concept “home” acquires diverse manifestations both extralingual (cultural artifacts, characteristics of national thinking and behavior) and interlingual (phraseological units, myths, sagas and epic poems). Its extralingual reflections are concentrated expressions of historically framed ethnopsychology of the Armenian nation. Ancient Armenian historian Movses Khorenatsi<sup>3</sup> (V century) presents data on the races of Askanaz and Torgom, calling them “the house of Askanaz” (Askanazi tun) and “the house of Torgom” (Torgomi tun). It is important to state the conceptual peculiarities of the names **Askanaz** (Armenian \*as “1. god, 2. word”) and **Torgom** (Armenian \*tor “1. net, 2. distill, flow” + \*gom “stable, house, dwelling”), who are the carriers of a concentrated house model. Verbal representation of the name Askanaz is also related to the frames “knowledge” and “word” (as means of encoding, expressing and transferring this knowledge), which are expressed in certain notions in the Armenian language, denoting speech, thinking processes and identity, such as **imastun** (Armenian *sage*; constituents – **im**<sup>4</sup> [my] + **as** [god, word] + **tun** [home]), **xosq** (Armenian *speech, word, verbal representation of a thought*), **asq** (Armenian *god, word*; cf. lexeme **ask** in English, and Swedish *box, ash*), **azg** (Armenian *nation, race, tribe, family*), **haskanal** (Armenian *understand, comprehend*). In old Armenian tradition the concept “home” in its symbolic visual representation, considering the principles of Natural Philosophy and Metaphysics (four forces of nature), acquires the form of swastika, reflecting four sides, forces, corners in a house. In the Armenian language the word **qaratev** (*swastika*) comprises \***qar** (four) and \***tev** (wing). The four wings are associated with the four forces of nature, corners in the house of knowledge and wisdom.

The historian provides data on our nation acquiring independence – the rebellion of the patriarch Hayk Nahapet against tyrant Bel, and the nation of Askanaz and Torgom fighting under his leadership for freedom, preserving national creed as a spiritual home. The historian mentions a crucial fact: Hayk Nahapet extended boundaries of the Armenian land to the borders of extension of the Armenian language. It follows, that the Armenian language in its time expression dates back to an earlier period than the resettlement of Hayk to the land of his ancestors: he “inherited” this language from his forefathers.

The Armenian language has preserved the conceptual core of the notion “home” in diverse denotations, such as toponyms and notions. The morpheme \***tun** (\***tn**) is identified in

<sup>2</sup> Vahanyan G., Stepanyan A. Searching for Proto-Civilization (rock art, cognitive and thinking processes). International Conference “The world of rock art”. Institute of Archeology and Ethnography of RAS, Moscow, 2005, [http://www.iatp.am/vahanyan/articles/rock\\_arts\\_world2.pdf](http://www.iatp.am/vahanyan/articles/rock_arts_world2.pdf)

<sup>3</sup> Khorenatsi M. History of Armenia, translation from Grabar: Sargsyan G. “Hayastan”, Yerevan, Armenia, 1990.

<sup>4</sup> Cf. Armenian **ima** – *i.e.*; **imal** – *how*.

a number of words; a particular attention should be paid to the following meanings of the given words: *tnak* (Armenian *small house*) – “*monastery, tenement*” (Armenian *vanq*); *tnakal* – “*keeping the house, master*”; *tnashen* – \**tn* (*home*) + \**shen* (*inhabited, complete, secure, abundant, settlement*); *tnkel* – “*sow*”; *tntes* – “*housekeeper*”; *tntesel* – “*save*”; *tnoren* – “*disposer, manager*”; *tnank* – “*homeless, poor, bereaved*”, *tngi/tngo* – “*a dance*”<sup>5</sup>. **Tun** (Armenian *home*) is a verbalization of both man’s dwelling and knowledge repository; thus, the concept “**home**” goes beyond the limits of expressing only macrocosm and microcosm (material), expressing also “*spiritual*” aspect of the notion “*dwelling*”.

