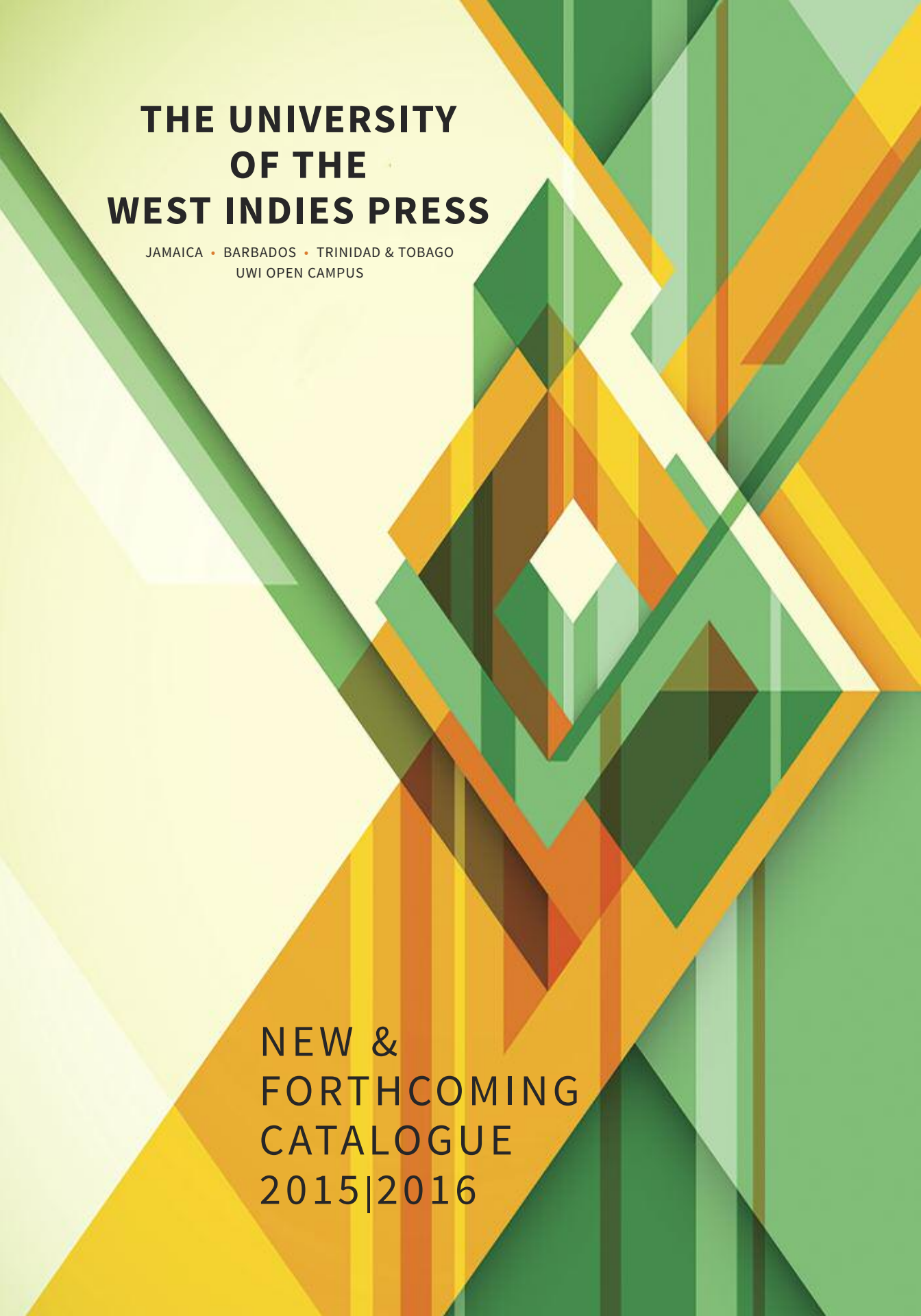




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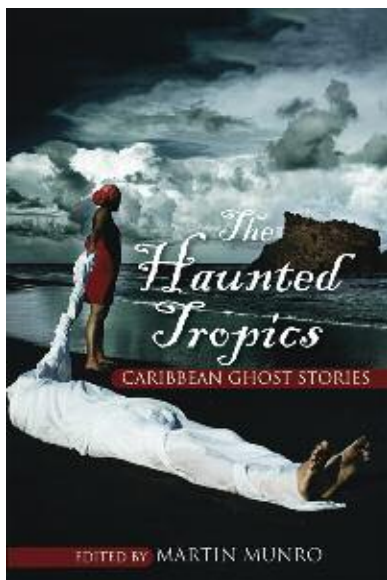
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The Haunted Tropics

Caribbean Ghost Stories

EDITED BY **MARTIN MUNRO**

“Every island of the Caribbean is the site of a deep haunting. Before Columbus, the various indigenous peoples – the Arawaks, the Caribs, the Tainos – lived in relative harmony with the land, the sea and each other. Everything changed in 1492: the Amerindian people quickly were decimated, their presence erased by disease, wars and overwork. These are the Caribbean’s oldest ghosts, almost invisible in history yet still present in the form of place names, fragments of language, ancient foods, and pockets of descendants speckling the islands. . . .

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—From the introduction by Martin Munro

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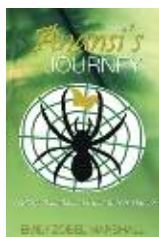
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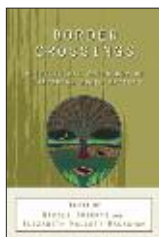
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MARTIN MUNRO is Winthrop-King Professor of French and Francophone Studies and Director of the Winthrop-King Institute for Contemporary French and Francophone Studies, Florida State University, Tallahassee, Florida. His publications include *Different Drummers: Rhythm and Race in the Americas* and *Writing on the Fault Line: Haitian Literature and the Earthquake of 2010*.

