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## Woman hollering creek full text pdf

Alexandra Fitts, the collection of the University of Alaska Sandra Cisneros woman’s stories Hollering Creek (1991) describes the situation of the Mexican-American woman: in general caught between two cultures, lies in a cultural borderland. [1] The themes of the stories range from the confusions of childhood bicultural and bilingual for the struggles of a dark-skinned woman to recognize her own beauty in the land of Barbie dolls and blonde beauty queens. While Cisneros does not try to force easy resolutions on this complex matter, she does not look for a “place” that respects Spanish and Indian heritage with Mexican tradition without resorting to nostalgia for a distant homeland (a Mexico that, in some cases, the characters have never seen). The characters of her engage in a continuous process of cultural mediation, as they struggle to reconcile their past with their present Mexican American. Further complicating this struggle is the fact that most of her characters are young women who must sort through the competing stories they hear about “place” of a woman until they find one that can reside comfortably. A part of these negotiations is the incorporation of key female archetypes from the Mexican tradition and the reconsideration of these figures in a way that will reflect the reality of modern Chicano experience. Cisneros re-evaluates and re-evaluates so, the three most common representations of Mexican womanhood: the virgin passive, the seductress sinful, and the mother traitor, idolized in the figures of the Virgin of Guadalupe, La Malinche and La Llorona. Along the lines of the United States à feminism, these female icons could be seen as promoting an image of women that is harmful, but they can also serve as symbols of female power and pre-conquest Mexican beliefs. Sandra Cisneros addresses each of these female figures in women Hollering Creek “Woman Hollering Creek” La Malinche in “Never marry a Mexican,” the Virgin of Guadalupe in “Little miracles, promises”, and La Llorona in Rather than simply set aside these figures, the Cisneros search for a transformation that will allow them for the past while opening up the future. However, the aim of you do not seem to be as simple as simply redeem these figures as a powerful female icons. Instead, she is being modernized and adds nuance to their legends and their legacy. You could say that the place of the Mexican-American woman is inevitably more and immigration in the border lands. Of course, many Chicanas physically inhabit the borderlands between Mexico and the United States, that place is not at all a country nor © nor the other, but something different, a unique fusion of the two. The Mexican-American woman, however, is not marginalized from the physical location of her as much as she’s both her sex and ethnicity of her. In the words of the critic and Chicano activist Gloria Anzaldá Á’a, “this is the house of her / this thin strip of / barbed wire.” [2] It must live on the fence, because she did not © you will ever occupy a full place in one of the cultures to which she belongs nominally. In the United States, she is separated from its color, its language and history of her. In the Mexican and Chicano society, it is defined and limited by the traditions of machismo and the teachings of the Catholic Church. Anzaldá Á’a writes: “alienated from his mother culture, ‘stranger’ in the dominant culture, the black woman did not feel safe in the inner life of its SÁ ©. Petrified, she can not answer, his face tight between los intersticios ( the crepe), the spaces between the different worlds she inhabits. ” [3] Much of this can be said for any person, man or woman, who lives as a minority within a dominant culture. Anzaldá Á’a makes a special case for the Chicano, Dominated in both cultures, It is even less at home both as it is a male, both white, Mexican, or Chicano. Moreover, the Mexican and Chicana woman has repeatedly served as a broker between two It is too often the sexual property that connects white men and Mexican men in an exchange system. The historical representative of this sexualized position as a cultural mediator is the malice, Malish, Douá s a to Marina, Malinali - has many names and many incarnations. What we know of her is that she was an Indian woman who served as an interpreter and lover in Herna Áin Cortá © s of her as she won the land of her and massacrayed the people of her. Infamous as a traitor and a whore, her heritage was to serve as a representative of the victimization of the native people of Mexico in the hands of whites, and as the shameful reminder of the complicity of a woman. In the famous work of him the labyrinth of loneliness, originally published in 1950, Octavio Paz reflects a great length on the role of La Misrezzan in the formation of Mexican conscience. For him, Chingada, the “mother violated”, Paz spends a lot of time defining the word “Chingada”, all the time avoiding its most common and vulgar use. More commonly, Chingada