

# la casa de bernarda alba play

La Casa de Bernarda Alba Play: A Deep Dive into Lorca's Masterpiece

**la casa de bernarda alba play** stands as one of the most powerful works of Spanish literature and theater. Written by the renowned playwright Federico García Lorca in 1936, this drama explores themes of repression, social norms, and the suffocating grip of authoritarian control within a traditional Spanish household. Through its intense portrayal of Bernarda Alba and her five daughters, the play paints a vivid picture of rural life, female oppression, and the tragic consequences of unyielding societal expectations.

## Understanding La Casa de Bernarda Alba Play

La Casa de Bernarda Alba is a three-act play set in a small Andalusian village, focusing on Bernarda Alba, a domineering widow who imposes an eight-year mourning period on her household after the death of her second husband. This prolonged mourning confines her five daughters to the house, stripping them of freedom and hope for love or happiness. Lorca's use of symbolism, poetic language, and dramatic tension creates an atmosphere filled with despair and suppressed desires.

## The Historical and Cultural Context

To fully appreciate la casa de bernarda alba play, it's essential to understand the time and place it was written in. Lorca penned this work just before the outbreak of the Spanish Civil War, a period marked by political unrest and conservative social values. The play critiques the rigid class structures and patriarchal systems that dominated rural Spain, where women were expected to adhere strictly to traditional roles. Bernarda Alba's household becomes a microcosm reflecting the wider societal repression prevalent in early 20th-century Spain.

## Plot Overview and Key Characters

The story revolves around Bernarda Alba and her five daughters: Angustias, Magdalena, Amelia, Martirio, and Adela. After the death of Bernarda's husband, she imposes a strict mourning period, forbidding her daughters from leaving the house or engaging with the outside world. This suffocating environment leads to tension, jealousy, and ultimately tragedy.

- **Bernarda Alba**: The authoritarian matriarch who rules with an iron fist.
- **Angustias**: The eldest daughter, who stands to inherit her father's estate, making her a potential marriage prospect.
- **Adela**: The youngest daughter, rebellious and passionate, who challenges her mother's oppressive rules.
- **Martirio**: Jealous and secretive, harboring unspoken pain.
- **Magdalena and Amelia**: More subdued daughters, caught in the family's emotional turmoil.

The rising tensions culminate in a dramatic climax involving forbidden love, betrayal, and death, making the play a timeless tragedy.

## **Themes Explored in La Casa de Bernarda Alba Play**

Lorca's play is rich with themes that still resonate today. Understanding these themes can deepen one's appreciation for the work and its continuing relevance.

### **Oppression and Repression**

At its core, *la casa de bernarda alba* play is about the crushing oppression of women under patriarchal rule. Bernarda's strict control over her daughters' lives symbolizes the societal expectations that limit women's freedom. The enforced mourning period is a metaphor for the emotional and psychological constraints placed upon the characters, highlighting how repression breeds resentment and despair.

### **The Role of Tradition and Honor**

Bernarda is obsessed with maintaining the family's honor and social status, which dictates her harsh behavior. The play critiques how rigid adherence to tradition can stifle individuality and lead to destructive outcomes. Honor, in this context, is portrayed as a double-edged sword—both a social necessity and a source of suffering.

### **Desire and Forbidden Love**

Desire, especially sexual desire, is a powerful undercurrent throughout the play. Adela's rebellion and secret love affair challenge the imposed restrictions, bringing to light the conflict between personal freedom and societal expectations. The tension between desire and repression drives much of the drama's emotional intensity.

## **Why La Casa de Bernarda Alba Play Remains Relevant**

Despite being written nearly a century ago, *la casa de bernarda alba* play continues to captivate audiences worldwide. Its exploration of universal themes like authoritarian control, gender roles, and societal pressure keeps it relevant in contemporary discussions about freedom and equality.

### **Modern Interpretations and Performances**

Many theater companies have adapted the play with fresh perspectives, emphasizing its feminist

themes or drawing parallels with modern issues of social control and patriarchy. The intense emotional dynamics and well-drawn characters make it a favorite for actors and directors seeking to explore complex human relationships.

