

# Le Napola C On De Stanley Kubrick Le Meilleur Fil

*Les Archives Stanley Kubrick* Jan Harlan.2016-08-24 En 1968, interrogé sur le sens métaphysique de 2001: l'odyssée de l'espace, Stanley Kubrick répondait: «Ce n'est pas un message que j'ai voulu transmettre en paroles. 2001 est une expérience non verbale... J'ai essayé de créer une expérience visuelle qui pénètre directement l'inconscient avec son contenu émotionnel et philosophique.» Désormais disponible parmi nos ouvrages de la collection Bibliotheca Universalis, *Les Archives Stanley Kubrick* suit le même principe. De la scène d'ouverture du Baiser du tueur aux derniers plans d'*Eyes Wide Shut*, le livre présente les images magistrales tirées des films de Kubrick, reproduites en séquences, à travers des photogrammes fascinants et instructifs. Il dévoile le processus créatif de Kubrick grâce à des documents passionnants extraits des archives du cinéaste, parmi lesquels des éléments de conception des décors, des croquis, des lettres, des scénarios, des esquisses, des notes et des plans de tournage. Ce matériel visuel et issu d'archives est accompagné d'essais signés par d'éminents spécialistes de Kubrick, des articles écrits par et sur Kubrick, ainsi qu'une sélection de ses meilleures interviews. Le résultat offre un voyage érudit en images, dans les archives du réalisateur, à travers des chefs-d'oeuvre du cinéma du XXe siècle ainsi que dans l'esprit méticuleux de leur créateur.

**Stanley Kubrick** Enrico Carocci.2019-02-14T00:00:00+01:00 A vent'anni dalla scomparsa di Kubrick sei capolavori assoluti analizzati da eccellenti studiosi. Stanley Kubrick è ancora senza dubbio l'autore cinematografico per eccellenza. I suoi film affascinano spettatori di tutte le generazioni. Il segreto risiede forse nella natura "mediana" del suo lavoro: Kubrick controllava ogni fase della realizzazione di un film, come un indipendente, ma rimase sempre nel quadro di un dialogo costante con le major hollywoodiane. Inoltre affrontava questioni filosofiche e tendeva all'astrazione del pensiero, ma lo faceva sollecitando le emozioni e i sensi del pubblico. La vitalità del suo cinema, intellettuale e popolare al tempo stesso, sembra ancora ben lontana dall'esaurirsi. Lo stile visivo, l'utilizzo delle musiche, i personaggi e le invenzioni narrative di Kubrick sono parte di un immaginario condiviso, che non smette di rigenerarsi e di nutrire la cultura visuale contemporanea.

**Stanley Kubrick** Bill Krohn.2010

*Stanley Kubrick. Full Metal Jacket* Roy Menarini,Claudio Bioni.2010

**Traité du combat moderne** Jordi Vidal.2005 Stanley Kubrick ne répondait jamais, mais questionnait toujours. Sa filmographie nous rappelle que la persistance du questionnement est le style même de la liberté. Il est devenu le vrai mémorialiste du vingtième siècle, et son moraliste le plus acerbe. Ses films existent dorénavant, calmes blocs ici-bas chus d'un désastre obscur, et éclairent d'un jour étrangement crépusculaire l'histoire du vingtième siècle. Jordi Vidal.

*The Cinema of Stanley Kubrick* Norman Kagan.1972

**Stanley Kubrick** Paravia, Scriptorium.1998-01-01

*Eyes wide shut de Stanley Kubrick, ou, L'étrange labyrinthe* Diane Morel.2002 Analyse de l'ultime oeuvre cinématographique de Stanley Kubrick, adaptation d'une nouvelle de Schnitzler. Sa place dans la filmographie du réalisateur, l'histoire et les personnages.

*Narrative and Stylistic Patterns in the Films of Stanley Kubrick* Luis M. García Mainar.2000 A critical study of the films of Stanley Kubrick, one of the great directors of the century.

*Shining, Stanley Kubrick* .2020-07-03

*Ma Vie Rouge Kubrick* Simon Roy.2014-09

*Stanley Kubrick* Stanley Kubrick,Rainer Crone,Wouter Wirth.2011 Stanley Kubrick was one of the most important, influential and critically acclaimed film directors of a generation. He was also an accomplished photographer. This is a collection of photographs by Kubrick, taken between 1945 and 1950.