means “an screwed”. Paz says that this verb always implies reluctance and victimization, but also stresses that the Ministry “turned voluntarily to Conquistador”. [4] For Paz, the test of the victimization of him is in the abandonment of the malice of cortá ©, once she had served him purposes her. So, she’s not just a traitor and a whore, but also a unproven woman clinging to her man of her or even to realize that he is abusing her. In fact, the sin of La Malche is one of omission rather than Commission. According to Paz, “the passivil is of her abject: she doesn’t resist violence, but she is an inert pillar of bones, blood and her powder her contamination of her is constitutional of her and resides at | in sex her.” (85). He traces the Mexican repudiation of the mother (and therefore women) to their shame of origin, the shame resting with the collaboration of La Misrezzan and the sinful sexuality of her. The malice is the figurative mother of all post-conquest Mexicans, and therefore, of all Chicanos. The sin of her, like eve, must be born from her sons and, more appreciated, by her daughters. Moraga Cherrier describes the impact that the history of La Malish had on the sexuality of Hispanic women. She writes: “[C] The negative negative perceptions of Hicanas of ourselves as sexual people and our betrayal resulting from each other find its roots in a Mexican history and mythology of four hundred years.” [5] The weight of the fault impetic to women for the betrayal of La Malche of the people of her and for her sexual transgressions she led to a deeply confused image. To be “real” to his people, a Mexican or Chicana woman must deny her sexuality, for “the woman who challenges her role as a submissive her husband, father, brother or son taking control of her sexual destiny is pretened To be a ‘traitor to his breed’ contributing to the ‘genocide’ of his people” (113). Sandra Cisneros deals with the heritage of La Misrezzan in history” never marry a Mexican”. [6] In this story, a Chicán woman looks for revenge on her the white lover who rejected her, becoming sexual tutor of the teenage son. Although the first person’s narrator does not say how the son will pay for the sins of his father, it is clear that he has to pay, while he beats him in false confidence waiting for the right time or, as she puts it, the moment when she snaps teeth. The reference to La Misso and Cortá © S is made explicit from the beginning, while remembering his lover, Drew, called her “Malinali” (another name for malice) and that looked like CortÁf © s with his dark beard and white skin. Like legendary rind, the narrator is an accomplice in her domination and a traitor to “sisterhood”. [7] He admits: “I am Complice, committed premeditated crimes, I am guilty of having caused pain resolved to other women. I am vindictive and cruel, and I am capable of nothing” (NM 68). You also say that, even if a painter, she has to support himself in other ways. Sometimes she acts as how translator, although it also relies on the generosity of her lovers, who, he says, “is a form of prostitution” (NM 71). She translates the language (although Spanish is now the “native” language), as did La Malinche, but also serves as a cultural intermediary, a sort of ambassador to the white world in which he moves, but she They not fully inhabit. Malinche Cisneros is a complex, modern figure. She is at once victim and perpetrator, as you turn the pain and anger of her others. She’s certainly not “the victim “abjectly passive” which he described Paz, but she did not afford to fall into relationship after relationship with unavailable men always married, and always white. For the narrator, whose real name is Clemencia, issues of race and gender are at odds, as she feels compelled to choose her primary loyalty to her. The Clemencia parents are both Mexican, her father was born in Mexico, her mother in the US The title of the story, “Never marry a Mexican,” is the mother’s oft-repeated advice. The mother of Clemencia felt inevitable discrimination by both cultures. As lower class Chicano, she has been looked down on by upper-middle-class Mexican family of her husband, but she also suffered discrimination in the mainstream of American society because of her dark skin. Her answer, for her, was getting married out of her and are supposed to, and she installed in her daughters the belief that future husbands appropriate only for them were white. Clemencia buy into this prejudice against her own heritage to some extent, but her feelings on race her are more complex than those expressed by the mother of her. She says she has never seen Mexican men, or Latin men of all sorts, as potential lovers, but she considers her mother to be the real traitor, because © she married a white man almost immediately after the death of father of Clemencia. Clemencia and her sister moved from their suburban neighborhood on the Mexican side of the city in a fictionalized search for a cultural connection. At first, they think that the neighborhood is quaint and charming, but soon realize that