## Educational Importance

La Casa de Bernarda Alba is frequently studied in literature and drama courses for its rich symbolism, poetic dialogue, and social commentary. It serves as a gateway to understanding Spanish culture and history, as well as the universal struggles against oppression.

## Tips for Watching or Studying La Casa de Bernarda Alba Play

Whether you're attending a live performance, reading the script, or studying it in an academic setting, here are some helpful tips to enhance your experience:

- **Pay attention to symbolism:** Objects like the black dresses, the house itself, and references to heat or silence carry deep meanings.
- **Understand character motivations:** Each daughter represents different responses to repression, from submission to rebellion.
- **Explore the historical context:** Researching early 20th-century Spain can provide insight into the societal norms Lorca critiques.
- **Notice the language:** Lorca's poetic style enriches the dialogue, so reading aloud can reveal its emotional power.
- **Consider staging and direction:** Productions vary widely, so observing how different directors interpret the play can reveal new layers.

## The Legacy of Federico García Lorca and His Influence on Theatre

Lorca's contribution to Spanish literature and theater is monumental. La Casa de Bernarda Alba play is part of a trio of rural tragedies that showcase his skill in blending folklore, social criticism, and poetic imagery. His untimely death during the Spanish Civil War only cemented his status as a symbol of artistic resistance and political martyrdom.

## **Impact on Contemporary Playwrights**

Many modern playwrights cite Lorca's work as an inspiration for exploring themes of gender, power, and societal constraints. His bold portrayal of female characters and critique of authoritarianism paved the way for more nuanced and critical perspectives in theater.

## **Global Reach**

Translations and adaptations of *la casa de bernarda alba* play have introduced audiences worldwide to Lorca's vision. From Latin America to Europe and beyond, its themes transcend cultural boundaries, sparking conversations about human rights, freedom, and identity.

Exploring *la casa de bernarda alba* play offers a profound look into the complexities of human emotion, societal expectations, and the quest for autonomy. Its enduring power lies in its ability to speak to the heart of repression and the human spirit's desire to break free. Whether experienced on stage or through the written word, this play remains a vital piece of theatrical history and cultural reflection.

## **Frequently Asked Questions**

### **What is the central theme of 'La Casa de Bernarda Alba'?**

The central theme of 'La Casa de Bernarda Alba' is repression and the effects of authoritarian control within a family, particularly focusing on the oppression of women in a patriarchal society.

### **Who wrote 'La Casa de Bernarda Alba' and when was it first performed?**

'La Casa de Bernarda Alba' was written by Federico García Lorca and was first performed posthumously in 1945, three years after his death.

### **What is the significance of the setting in 'La Casa de Bernarda Alba'?**

The setting, primarily the house where Bernarda Alba imposes a strict mourning period, symbolizes confinement and suffocation, reflecting the limited freedom and strict social codes imposed on the characters.

### **How does Bernarda Alba's character influence the play's plot?**

Bernarda Alba's authoritarian and oppressive nature drives the conflict in the play, as her strict control over her daughters leads to tension, rebellion, and ultimately tragedy.

## **What role does the theme of repression play in 'La Casa de Bernarda Alba'?**

Repression is a key theme that manifests in the characters' restriction of personal desires and emotions, leading to frustration, jealousy, and ultimately destructive outcomes.

## **How are women portrayed in 'La Casa de Bernarda Alba'?**

Women in the play are portrayed as victims of societal and familial oppression, struggling between their desires for freedom and the rigid expectations imposed upon them.

## **What is the significance of the color symbolism in 'La Casa de Bernarda Alba'?**

Color symbolism, such as the use of white to represent purity and black to signify mourning, enhances the themes of repression, grief, and societal expectations throughout the play.

## **Additional Resources**

### **La Casa de Bernarda Alba Play: A Profound Exploration of Oppression and Social Norms**

**La casa de Bernarda Alba** play stands as one of the most influential works in Spanish theatre, penned by the illustrious playwright Federico García Lorca in 1936. This tragic drama, set in a small Andalusian village, delves into the oppressive atmosphere created by Bernarda Alba, a domineering matriarch, who enforces an eight-year mourning period on her five daughters. The play's intense exploration of themes such as authoritarianism, repression, societal expectations, and gender roles has cemented its status as a cornerstone of 20th-century drama. Its continuing relevance makes it a vital subject for theatrical study and performance worldwide.