Thus, this concept covers not only spatial features, forming fundamental notions in thinking of a pre-historic man, but is also an initial point of “departure” of orientation in space and time (interconnecting and predetermining these two notions), as well as marker of “fulfillment, content”, forming the concept “home” as units of measurement.

The concept “**home**” in its archetypal reflection is identified in a number of architectural, linguistic and worldview motifs, including the old Armenian song “**Birth of Vahagn**”<sup>6</sup>. Verbal representation of the Armenian epic song is a typical representation of archetypal layer in a cosmogonic perception of the world and consciousness of our ancestors, which allows to not only transform the motifs of the external world and its representations in the archesystem, but also trace their early formation, interconnection and impact on both internal (language, thought, worldview) and external (universal figures in original manifestation and their transition into other cultures) systems.

Birth of the hero is the result of a peculiar symbiosis of the four classical elements (fire, water, air and earth), which are represented as genesis symbols, “**home, that gives life**”. The concept “**home**” acquires the form, underlining the relation and unity of the units of macrocosm (“*macrohome*”) and microcosm (“*microhome*”). The archetype “*home*” is identified in describing the classical elements as well as the dragon-slayer hero, whose features reflect “**home, preserving the given life**”. Thus, the concept “**home**” in its archetypal reflection acquires features of not only mythological “*unconscious soul*”, but also the pre-figure of “*consciousness*”. The name of the dragon-slayer hero represents a compressed model of a house, in which are encoded the four classical elements generating it. The name **Vahagn** is the result of synthesis of the four classical elements: **va** (*water*), **agn** (*fire*), **hogi** (*soul/air*), **hog(h)** (*earth*). The basis of their synthesis and symbiosis is the fundamental principles of Natural Philosophy and Metaphysics<sup>7</sup>. Thus, “a language impacts the ability to originate the reality rather than to reflect it: language creates the world”<sup>8</sup>.

In the following phases of formation of the notion “home” in consciousness of a prehistoric man, categories of “outer/external” houses are formed: all the natural phenomena and mythical creatures had their home. A mountain was considered a transformed motif of a home/house of a dragon/serpent<sup>9</sup>. In the Armenian language the word **vishap** comprises two roots: \***vi/s** (*vi*) and “**šap**” (*shap*)<sup>10</sup>. “Vishap” is related to its two components – “**water**” (river) and “**shap**” (Armenian “**shapik**” – *shap* + diminutive *ik*, meaning “shirt/jacket”,

<sup>5</sup> Malkhasyants S. Explanatory Dictionary of the Armenian Language. V. 1-4, Yerevan, 1944, [http://www.nayiri.com/imagedictionarybrowser.jsp?dictionaryId=6&dt=HY\\_HY&query=](http://www.nayiri.com/imagedictionarybrowser.jsp?dictionaryId=6&dt=HY_HY&query=)

<sup>6</sup> Khorenatsi M. History of Armenia, translation from Grabar: Sargsyan G. “Hayastan”, Yerevan, Armenia, 1990.

<sup>7</sup> Vahanyan G., Vahanyan V. Armenian Rock Art: the Beginning of Natural Philosophy and Metaphysics. ArcaLer, 18.11.2016, <http://www.iatp.am/vahanyan/articles/origin2016-ru.pdf>

<sup>8</sup> Glushko A. Linguo-dica of Brodsky Joseph. // Brodsky Joseph: works, personality, destiny. 1998, p. 143-144.

<sup>9</sup> Cf. name of a Slavic dragon **Zmey-Gorynych** with lexeme \***gora** (Russian “*mountain*”).

<sup>10</sup> Armenian **vishap** – “*dragon*”. Etymology of the given word stems to an earlier form “*vēšap*”, Indo-European “**viš**” - “*poison*” (cf. Sanskrit “*vīṣa*”) and “**ap(a)**” - “*water*” (genitive case, pl. *apur*; cf. Armenian *apur* [*soup*]).