the reality of life in the barrio are anything but glamorous. Not completely at home in both cultures, ultimately decides who should define and rank as a Chicano, even if this decision is perhaps a moot point, because clearly her lovers were also taught to “never marry a Mexican”. Though born in the US to a mother who does not even speak Spanish, she is Mexican in the eyes of the world. For white men with whom she did business, she is a sexual mystery, exotic dark-skinned woman with whom they can have sex before going home for their pale, shiny wives. Although Clemencia struggle with fidelity to she feels, or is forced, with other of her of her race her, the lack of loyalty of her to other women is much more clear. Where La Malinche is mostly regarded as a traitor to her race her, we see in Clemencia the impact of the betrayal of a woman of “sisterhood” of other women. The problem is that Clemencia feels that sisterhood with white women-already excluded from their society, she is well aware of the power differential between a white woman and a dark-skinned woman, and for her, this difference could denies any kinship share. She says, thinking of her lover’s son: “All I know is that he went to bed with your father the night you were born in the same bed where he was conceived I slept with your father and do not give a damn about that woman . your mother. If it was a brown woman like me, I might have a harder time living with myself, but since it’s not, I do not care” (NM 76). Cisneros complicates La Malinche, as she is represented by Clemencia. She It is quite a victim, simply a self-serving woman who betrays his people for his own earnings. Like the malice, she defined her from her breed and the sex of her, and she struggles with these meanings that are imposed on her body. However, this story does not have the excuses of her for the malice, nor a simple recovery of her figure. Figure. The reader can sympathize with Clemencia up to a point, in the end it turns into a sort of obsessive stalker, which can find power only through sexuality and, perhaps, violence. The contradictions of the heiness of him remain intact, since Cisneros lends a motivation (and perhaps sympathy) to the shares of him, but falls out of a claim from the heart of La Misso. Not surprisingly, a number of Chicana writers have taken the cause of the malice more completely than Cisneros, seeing it as a victim not only of the conquerors, but also of the pervasive sexism of Latin culture. To La Misrezzan in Mexican literature, Sandra Messenger Cypess discusses the reconsideration of the Chicana writers of La Malish heritage, saying that “they incorporated the figure in their creative works like another way to do them, to transform it into one’s image instead of Accept the image of La Malish built by patriarchal cultural forces.

[8] Gloria AnzaldáÁ’a traces the figure of malice to the powerful goddesses of Aztecs. She states that the culture dominated by males, even before the time of the conquest, tried to weaken the power of the goddess of the primary creator, in the coat, and divide it in two-the good mother, tona, and sexual being, Tlatzotzooh. With the incorporation of the ancient Pantheon in the Catholic religion, the two opposite metamorphous female figures in the Virgen de Guadalupe (the pure mother) and the malice (the sexualized, evil temptre), though, ironically, is the malice that is The figurative mother of the Meticcio Race. AnzaldáÁ’a sees both these figures who work to oppress Mexican and Chicana women, the Virgin of Guadalupe by robbing them with their sexuality, and the malice making them do both of their kind and their Indian heritage. Anzaldá Á’a calls not for a disavoto of these “mothers”, but rather a reconsideration of their legacy. You put them aside to further deny the Indian and Mexican past; Embracing them unchanged. There would be acceptance of gender roles that do not allow sexual independence and self-expression. Guadalupe’s Virgin is the patron saint of Mexico and the most powerful religious icon of her. She apparvea in 1531 on the site of a former sanctuary Tonantsin, the dell’Azteca goddess who remembered the Christian concept of the “Mother of God.” The Virgin of Guadalupe became an important symbol of an identity of Criollo and Mestizco, while she appeared to be at an Indian and as Indian. While the Virgin of Guadalupe is considered a saint of the people and it is a popular enormously powerful icon, his image is still that of the Virgin, and connotes all the negative aspects of women’s sexuality (or derive from it) that the worship of virginity involves. [9] In our Lady of Guadalupe, Jeanette RodrÁGuez writes that “the Madonna of Guadalupe is often lived as a Marian image to support and encourage passiveness in women, and therefore is seen as an instrument of oppression and control patriarchal”. [10] However, even feminist critics like Anzalduca cannot fail to see the power of a female icon so omnipresent. In fact, you see the figure of the Virgin of Guadalupe as “a summary of the old world and the new, religion