### **In-depth Analysis of La Casa de Bernarda Alba Play**

Federico García Lorca's *la casa de Bernarda alba* play is renowned for its stark portrayal of the claustrophobic environment within which the characters are confined. The setting—the Alba household—functions almost like a prison, symbolizing the suffocating grip of tradition and social conventions. The play's narrative unfolds entirely within this domestic space, emphasizing the psychological and emotional turmoil experienced by Bernarda's daughters under their mother's authoritarian rule.

A critical feature of the play is its unflinching depiction of repression and the consequences of absolute control. Bernarda Alba embodies the rigid patriarchal values of early 20th-century rural Spain, where a woman's honor and reputation are paramount. By imposing strict rules and forbidding any interaction with the outside world, she attempts to safeguard her family's social

standing. However, this repression ignites conflict and tragedy, revealing the destructive power of unchecked authority.

## **Thematic Exploration and Symbolism**

La casa de Bernarda Alba play is rich with symbolism that enhances its thematic depth. For example, the color black dominates the stage directions and costumes, symbolizing death, mourning, and the absence of freedom. The iron bars on the windows and the closed doors metaphorically represent the imprisonment of the daughters, who yearn for liberation yet remain trapped by societal expectations.

The play also explores the theme of desire and forbidden love, particularly through the character of Adela, the youngest daughter. Her defiance against Bernarda's oppressive rules and her pursuit of Pepe el Romano, the man desired by her sisters, underscore the tension between individual desires and communal restrictions. This conflict culminates in a tragic climax, highlighting the ruinous consequences of repression on human spirit and relationships.

## **Character Dynamics and Psychological Depth**

One of the most compelling aspects of la casa de Bernarda alba play is its intricate character development. Bernarda Alba herself is a study in authoritarianism, embodying both strength and cruelty. She is a figure who wields control to preserve an illusion of honor, yet her actions inadvertently cause suffering and despair.

The daughters represent various responses to repression: Angustias, the eldest, accepts her fate resignedly; Magdalena is openly rebellious and bitter; Martirio is consumed by jealousy and bitterness; Amelia is submissive; and Adela is passionate and defiant. These varied responses reflect the complex psychological effects of living under rigid social constraints.

## **Comparative Context and Cultural Significance**

When comparing la casa de Bernarda alba play to other works in Spanish literature, its stark realism and tragic fatalism stand out. Unlike Lorca's earlier, more lyrical plays such as "Bodas de Sangre" (Blood Wedding), this play adopts a more confined, claustrophobic tone, which intensifies its focus on social critique. It aligns with the tradition of Spanish tragedy but innovates through its focus on female experience and domestic space.

Internationally, the play resonates with themes found in works addressing patriarchal oppression and gender politics. Its exploration of female autonomy and the consequences of repression make it relevant not only in Spain but across cultures grappling with similar issues. The play's enduring presence in academic curricula and frequent theatrical revivals underscore its universal appeal.

# Staging and Performance Challenges

Producing *la casa de Bernarda alba* play presents unique challenges and opportunities for directors and actors. The limited setting requires creative stage design to evoke the oppressive atmosphere effectively. Lighting, sound, and costume choices—particularly the symbolic use of black and white—are crucial in conveying the mood and thematic subtext.

Actors must navigate the intense emotional landscape of their characters, delivering performances that capture the nuanced psychological tensions. Bernarda's commanding presence demands a portrayal that balances authoritarian severity with underlying vulnerability. Similarly, the daughters' interactions must reflect the complex interplay of rivalry, fear, and yearning.

- **Pros of staging the play:** Rich thematic material, powerful female roles, strong dramatic tension.
- **Cons:** Limited setting may challenge audience engagement, requires careful pacing to maintain intensity.

## Legacy and Modern Interpretations

The legacy of *la casa de Bernarda alba* play is evident in its continued relevance and reinterpretation in contemporary theatre. Modern productions often highlight the play's feminist undertones and critique of social repression, sometimes adapting the setting or emphasizing different character perspectives to resonate with today's audiences.