“straitjacket”, “shell”; cf. Armenian “**sapor**” and Greek “**krater**”; “lava” – \*lav + \*va, meaning “*life-giving water*”). As the sign system elements are in constant interrelation within the inner components, the units of the word system relate directly to both a sign and to each other, all three systems form a certain trinity – triangle. Thus, vishap is a personification, associative model of river (volcanic lava), which correlates with water and its shape; it envelopes, absorbs water (the body of a dragon).

The genetic consciousness of the nation involves persistent associations: volcanic eruptions and destructive lava flow were represented by figures of a dragon/serpent, which crawled out of its house – a mountain or water (Fig. 1). Archetypal transition is observed in depicting home – starting with graphical triangles and transforming into a stylized representation of home as a mountain. This archetype is preserved in Armenian architecture till XIX century in construction of gkhatuns<sup>11</sup>. The Armenian architects considered the pattern of gkhatun as the basis for constructing cultic buildings, in particular – church narthexes (gavit).

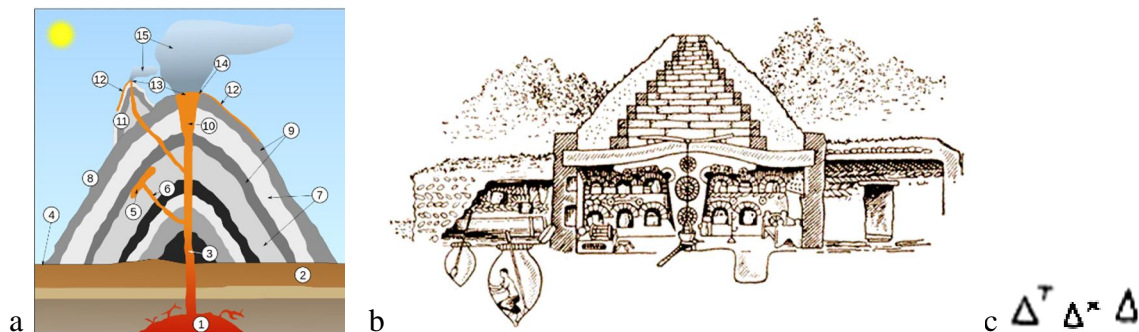


Fig. 1. Mountain as model of home (a); gkhatun (b); ideographic depiction of home-mountain, Armenia (c)

The concept “**home**” in its diverse representations is identified in the Bible. According to the Bible, “home” is the Universe<sup>12</sup> created by God – an invariant of building a house by a man. **Noah’s Ark**<sup>13</sup> presents a model of home as a “repository/shelter” with a semantic parameter of ensuring safety and security, which forms a specific related transitional unit between the end and the start – the salvation of life/race and its further development. Thus, Noah built the “*house of knowledge*”, and Hayk – the “*dwelling of God*” (*temple of knowledge*, cf. Armenian **vank** [*temple*]): in this case **tun** (home) is the verbalization of home as a repository of knowledge.

It’s important to mention its antipode reflections in the Bible – the notions “*home*” and “*homelessness*”, which are mainly demonstrated in the motif of Adam and Eve banished from the Paradise: *and the Lord God said, “The man has now become like one of us, knowing good and evil. He must not be allowed to reach out his hand and take also from the tree of life and eat, and live forever.” So the Lord God banished him from the Garden of Eden to work the ground from which he had been taken. After he drove the man out, he placed on the east side of the Garden of Eden cherubim and a flaming sword flashing back and forth to guard the way to the tree of life.*<sup>14</sup>

<sup>11</sup> Ancient house/dwelling in mountainous regions of Armenia. A stone dwelling with wooden stepped covering. In the centre there is a light-smoke opening, under which is located an open hearth.

<sup>12</sup> Its three parts (sky, earth, water) were fastened to the world tree (Armenian “*kenats tsar*”).

<sup>13</sup> **Noatun** – Armenian *noyi tun* (Noah’s home).