*Stanley Kubrick* Enrico Ghezzi.1999

**Stanley Kubrick** Fabrice Jaumont.2018-10-08 April 2, 2018 was the 50th anniversary of a 1968 premiere screening in Washington, D.C. of Stanley Kubrick's 2001: A Space Odyssey. The film remains the most fascinating cinematographic adventure given to experience. As a tribute to the masterpiece, and to the maestro himself, this essay which was first presented in 1995 as a scholarly paper explores the multiple connections to the Odyssean theme that one may find in Stanley Kubrick's filmography. Kubrick's unweaving and re-weaving of the cinematographic tapestry reflect his attachment to the changeability implied in the Odyssean theme, which has become the theme of questioning, the perpetual questioning of one's possibilities. The camera's shuttling back and forth in time, round and round in space, through the means of dolly movements, shots and reverse shots, circular and spiraling recurrences, equates the director's shuttling between classical and avant-garde techniques, between painting and photography, between musical intensity and spatial silence. A chassé-croisé which the pluricephal director utilizes with a view to producing new angles of view and new parallaxes: a constant Kubrickian experimentation of the cinematographic language.

**Stanley Kubrick** Elisa Pezzotta.2013-07-25 Although Stanley Kubrick adapted novels and short stories, his films deviate in notable ways from the source material. In particular, since 2001: A Space Odyssey (1968), his films seem to definitively exploit all cinematic techniques, embodying a compelling visual and aural experience. But, as author Elisa Pezzotta contends, it is for these reasons that his cinema becomes the supreme embodiment of the sublime, fruitful encounter between the two arts and, simultaneously, of their independence. Stanley Kubrick's last six adaptations--2001: A Space Odyssey, A Clockwork Orange (1971), Barry Lyndon (1975), The Shining (1980), Full Metal Jacket (1987), and Eyes Wide Shut (1999)--are characterized by certain structural and stylistic patterns. These features help to draw conclusions about the role of Kubrick in the history of cinema, about his role as an adapter, and, more generally, about the art of cinematic adaptations. The structural and stylistic patterns that characterize Kubrick adaptations seem to criticize scientific reasoning, causality, and traditional semantics. In the history of cinema, Kubrick can be considered a modernist auteur. In particular, he can be regarded as an heir of the modernist avant-garde of the 1920s. However, author Elisa Pezzotta concludes that, unlike his predecessors, Kubrick creates a cinema not only centered on the ontology of the medium, but on the staging of sublime, new experiences.

*Stanley Kubrick* Gene D. Phillips.2001 From his first feature film, *Fear and Desire* (1953), to his final, posthumously released *Eyes Wide Shut* (1999), Stanley Kubrick excelled at probing the dark corners of human consciousness. In doing so, he adapted such popular novels as *The Killing*, *Lolita*, *A Clockwork Orange*, and *The Shining* and selected a wide variety of genres for his films -- black comedy (*Dr. Strangelove*), science fiction (*2001: A Space Odyssey*), and war (*Paths of Glory* and *Full Metal Jacket*). Because he was peerless in unveiling the intimate mysteries of human nature, no new film by Kubrick ever failed to spark debate or.

**Stanley Kubrick** Paul Duncan.2008 One of the esteemed filmmakers, Stanley Kubrick (1928-1999) was also one of the enigmatic. He broke into the film scene at the age of 26 with the ambitious, independently produced *Killer's Kiss*. This title provides an introduction to the director and coverage of various films he directed.