Moreover, the play's themes have inspired adaptations in various artistic media including film, dance, and opera. Each reinterpretation offers fresh insights into the universal struggles of freedom, identity, and resistance against oppressive structures.

Throughout its history, *la casa de Bernarda alba* play has been a powerful mirror reflecting societal constraints and human desires. Its enduring power lies in Lorca's masterful ability to combine poetic language with unrelenting social commentary, creating a timeless work that continues to challenge and engage audiences around the world.

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**la casa de bernarda alba play:** *The House of Bernarda Alba* Federico García Lorca, David Hare, 2005 Finished just two months before the author's murder on 18 August 1936 by a gang of Franco's supporters, *The House of Bernarda Alba* is now accepted as Lorca's great masterpiece of love and loathing. Five daughters live together in a single household with a tyrannical mother. When the father of all but the eldest girl dies, a cynical marriage is advanced which will have tragic consequences for the whole family. Lorca's fascinatingly modern play, rendered here in an English version by David Hare, speaks as powerfully as a political metaphor of oppression as it does as

domestic drama. *The House of Bernarda Alba* premiered at the National Theatre, London, in March 2005.

**la casa de bernarda alba play:** *La Casa de Bernarda Alba* Federico García Lorca, 2009  
Bernarda Alba is a widow, and her five daughters are incarcerated in mourning along with her. One by one they make a bid for freedom, with tragic consequences.

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Bernarda Alba is a widow, and her five daughters are incarcerated in mourning along with her. One by one they make a bid for freedom, with tragic consequences. Lorca's tale depicts the repression of women within Catholic Spain in the years before the war. *The House of Bernarda Alba* is Lorca's last and possibly finest play, completed shortly before he was murdered by Nationalist sympathisers at the outbreak of the Spanish Civil War. Inspired by real characters and described by the author as 'a true record of village life', it is a tragic tale of frustration and explosive passions in a household of women ruled by a tyrannical mother. Edited with invaluable student notes - a must for students of Spanish drama

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**la casa de bernarda alba play:** *The House of Bernarda Alba* Federico García Lorca, 2008  
In the suffocating heat of summer, Bernarda Alba's house holds three generations of women in mourning. With few options for a life away from their grasping mother, five sisters fight each other for the attentions of the one man who could offer marriage and escape. *The House of Bernarda Alba* was the last play written by the celebrated Spanish writer, Federico García Lorca and was made into a successful TV film in 1991 starring Glenda Jackson and Joan Plowright.

**la casa de bernarda alba play:** Photograph of a Scene from the Play *La Casa de Bernarda Alba*

**la casa de bernarda alba play:** *Ottomiller's Index to Plays in Collections* Denise L. Montgomery, 2011-08-11  
The standard location tool for full-length plays published in collections and anthologies in England and the United States since the beginning of the 20th century, *Ottomiller's Index to Plays in Collections* has undergone seven previous editions, the latest in 1988, covering 1900 through 1985. In this new edition, Denise Montgomery has expanded the volume to include collections published in the entire English-speaking world through 2000 and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors. Representing the largest expansion between editions, this updated volume is a valuable resource for libraries worldwide.

**la casa de bernarda alba play:** *Theatre and National Identity* Nadine Holdsworth, 2014-06-27  
This book explores the ways that pre-existing 'national' works or 'national theatre' sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time, place, politics, or culture. Featuring a broad international scope, it offers a series of thought-provoking essays that explore how playwrights, directors, theatre-makers, and performance artists have re-staged or re-worked a classic national play, performance, theatrical form, or theatre space in order to engage with conceptions of and questions around the nation, nationalism, and national identity in the contemporary moment, opening up new ways of thinking about or problematizing questions around the nation and national identity. Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization, for example, as well as how productions explore the



interconnectivity of nations, intercultural agendas, or cosmopolitanism. They also explore questions relating to the presence of migrants, exiles, or refugees, and the legacy of colonial histories and post-colonial subjectivities. The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites, stagings, and performance strategies, and how contemporary theatres have portrayed national agendas and characters at a time of intense cultural flux and repositioning.