<sup>14</sup> Bible. Genesis: 3:22-24.

In this very case the Paradise is the reflection of the archetype “home” – the holy dwelling, and “homelessness” is the banishment from the holy dwelling/home or life outside its borders. This is a latent reflection of transition of the point of departure in manifesting semantic parameters. Previously, the vector of naming the object was directed from a man to the denotant; in this case a sign acquires additional semantic features with a reciprocal nomination vector. Enantiosemy of semantic features (“home/dwelling” and “homelessness/forbiden”) are identified in the notions “Paradise” and “tree of life”.

A specific expression form of the concept “home” in the Armenian language should be mentioned: the distinctive character of verbalization of the concept **tun**” (Armenian *home*) is its preserved transitional forms **wan** → **ban**<sup>15</sup> → **bun**<sup>16</sup> → **tun**<sup>17</sup>. The notion “home” is represented as an initial point of space exploration. This concept refers to alternative notions, such as the initial/original word (**ban**), the original dwelling (**bun**) and the original territory inhabited by a cultivated man (**wan**). Biblical expression “in the beginning was the Word, and the Word was with God, and the Word was God”<sup>18</sup> is viewed through the prism of understanding a word as “home”, where language is the reflection of divinity.

Academician Marr N., emphasizing the role of the Armenian language in cultural formation, mentions that the Armenian language in its general meaning indicates it<sup>19</sup>. Retaining in its form the features of the language of the pre-historic man, he proves that “language is not just a combination of words, but deeds; language does not only mean words”. It can’t be a coincidence that Armenian “ban” means both “word” (as Greek “logos” means both “deed” and “subject”) and “deed/act”, “creation”. This phenomenon is reflected in Ashkharhabar (the modern Armenian language) in a number of derivatives based on the morpheme \*b(a)n. Thus, if in the beginning was the word/deed (ban), then this integral word was with God and this word was Van/Wan (word/deed, object or subject of creation, genesis).

The morpheme \*tun/tan/tn (Armenian *home*) is identified in a number of toponyms, such as *Tanakvisl* (\*tan [home] + \*visl<sup>20</sup> [river]), *Tanais* (\*tan [home] + ash(el) [watch/see]), *Hayastan* (\*hay [of Armenian origin] + \*as [god, aesir] + \*tan [home]), *Mitanni* (\*mi [one, unified] + \*tan [home]), *Armatana* (\*armat [root] + \*tan [home]), *Matiene* (\*ma/i [one, unified] + \*tan [home]). The Armenian word **matani** (Armenian մատանի) is a ring put on a finger (including at the wedding), which symbolizes election (\*mat [finger] + \*tan [home]). Wearing a ring symbolizes election, being a member of home (family, royal, divine).

If the nominative function of a particular language in its essence “opposes” the inner content of a word, performing just an applied function, the inner form [of a word] as a dense form of reality is not the result of generating in this very culture and linguistic environment, but is a transitive/transformed form.

As the Armenian language “can absorb all the languages”<sup>21</sup>, the same way the concept “home” in its archetypal manifestations covers both linguistic aspect of thinking processes of a pre-historic man and its tangible and cultural manifestations. Graphical model of the concept “home” can be presented as a complex system – triangle, and as geometric units of its motifs. Cosmogonic representation of the concept “home” initially implies

<sup>15</sup> Armenian \*ban (բան) – word, deed, action, labor, thing.

<sup>16</sup> Armenian \*bun (բուն)<sup>1</sup> – genuine, authentic, real; bun<sup>2</sup> – trunk, stem; bun<sup>3</sup> – nest, cradle, hearth.

<sup>17</sup> Armenian \*tun (տուն) – home, dynasty, race.

<sup>18</sup> Bible. John 1:1. In the Armenian translation: “Ի սկզբանէ էր բանն. Էւ բանն էր առ Աստուած. Էւ Աստուած էր բանն” (Iskzbane er bann: ev bann er ar Astvats: ev Astvats er bann).