**Barry Lyndon de Stanley Kubrick** Davide Magnisi.2022

**2001 between Kubrick and Clarke** Filippo Ulivieri,Simone Odino.2023-04-13 The story of how "2001: A Space Odyssey" came to be made is in many ways as epic as the events portrayed in the film itself—and until now, just as mysterious. In 1964, with "Dr. Strangelove" ready for release, Stanley Kubrick was uncertain about what his next project would be, and considered making a film dealing with several contemporary themes. It was only when he encountered Arthur C. Clarke that he decided to make a science fiction film. Yet it took more than four years for "2001: A Space Odyssey" to reach the screen—a productive and creative odyssey that involved experimentation, last-minute rethinks, strokes of genius, quarrels, ultimatums, feats of will, and mental breakdowns. Drawing extensively from never before seen material, including production documents and private correspondences, "2001 between Kubrick and Clarke" gives for the first time a complete account of the two authors' creative collaboration; one

which casts lights on their on-again, off-again relationship, as well as revealing new information about the genesis, production, and reception of the first and most important film about space, the origin of humankind and its destiny among the stars.

**The Stanley Kubrick Archives** Alison Castle.2008 Répertoire les films du réalisateur américain Stanley Kubrick (1928-1999) ainsi que des documents annexes tels que des photographies, posters, scénarios, lettres, interviews, etc ... Un document illustrant l'esthétique du cinéaste, créateur de 2001 : l'odyssée de l'espace, de Spartacus ou de Lolita.

On Kubrick James Naremore.2023 In a comprehensively revised and updated new edition, James Naremore provides an illuminating critical account of the films of Stanley Kubrick, from his earliest feature, *Fear and Desire* (1953), to the posthumously-produced *A.I. Artificial Intelligence* (Steven Spielberg, 2001). Naremore offers provocative analyses of each of Kubrick's films, considering his emphasis on the absurdity of combat, as in *Paths of Glory* (1957) and *Full Metal Jacket* (1987), the failure of scientific reasoning, as in *2001* (1968), and the fascistic impulses in masculine sexuality, as in *Dr Strangelove* (1964) and *Eyes Wide Shut* (1999). He argues that while Kubrick was a voracious intellectual and a life-long autodidact, the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes. Combining close readings with new insights into the production histories and cultural contexts of key films, Naremore provides a concise yet thorough discussion that will be useful to students of Kubrick's filmmaking and cinephiles who seek a deeper insight into the work of this perfectionist genius. Revised throughout, this new edition also includes a fully updated bibliography of critical writings on Kubrick's cinema.

Making Time in Stanley Kubrick's Barry Lyndon Maria Pramaggiore.2014-12-18 Considered by critics to be Stanley Kubrick's masterpiece, *Barry Lyndon* has suffered from scholarly and popular neglect. Maria Pramaggiore argues that one key reason that this film remains unappreciated, even by Kubrick aficionados, is that its transnational and intermedial contexts have not been fully explored. Taking a novel approach, she looks at the film from a transnational perspective -- as a foreign production shot in Ireland and an adaptation of a British novel by an American director about an Irish subject. Pramaggiore argues that, in *Barry Lyndon*, Kubrick develops his richest philosophical mediation on cinema's capacity to mediate the real and foregrounds film's relationship to other technologies of visibility, including painting, photography, and digital media. By combining extensive research into the film's source novel, production and reception with systematic textual analysis and an engagement with several key issues in contemporary academic debate, this work promises not only to make a huge impact in the field of Kubrick studies, but also in 1970s filmmaking, cultural history and transnational film practice.

**Kubrick** Michel Ciment.1987

**Schwann Spectrum** .2001

**The Making of Stanley Kubrick's 2001: a Space Odyssey** .2014

Stanley Kubrick Chiara Rebutto.2021-07-07 Stanley Kubrick è stato uno dei registi più influenti del Novecento. *Arancia meccanica*, *Eyes Wide Shut*, *Full Metal Jacket*, *Lolita*, *2001: Odissea nello spazio*, *Shining* sono solo alcuni dei titoli entrati nella leggenda del cinema e destinati a rimanervi per l'eternità. Il segreto del suo successo? Una meticolosa perfezione nelle ambientazioni, la maniacale costruzione dei personaggi, ma, soprattutto, la sua personalità visionaria. Sono questi gli ingredienti che consentono a Kubrick di differenziarsi dalla maggior parte dei suoi colleghi e che lo rendono così abile da riuscire a padroneggiare il linguaggio di ogni genere cinematografico con una maestria impareggiabile, dall'horror, alle storie d'amore, fino alle riflessioni sulla guerra. Chiara Rebutto si descrive come una creativa, una sceneggiatrice e un'appassionata di storie. In seguito al conseguimento della laurea in Scrittura e produzione per la fiction e il cinema all'Università Cattolica di Milano, l'autrice si dedica alla professione di ghostwriter e copywriter per la pubblicità. Nel 2009 vince il concorso internazionale Family and Italian Style, per poi avviare la sua carriera nell'ambito redazionale televisivo. Tra le opere principali di Chiara Rebutto ricordiamo le biografie di Elvis e Stanley Kubrick.