and culture of the two races of our psyche, of the conqueror and conquered”. Perhaps even more important, it can serve as a Chicano emblem, because her “is the symbol of ethnic identity and tolerance for the ambiguous that Chicanos-mexicanos, mixed-race people, people who have Indian blood, people crossing cultures, for necessity possess. ” [11] Jacqueline Doyle refers to her as “a threshold between human and divine, life and dead, and as a mediator among competing cultures.” [12] This position as a cultural mediator is important, as it provides a link between the Mexican past and the present. The omnipresence and strength of the figure in Mexican culture and Chicano are undisputed. [11] For how difficult it could be Accept a representation of female power and cultural complexity that is also a symbol of oppression of women and liabilities, for Chicanas the Virgin of Guadalupe is also an ethnic symbol and tied to their Mexican heritage. Just refuse the Virgin on feminist grounds denies the validity of the history of Chicanas and in some cases their faith. [13] Cherrier Moraga contrasts their repudiation of the Virgin image with the passionate faith of so many Mexican women. He writes: “I left the church in turn, knowing as for many years I had closed my heart to the passionate tirade of such faith that he did not promise an end to the pain. I became white.” [14] The book Cisneros also reflects the importance of the Virgin of Guadalupe in Psica of Chicano and cultural practice, as many stories in Holling Creek women rely on it. The most interesting of these in his treatment of the Virgin’s “Small miracles, held promise.” [15] The story takes the form of a series of notes for the Virgin and other popular saints, left in a sanctuary somewhere in Texas. They demand everything from overtime pay to a good man, and thank them for the recovery of a stolen truck or to graduate from high school. The authors of the notes reflect a wide variety of lifestyles Chicano, some write in Spanish, most in English, some show a traditional, unquestioned faith, other small complaints of disgruntled teenagers. The last note in the story is a young woman, Chayo, who writes the challenges of being a modern Chicano. She à her expulsion from her mother for her to cut her hair, to spend too much time alone, to become a painter. She describes herself as “riding the world”, but she her mother accuses her of being a malinchista, a “white girl” who is betraying her heritage with her Mexican she trying to escape the role that you call for women. This is not an unusual epithet, and is used to imply that a woman is a traitor for “consorting with Anglos or accept Ángl” cultural models. [16] Again, we see La Malinche as traitor to her about her culture, in this case © because she is stepping out of bounds of acceptable behavior for women and daring to express the female power and sexuality. We learn that Chayo left a note and a braid of her hair to give thanks to the Virgin © because she found out that she is not pregnant and is not sure she wants to be a mother. [17] We also learn from the struggles of Chayo with his race, gender and religious beliefs of her her. The virgin her of her mother is the one who can relate Chayo, just as she can not imagine herself in the role of self-denial of her mother. He does not have a Pagnoloss Virgin forgive easily all, but rather, “I wanted you to have bare chest, snakes in your hands, I wanted jumping and skipping the shoulders of bulls, I wanted you to swallow raw hearts and volcanic ash. It was going to be my mother or my grandmother. All that sacrifice of self ©, all that silent suffering. One not, not here, not me” (Lm 127). Now, however, Chayo has come to terms with the Virgin, and the way he has done this is by accepting a version of her that is not exactly Malinche nor © nÁ © Virgen. Chayo recognizes the power of both, rather than deny any of them, you see their ability to help her negotiate her position of her in each of the two cultures of her. Á You can accept both pacifism of the Virgin that the sexuality of Malinche through the knowledge of her heritage to her Indian her. She learns the transition from the goddess of the serpent Aztec goddess at Tonaantsin, Guadalupe, and, seeing “all her facets of her” her, Chayo can recognize the strength of the image of her. She is a goddess who has snakes in her hands, but that still allows the beliefs of Catholicism: “What you could have the power to A people when a country was born, and again during the civil war, and during the agricultural strike in California it made me think that there is power in my mother’s patience, strength in my grandmother’s resistance” (LM 128) . 128). The story that says: “I could love you, and finally learn to love me” (LM 128). In an essay called “Guadalupe the Goddess of Sex” in the goddess of the Americas collection, Cisneros describes his own youthful discomfort with his body, and the reluctance to discuss the sex or control of births: “What a denial culture. Do not stay. Pregnant! But nobody tells you how to do it.