<sup>19</sup> Marr N. Armenian culture: Its original and prehistoric Context, “Ayastan”, Yerevan, 1990.

<sup>20</sup> Substitution va → vi.

<sup>21</sup> Eghishe. Interpretation of the Genesis (V century).

geometric (later, ornamental) shape in the Armenian rock art. With formation of the notion “**home**”, the earlier unlimited macrocosm and microcosm acquire certain boundaries of “*closed, safe place of habitation*” (own or foreign). There are identified schematic depictions of geometric shapes (triangle, square) and figurative petroglyphs. One of the typical schemes of transformation of the archetype “home” in the Armenian rock, visual, ornamental and ideographic symbolism is the “*encounter of two triangles*”<sup>22</sup> (Fig. 2).

Marr N. brings the following example: “... *due to a number of relics, we ascertain that the notions **head, mountain, peak** and **sky** had identical nomination; during the pre-historic period sky, head and mountain had the same depiction (peaked) as two encountering sides on a common basis, i.e. as a triangle. Indeed, the word denoting all this notions started denoting also the notion “**three**”. But if in case of the majority of the Japhetic languages the word “sam” was used to denote this notion, in the Armenian and Basque languages another Japhetic word **ter/her** was used to denote the notions **mountain, head** and **sky**, from which derives the plural form **heru(r’)** in the Basque language and **er-eq** or **ir-eq** in the Armenian language.*”<sup>23</sup>



Fig. 2. Graphic depiction of triangles in the Armenian rock art (a). Relief depictions of two triangles, Armenia (b)

The figure of home in a language is graphically canonized in not only the archetypal thinking or household, but is also reflected in the artifacts of tangible and intangible cultures. The formed graphical figure transits from culture to culture during the first intercultural communications. Later, the pre-form of the given figures are unconsciously preserved in the conscious, forming a layer of pre-conceptual pre-knowledge, which undergoes the prism of linguo-cognitive mechanisms, predetermining their formation and the principles of their functioning.

In the Nordic tradition, the depictions of the Runes in a dragon-body on the dragon-stones symbolizes the concept of life-giving blood, which flows in the body of a dragon (home/vessel/dwelling). According to Norse mythology, Odin has initially drawn the runes with a spear on a tree using his own blood. The authors state the relation of the lexeme **run** with the Armenian morpheme \***arun** (blood)<sup>24</sup>.

The Babylonian map of the world<sup>25</sup> (Fig. 3a) implies the motif of depicting home/country in the form of a triangle. This motif can be compared with the main motifs in

<sup>22</sup> Triangle – symbol of *mountain, peak, house, family, race*. Intersecting triangles are the two composites of a unity: masculinity and femininity, spiritual and material, heavenly and earthly, light and darkness, etc.

<sup>23</sup> Japhetic layer of the Armenian language (lecture by academician Marr N. “Armenian culture”, given in the Armenian language for the Armenian students in Paris in 1925).

<sup>24</sup> Vahanyan G., Vahanyan V., Baghdasaryan V. The Impact of Ancient Armenian Traditions and Worldview on the Cognitive Core of Nordic Culture, ArcaLer, 12.12.2016, <http://www.iatp.am/vahanyan/articles/scandinavia-ru.pdf>

<sup>25</sup> A clay tablet of late Babylonian period from Mesopotamia, depicting the world map known to the Babylonians. The tablet is preserved in the British Museum (BM 92687) and is the only known world map in the region. Considering the analysis of the toponyms, scholars date it to the end of VIII and the beginning of VII centuries BC.

the Armenian rock and visual arts<sup>26</sup>. Through cognitive mapping<sup>27</sup> the features and characteristics of the motifs of the original source imply their transitive forms in related/communicative cultures. It should be mentioned, that it implies both the analogous mapping through transition of the themes in their common nature and contiguity and mainly substitutive and contrastive mapping.