**The expressionistic style and the theatricality in Stanley Kubrick's A Clockwork Orange (1971)** Oliver Schill.2004-01-14 Seminar paper from the year 2003 in the subject Film Science, grade: A, Concordia University Montreal (Mel Hoppenheim School Of Cinema), course: Stanley Kubrick Seminar, 7 entries in the bibliography, language: English, abstract: I don't know many filmmakers within their films are more pictorial structures than in the films of Stanley Kubrick. In the following essay, "A Clockwork Orange" will be analyzed in terms of expressionism and theatricality. There not only the pictorial structure of the shots, but also the structure of the entire film is very interesting. The film has three main parts. The first one contains Alex's violent performance, the second is Alex's cure in jail and the third one is a kind of "the empire strikes back". Many scenes of the first part come again but in a mirrored version; now Alex is the victim. "A Clockwork Orange represents the director's most complete experiment in presenting cinematic material in a subjective mode. (Falsetto, A Narrative and Stylistic Analysis, p. 90) Therefore other characteristics of the film, especially the 1st person voice over, or the point of view shots, are very important to mention in terms of creating this subjectivity. But one of the most important aspects in the film's subjectivity and theatricality is Alex's performance. Also the expressionist décor and lightning plays its important part in the film. The expressionistic style is deeply connected with elements of theatricality, in particular through the performance of the actors. Before analyzing "A Clockwork Orange" concerning these elements, I will describe the development of the German expressionism and its historical context in general. After that I will point out the development of theatricality in cinema and in what relation theater stands to cinema.

Le Napoléon De Kubrick Alison Castle.2017-09-15 Depuis 40 ans, les admirateurs de Kubrick et les passionnés de cinéma s'interrogent sur son mystérieux film consacré à Napoléon Bonaparte, jamais réalisé alors qu'il devait entrer en production juste après la sortie de *2001, l'Odyssée de l'espace*. Le *Napoléon* de Kubrick aurait été à la fois une étude de caractère et une grandiose épopée, avec scènes de bataille et figurants par milliers. Pour écrire son scénario original, Kubrick s'est lancé dans 2 années de recherches intensives. Grâce à la collaboration d'une dizaine d'assistants et d'une spécialiste de Napoléon enseignant à Oxford, il a constitué un corpus de matériau de recherche et de pré-production d'une valeur documentaire incomparable, qui inclut notamment environ 15. 000 photos de repérage et quelque 17. 000 diapositives sur l'iconographie napoléonienne. Kubrick n'a rien laissé au hasard dans sa quête quasi-obsessionnelle d'informations sur la vie et la personne de Napoléon. Hélas, ce film ne sera pas tourné : les grands studios, d'abord la MGM puis United Artists, ont jugé l'aventure trop risquée à une époque où les sagas historiques étaient passées de mode. En hommage à ce chef-d'oeuvre inachevé, TASCHEN a dévoilé pour la première fois aux passionnés l'incroyable travail de Kubrick sur Napoléon. Composée à partir de l'édition limitée de 2009, qui rassemblait 10 volumes insérés dans un étui reproduisant la reliure d'un livre d'histoire napoléonien, cette publication réunit tous les éléments en un volume unique. A l'intérieur, tous les livres de l'édition originale sont reproduits en fac-similé : correspondance, études de costumes, photos de repérage, matériel de recherche, versions du scénario, et bien plus encore. La dernière version du scénario établie par Kubrick est reproduite en intégralité. Les textes présentés incluent le traitement original complet, des essais qui replacent le scénario dans un contexte historique et dramaturgique, un article de Jean Tulard sur Napoléon au cinéma et une retranscription des entretiens entre Kubrick et Felix Markham, professeur à Oxford. Grâce à cet ouvrage unique, aboutissement d'années de recherches et de préparation, le lecteur devient témoin de la démarche créatrice d'un des plus grands talents du cinéma et plonge dans la personnalité fascinante et énigmatique de Napoléon Bonaparte.