That’s why I was angry for many years every time I saw the Virgen de Guadalupe, the role model of my culture for brown women like me. It was damn dangerous, an ideal so High and unrealistic was ridiculous. ” [18] As Chayo in “Little Miracles, he held promises”, he writes Cisneros who came to his acceptance of the Virgin through a knowledge of the Virgin © because she found out that she is not pregnant and is not sure she wants to be a mother. [17] We also learn from the struggles of Chayo with his race, gender and religious beliefs of her her. The virgin her of her mother is the one who can relate Chayo, just as she can not imagine herself in the role of self-denial of her mother. He does not have a Pagnoloss Virgin forgive easily all, but rather, “I wanted you to have bare chest, snakes in your hands, I wanted jumping and skipping the shoulders of bulls, I wanted you to swallow raw hearts and volcanic ash. It was going to be my mother or my grandmother. All that sacrifice of self ©, all that silent suffering. One not, not here, not me” (Lm 127). Now, however, Chayo has come to terms with the Virgin, and the way he has done this is by accepting a version of her that is not exactly Malinche nor © nÁ © Virgen. Chayo recognizes the power of both, rather than deny any of them, you see their ability to help her negotiate her position of her in each of the two cultures of her. Á You can accept both pacifism of the Virgin that the sexuality of Malinche through the knowledge of her heritage to her Indian her. She learns the transition from the goddess of the serpent Aztec goddess at Tonaantsin, Guadalupe, and, seeing “all her facets of her” her, Chayo can recognize the strength of the image of her. She is a goddess who has snakes in her hands, but that still allows the beliefs of Catholicism: “What you could have the power to A people when a country was born, and again during the civil war, and during the agricultural strike in California it made me think that there is power in my mother’s patience, strength in my grandmother’s resistance” (LM 128) . 128). The story that says: “I could love you, and finally learn to love me” (LM 128). In an essay called “Guadalupe the Goddess of Sex” in the goddess of the Americas collection, Cisneros describes his own youthful discomfort with his body, and the reluctance to discuss the sex or control of births: “What a denial culture. Do not stay. Pregnant! But nobody tells you how to do it.

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She is a goddess who has snakes in her hands, but that still allows the beliefs of Catholicism: “What you could have the power to A people when a country was born, and again during the civil war, and during the agricultural strike in California it made me think that there is power in my mother’s patience, strength in my grandmother’s resistance” (LM 128) . 128). The story that says: “I could love you, and finally learn to love me” (LM 128). In an essay called “Guadalupe the Goddess of Sex” in the goddess of the Americas collection, Cisneros describes his own youthful discomfort with his body, and the reluctance to discuss the sex or control of births: “What a denial culture. Do not stay. Pregnant! But nobody tells you how to do it. That’s why I was angry for many years every time I saw the Virgen de Guadalupe, the role model of my culture for brown women like me. It was damn dangerous, an ideal so High and unrealistic was ridiculous. ” [18] As Chayo in “Little Miracles, he held promises”, he writes Cisneros who came to his acceptance of the Virgin through a knowledge of the Virgin © because she found out that she is not pregnant and is not sure she wants to be a mother. [17] We also learn from the struggles of Chayo with his race, gender and religious beliefs of her her. The virgin her of her mother is the one who can relate Chayo, just as she can not imagine herself in the role of self-denial of her mother. He does not have a Pagnoloss Virgin forgive easily all, but rather, “I wanted you to have bare chest, snakes in your hands, I wanted jumping and skipping the shoulders of bulls, I wanted you to swallow raw hearts and volcanic ash. It was going to be my mother or my grandmother. All that sacrifice of self ©, all that silent suffering. One not, not here, not me” (Lm 127). 