**la casa de bernarda alba play:** *Lorca, Buñuel, Dalí* Manuel Delgado, Alice Jan Poust, 2001 This volume of essays commemorates and celebrates the creative works of Federico Garcia Lorca, Salvador Dali, and Luis Bunel, three contemporaries and friends. The essays suggest that the artistic creations of Lorca, Dali, and Bunel feature theoretical ideas on (their) contemporary art in general, as well as on the particular art form cultivated by each- ideas that help us to better understand their work as it relates to a wide range of aesthetic theories.

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**la casa de bernarda alba play: World Literature in Spanish** Maureen Ihrle, Salvador Oropesa, 2011-10-20 Containing roughly 850 entries about Spanish-language literature throughout the world, this expansive work provides coverage of the varied countries, ethnicities, time periods, literary movements, and genres of these writings. Providing a thorough introduction to Spanish-language literature worldwide and across time is a tall order. However, *World Literature in Spanish: An Encyclopedia* contains roughly 850 entries on both major and minor authors, themes, genres, and topics of Spanish literature from the Middle Ages to the present day, affording an amazingly comprehensive reference collection in a single work. This encyclopedia describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe. All countries that produce literature in Spanish in Europe, Africa, the Americas, and Asia are represented, covering both canonical authors and emerging contemporary writers and trends. Underrepresented writings—such as texts by women writers, queer and Afro-Hispanic texts, children's literature, and works on relevant but less studied topics such as sports and nationalism—also appear. While writings throughout the centuries are covered, those of the 20th and 21st centuries receive special consideration.

**la casa de bernarda alba play: Spanish Theatre 1920 - 1995** Maria Delgado, 2014-04-08 Beginning with a reassessment of the 1920s and 30s, this text looks beyond a consideration of just the most successful Spanish playwrights of the time, and discusses also the work of directors, theorists, actors and designers.

**la casa de bernarda alba play: Love, Desire and Identity in the Theatre of Federico García Lorca** Paul McDermid, 2007 Physical desire and metaphysical love in the theatre of Federico García Lorca. A dialectical tension between physical desire and metaphysical love lies at the heart of the theatre works of Federico García Lorca, and the deployment of queer theory's critique of gender and identity is surprisingly effective in this discussion of love versus desire. Seldom is enough attention paid to the poet's early works, and so this book offers a timely review of the 'religious tragedy' *Cristo*, as well as Mariana Pineda, uncovering in these early offerings an explicit proposal of the supremacy of love over desire. A meditation on the fragmentary and challenging *El público* yields a vivid panorama of identity in crisis, and a paradigmatic Lorcan sacrifice of self for love. The ostensibly more conventional tragedies of *Amor de Don Perlimplín con Belisa en su jardín* and *Yerma* are also reassessed in terms of self-sacrifice and self-love. The study concludes with an argument for

a practical re-reading of *La casa de Bernarda Alba*, which emphasises how the play might be saved from po-faced realism with music, humour and drag performance. PAUL McDERMID lectures in Spanish at Queen's University Belfast.

**la casa de bernarda alba play: Handbook of Latin American Studies, Vol. 76** Katherine D. McCann, 2023-03-28 Beginning with Number 41 (1979), the University of Texas Press became the publisher of the Handbook of Latin American Studies, the most comprehensive annual bibliography in the field. Compiled by the Hispanic Division of the Library of Congress and annotated by a corps of specialists in various disciplines, the Handbook alternates from year to year between social sciences and humanities. The Handbook annotates works on Mexico, Central America, the Caribbean and the Guianas, Spanish South America, and Brazil, as well as materials covering Latin America as a whole. Most of the subsections are preceded by introductory essays that serve as biannual evaluations of the literature and research underway in specialized areas.