*Stanley Kubrick* Mario Falsetto.1994 This volume offers a detailed analysis of Stanley Kubrick's major films beginning with *The Killing* (1956) and ending with *Full Metal Jacket* (1987). Students of film as well as the general public should be interested in learning new strategies for watching these films, since there are few instructive books on this master filmmaker.

**Lolita** Richard Corliss.2019-07-25 Stanley Kubrick's version of Vladimir Nabokov's novel was one of the most controversial films of the 1960s. This analysis is written by Richard Corliss, editor of 'Film Comment'. It features a brief production history and a detailed filmography.

**The Making of 2001: A Space Odyssey** Stephanie Schwam.2000-03-07 If *2001* has stirred your emotions, your subconscious, your mythological yearnings, then it has succeeded.--Stanley Kubrick *Stanley Kubrick's extraordinary movie 2001: A Space Odyssey* was released in 1969. The critics initially disliked it, but the public loved it. And eventually, the film took its rightful place as one of the most innovative, brilliant, and pivotal works of modern cinema. *The Making of 2001: A Space Odyssey* consists of testimony from Kubrick's collaborators and commentary from critics and historians. This is the most complete book on the film to date--from Stanley Kubrick's first meeting with screenwriter Arthur C. Clarke to Kubrick's

exhaustive research to the actual shooting and release of the movie.

*Stanley Kubrick's "Napoleon"* Alison Castle.2018 Presents source material and the final draft of the screenplay for Stanley Kubrick's unproduced motion picture Napoleon.

**Stanley Kubrick** Marcello Walter Bruno.2001 Consacré à l'oeuvre cinématographique du grand cinéaste. Raconte la genèse des films à travers les feux croisés de textes et d'analyses approfondies, de notes techniques, d'anecdotes et de témoignages précieux. Enrichi de photos prises sur les plateaux de tournage ou dérobées à la vie privée de l'intéressé.

**Eyes Wide Shut de Stanley Kubrick** Encyclopaedia Universalis.2016-08-02 Une fiche de référence sur Eyes Wide Shut, un chef-d'oeuvre de Stanley Kubrick. Chaque film de Stanley Kubrick, lorsqu'il est apparu pour la première fois sur les écrans, a déconcerté nombre de spectateurs et en particulier les critiques. Eyes Wide Shut (1999) n'a pas failli à la règle, d'autant qu'il s'est avéré impossible pour les commentateurs d'exprimer ce qu'ils pensaient et ressentaient sans prendre en compte la mort du metteur en scène survenue quatre mois avant la sortie du film. Un ouvrage conçu par des spécialistes du cinéma pour tout savoir sur Eyes Wide Shut de Stanley Kubrick. A PROPOS DES FICHES CINEMA D'UNIVERSALIS Les grands films méritent le même traitement que les grands livres. Sur le modèle des fiches de lecture, les fiches cinéma d'Encyclopaedia Universalis associent une analyse du film et un article de fond sur son auteur : - Pour connaître et comprendre l'oeuvre et son contexte, l'apprécier plus finement et pouvoir en parler en connaissance de cause. - Pour se faire son propre jugement sous la conduite d'un guide à la compétence incontestée. A PROPOS DE L'ENCYCLOPAEDIA UNIVERSALIS Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 200 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde tous les domaines du savoir.

**Stanley Kubrick** Frederic Michael Raphael,M. W. Verhaart.1999

**2001 : L'odyssée de l'espace de Stanley Kubrick** Roberto Lasagna.2018-03-22 On a souvent dit, à juste titre, que l'histoire du cinéma de science-fiction se divise en deux parties : l'avant et l'après 2001 : L'Odyssée de l'espace. Aujourd'hui, l'année 2001 est un futur désormais passé depuis longtemps et l'histoire ne s'en souviendra pas pour une entreprise spatiale, mais pour une attaque aérienne dans le ciel de New York. Même 1968, année de révolution sur la planète Terre, a à présent cinquante ans et presque aucune de ses utopies ne s'est réalisée. Mais l'Homme attend encore et attendra toujours, un pas de valse au milieu des étoiles, un message des espaces infinis, un univers meilleur, un foetus cosmique dans lequel renaître ; et 2001 : L'Odyssée de l'espace reste le chef-d'oeuvre de Kubrick et le meilleur film de science-fiction jamais réalisé, infiniment plus riche, infiniment plus mystérieux et infiniment plus moderne que les films de science-fiction modernes.