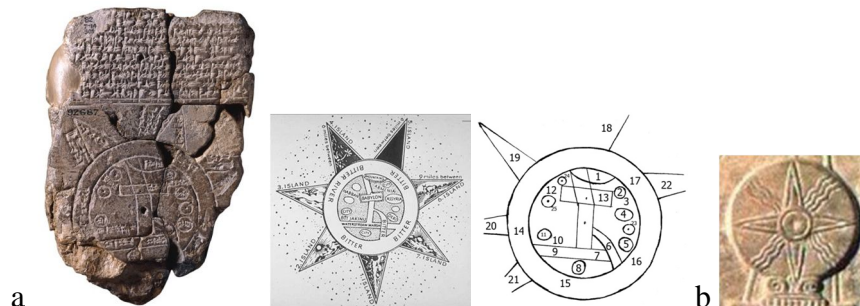


Fig. 3. Map depicting Assyria, Babylon and Armenia. Heritage of the British Museum: BM 92687 (a); symbol of Babylonian/Assyrian god of sun – Shamash (b)

The motif of home in a stylized representation in the form of graphical triangles is identified in the symbol (Fig. 3b) of Babylonian and Assyrian god of sun Shamash<sup>28</sup>, which reflects antipode motif in representing home.

Armenian style is based on a developed worldview and religious cult of pre-historic residents of the Araratian Mountains. The whole art of ornamentation originated from the need for knowledge. Armenian style is a complex, comprehensive, complete and holistic style. It formed the basis for visual archetypes of the main motifs of common Indo-European worldview, mythology and religion, main themes, legends and epic poems. It includes the earliest conception of birth and death; small, big, wingless and winged crosses, as well as right-facing and left-facing swastikas. Depictions of hearth, sacred mountains, step pyramids, round and rectangular hearths, topographic maps, stairs, Heaven and Earth, stylized figures of clouds of smoke and flame, fire – “bushes” - sea waves (water), temple projections are universal invariant characteristics of Armenian style. The models of **cosmic home** (*macrocosm*) and **earthly home** (*microcosm*) are univocally reflected in the “image and likeness” in rock art. The concepts of *home* (cosmic or earthly), *stepped mountain*, *peak*, *hearth*, *glkhatun*, *calvary* are the archetypes of medieval Armenian relief ornamentation.<sup>29</sup>

Transformative transitions from *circle* to *triangle* and *square* shapes in visual archetypes imply the transition of semantic features of the concept “home” as a *source* (*generating/creating*) to “home” as *space/territory* (*static*).

Thus, certain symbols (linguistic, graphical) are studied as signs having dual structure, which represent modus of symbolic consciousness. Archaic thinking is represented in consciousness of succeeding generations not only in motivational and volitional aspects, but also in creative aspect. Thus, a certain reconstruction of initial/original archetypes takes place on an subconscious level. The symbol acquires new features, which may significantly differ

<sup>26</sup> Vahanyan V. Transformation of plant and animal motives in Armenian Medieval (IX-XIV centuries) ornamental art. Abstract, NAS RA, Yerevan, 2011, <http://www.iatp.am/ara/sites/ornaments/avtoreferat-vahanyanv-2011.pdf>

<sup>27</sup> Projecting knowledge structures from one conceptual sphere to another.

<sup>28</sup> Shamash, <https://en.wikipedia.org/wiki/Shamash>

<sup>29</sup> Vahanyan V. Armenian style in medieval relief ornamentation with animal and plant motifs. “Kantegh” Scientific Articles, Astghik, Yerevan, 2011, 2 (47), p. 208-217, <http://www.iatp.am/vahanyan/articles/armenianstyle.pdf>

from their original source in the explicit layer of the concept under the study. Still they can be syllogistically identified in the historical and profound layers. The characteristics of archaic worldview impact the formation of the core of representations on the concept “home” which in the historical retrospective acquires new/additional plane of content in the semantic field under the study. The presented concept of home can play a crucial role in the fields of education, child rearing, development of culture and international relations, evoking subconscious to the profound genetic-cultural layers of memory.

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