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[Margaret Rantall writes in “Guadalupe, Virgin Subversive”: “A saint or a secular being can be generated by Orthodoxy, but supported, or claimed by the people needed. More impressive is still when groups of people earn self-knowledge and Power enough to produce own warriors. Control of our history, of our stories, has traditionally been in the hands of those who keep power over our lives. The social change is mostly the people who recover their stories.” \[25\] The fact that Cisneros does not offer easy reconciliation with the malice does not weaken its reconsideration of these three figures. In fact, his refusal to enhance or validate all aspects of their legacy further clarifies the struggle to come to terms with such contradictions. While AnzaldáÁ’a emphasizes the borderlands, “\[1\] in a state of psychic disorders, in a borderland, is what makes poets write and artists.” \[26\] The Borderland is not, and cannot be a place of ease and safety. It is precisely that discomfort, insecurity and ambivalence that make the configuration of a so much fertile area. Notes \[1\] Sandra Cisneros, Women Holling Creek and other stories \(New York: Casual House, 1991\). Back to article \[2\] Gloria AnzaldáÁ’a, Borderlands / La Frontera \(San Francisco: Aunt Lute Books, 1987\) 20. Back to article \[3\] AnzaldáÁ’a 20. Back to article \[4\] Octavio Paz, The Labyrinth of Loneliness \(New York: Grove Press, 1961\) 86. Back to article \[5\] Cherrie Moraga, loving in the war years \(Boston: South End Press, 1983\) 99. Back to article \[6\] References next appear in the text in brackets after the abbreviation Nm. Back to article \[7\] It is not clear if the historical Malinche was a willing accomplice of Cortá Á © s. She probably was given to cortá © s as a slave, and she had about fourteen years in the time of conquest. Return to article \[8\] Sandra Messenger Cypess, the malice in Mexican literature: from history to the myth \(Austin: University of Texas Press\) 142. Back to article \[9\] It is interesting that, while the passivit is celebrated as A feminine virtue in the Virgin of Guadalupe, is precisely the “abutum passivita” of La Malish that Paz condemned. It would seem that the passivit is a virtue only until a woman’s passiveness leads to her sexual victimization. Back to article \[10\] Jeanette RodrÁguez, Our Lady of Guadalupe: Faith and empowerment among Mexican-American women \(Austin: University of Texas Press, 1994\) XVIII. Back to article \[11\] Anzalduca 30. Return to article \[12\] Jacqueline Doyle, “Hypothesis of the Virgin in the recent writing of Chicana”, studies on women 26 \(1997\): 181. Back to article \[13\] L’ Acceptance or refusal of the Virgin of Guadalupe is much more than a political or moral issue for many Chicanas, which must try to reconcile their religious faith with negative images that have been launched so long on the Virgin. As Ana Castillo writes in the introduction to the Goddess of the Americas, “we do not make any claim to represent the Catholic Church here, thanks to the BonÁ. The only statement we do is our right to love It” \(XXIII\). Return to article \[14\] Moraga II. Return to article \[15\] The subsequent references are quoted in brackets in the text following the abbreviation LM. Back to article \[16\] Messenger Cypress 138. Back \[17\] The image of Chayo that cuts his hair is a symbol of a spill of appearance and stereotypically female behavior. In her article of her “hypothesis of the Virgin in the recent writing of Chicana”, even Jacqueline Doyle stresses that the braid braid be seen as a representative of Chayo’s weaving of cultures \(187\). Back to Article \[18\] Sandra Cisneros, “Guadalupe Sex Goddess,” Goddess of the Americas: written on the Virgin of Guadalupe, Ed. Ana Castillo \(New York: Riverhead Books, 1996\) 48. Return Article \[19\] AmÁf Rico Paredes, Fairy Tales of Mexico \(Chicago: University of Chicago Press, 1970\) XVI. Return the item \[20\] The subsequent references are mentioned in brackets in the text that follows the WHC acronym. Back to article \[21\] El Grito De Dolores \(Dolores’s cry\) was the scream of independence of Mexico played by Miguel Hidalgo on September 15, 1810 and celebrated as a national party in Mexico. Return to article \[22\] AnzaldáÁ’a 78-79. Return Article \[23\] AnzaldáÁ’a 82. Return Article \[24\] Mary Daly studied the power of the goddess of the innovative GYN / Ecology: The Metaetics of Radical Feminism \(Beacon Press: Boston, 1978\). For a latest collection, see the concept of the goddess, EDS. Sandra Billington and Miranda Green \(London: Routledge, 1996\). Borderlands of Gloria AnzaldáÁ’a provides an analysis of Aztec / Dee Mexican. Return Article \[25\] Margaret Randall, “Guadalupe, Subversive Virgin.” Dea of the Americas 122. Return Article \[26\] AnzaldáÁ’a 73. Back to article article](#)

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