**Stanley Kubrick** Nathan Abrams.2018-04-19 Stanley Kubrick is generally acknowledged as one of the world's great directors. Yet few critics or scholars have considered how he emerged from a unique and vibrant cultural milieu: the New York Jewish intelligentsia. Stanley Kubrick reexamines the director's work in context of his ethnic and cultural origins. Focusing on several of Kubrick's key themes—including masculinity, ethical responsibility, and the nature of evil—it demonstrates how his films were in conversation with contemporary New York Jewish intellectuals who grappled with the same concerns. At the same time, it explores Kubrick's fraught relationship with his Jewish identity and his reluctance to be pegged as an ethnic director, manifest in his removal of Jewish references and characters from stories he adapted. As he digs deep into rare Kubrick archives to reveal insights about the director's life and times, film scholar Nathan Abrams also provides a nuanced account of Kubrick's cinematic artistry. Each chapter offers a detailed analysis of one of Kubrick's major films, including Lolita, Dr. Strangelove, 2001, A Clockwork Orange, Barry Lyndon, The Shining, Full Metal Jacket, and Eyes Wide Shut. Stanley Kubrick thus presents an illuminating look at one of the twentieth century's most renowned and yet misunderstood directors.

Cinema of Stanley Kubrick Norman Kagan.2000-02-29 Beginnings -- Fear and desire -- Killer's kiss -- The killing -- Paths of glory -- Spartacus -- Lolita -- Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb -- 2001: a Space Odyssey -- A Clockwork Orange -- Barry Lyndon -- The shining -- Full metal jacket -- Eyes wide shut -- Summing up.

**Deux ans avec Kubrick** Frederic Raphael,Stanley Kubrick.1999 Voici ce qu'on disait de lui : C'était un ermite. Il refusait de prendre l'avion. Il évitait qu'on le prenne en photo et vivait dans la crainte d'être assassiné. C'était un réalisateur obsédé par la perfection. Il tenait absolument à contrôler chaque étape du processus. Pour tourner de simples scènes, des centaines de prises étaient nécessaires. Pas étonnant qu'il n'ait réalisé que six films en trente-cinq ans... Mais qui était-il vraiment ? Pendant plus de deux ans, Frederic Raphael a travaillé en étroite collaboration avec Stanley Kubrick sur le scénario de ce qui allait être le dernier film du metteur en scène, Eyes Wide Shut. Progressivement, la réserve professionnelle de Kubrick laissa place à une certaine affection, et il se livra à Raphael comme il ne l'avait jamais fait auparavant avec des journalistes ou des biographes, révélant ainsi beaucoup de choses sur ses débuts au cinéma et sur les revers et les humiliations qu'il essuya alors. Pendant des heures, ils discutèrent ensemble d'une multitude de sujets, de Jules César à l'Holocauste, et échangèrent des souvenirs à propos des stars avec lesquelles ils avaient travaillé, ou qu'ils avaient côtoyées, Kirk Douglas, Audrey Hepburn, James Mason, Peter Sellers, Marisa Berenson, Marlon Brando, Gregory Peck... Avec un style cinématographique qui lui est propre, Frederic Raphael fait ici la chronique de leurs échanges souvent enflammés et restituée avec fidélité la voix de Kubrick. Se gardant de toute vénération, il ouvre nos yeux sur l'esprit et sur l'art d'un génie de notre siècle encore méconnu. *Stanley Kubrick* Gian Piero Brunetta.1999

Delve into the emotional tapestry woven by Emotional Journey with Terry C. Jones in **Le Napola C On De Stanley Kubrick Le Meilleur Fil** . This ebook, available for download in a PDF format ( Download in PDF: \*), is more than just words on a page; it is a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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