**la casa de bernarda alba play: Becoming Reinaldo Arenas** Jorge Olivares, 2013-04-11 *Becoming Reinaldo Arenas* explores the life and work of the Cuban writer Reinaldo Arenas (1943-1990), who emerged on the Latin American cultural scene in the 1960s and quickly achieved literary fame. Yet as a political dissident and an openly gay man, Arenas also experienced discrimination and persecution; he produced much of his work amid political controversy and precarious living conditions. In 1980, having survived ostracism and incarceration in Cuba, he arrived in the United States during the Mariel boatlift. Ten years later, after struggling with poverty and AIDS in New York, Arenas committed suicide. Through insightful close readings of a selection of Arenas's works, including unpublished manuscripts and correspondence, Olivares examines the writer's personal, political, and artistic trajectory, focusing on his portrayals of family, sexuality, exile, and nostalgia. He documents Arenas's critical engagement with cultural and political developments in revolutionary Cuba and investigates the ways in which Arenas challenged literary and national norms. Olivares's analysis shows how Arenas drew on his life experiences to offer revealing perspectives on the Cuban Revolution, the struggles of Cuban exiles, and the politics of sexuality.

**la casa de bernarda alba play: World Encyclopedia of Contemporary Theatre** Peter Nagy, Phillippe Rouyer, Don Rubin, 2013-09-13 This new paperback edition of the *The World Encyclopedia of Contemporary Theatre: Europe* covers theatre since World War II in forty-seven European nations, including the nations which re-emerged following the break-up of the former USSR, Czechoslovakia and Yugoslavia. Each national article is divided into twelve sections - History, Structure of the National Theatre Community, Artistic profile, Music Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre, Space and Architecture, Training, Criticism, Scholarship and Publishing and Further Reading - allowing the reader to use the book as a source for both area and subject studies. A new preface and further reading sections by the Series Editor brings the Encyclopedia bang up-to-date making it invaluable to anyone interested in European theatre, as well as students and scholars of performance studies, history, anthropology and cultural studies.

**la casa de bernarda alba play: Who's Who in Contemporary World Theatre** Daniel Meyer-Dinkgrafe, 2003-05-20 *Who's Who in Contemporary World Theatre* is a lively and accessible biographical guide to the key figures in contemporary drama. All who enjoy the theatre will find their pleasure enhanced and their knowledge extended by this fascinating work of reference. Its distinctive blend of information, analysis and anecdote makes for entertaining and enlightening reading. Hugely influential innovators, household names, and a whole host of less familiar, international figures - all have their lives and careers illuminated by the clear and succinct entries. All professions associated with the theatre are represented here - actors and directors, playwrights and designers. By virtue of the broad range of its coverage, *Who's Who in Contemporary World Theatre* offers a unique insight into the rich diversity of international drama today.

**la casa de bernarda alba play: Encyclopedia of Literary Translation Into English: A-L** O. Classe, 2000

**la casa de bernarda alba play:** Historical Dictionary of Surrealism Keith Aspley, 2010-10-16

Surrealism was a broad movement, which attracted many adherents. It was organized and quite strictly disciplined, at least until the death of its leader, André Breton, in 1966. As a consequence, its membership was in a constant state of flux: persons were constantly being admitted and excluded, and often the latter continued to regard themselves as Surrealists. The wide-ranging nature of the Surrealist movement was spread over many countries and many different art forms, including painting, sculpture, cinema, photography, music, theater, and literature, most notably poetry. The Historical Dictionary of Surrealism relates the history of this movement through a chronology, an introductory essay, a bibliography, and over 600 cross-referenced dictionary entries on persons, circles, and groups who participated in the movement; a global entry on some of the journals and reviews they produced; and a sampling of major works of art, cinema, and literature.

**la casa de bernarda alba play:** A Dictionary of Music Titles Adrian Room, 2024-10-15 The title of a great musical composition is not always a clear or simple matter. An allusive title, particularly in a foreign language, or a title that does not seem related to the work, can confuse even the most devoted music lover. Here are histories of the creation of 3,500 titles for symphonies, operas, oratorios, ballets, orchestral works, choral works, chamber music, keyboard compositions, and songs, ranging from the popular to the obscure. Each entry (arranged by English, French, German, Italian or Spanish title) includes alternate titles where appropriate, the composer's name, date of composition and first performance, opus number where appropriate, a description of the work, and the origin of the title or any story behind it. A bibliography and an index conclude the work.

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