I and I

Epitaphs for the Self in the Work of V.S. Naipaul, Kamau Brathwaite and Derek Walcott

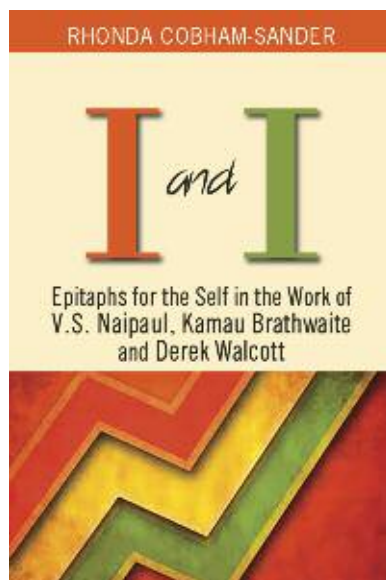
RHONDA COBHAM-SANDER

When V.S. Naipaul, Kamau Brathwaite and Derek Walcott published their first literary efforts there was no such thing as a Caribbean literary tradition. By the end of the twentieth century their work had begun to set the standard for literary production across the English-speaking world and they knew it would outlive them. The epitaphs for themselves and others written into their later works are meant to pre-empt their judgement by others, to tutor us in the proper ways of reading their achievements and to insert into the literary tradition, against the odds, a record of their subjectivity. This endless tautological conversation of I with I conceals a drift towards aesthetic stagnation but it has allowed all three authors the licence to experiment with new forms and to face up to issues that in their earlier work they were too insecure or too inexperienced to confront.

The elegant close readings Rhonda Cobham-Sander offers here from Naipaul's *A Way in the World*, Brathwaite's *Barabajan Poems* and Walcott's *Omeros* demonstrate how the project of writing one's critical epitaph becomes an overriding thematic concern as well as an important source of stylistic innovation in the work of all three writers. From personal testimony, to analytic insight, to theoretical interventions, her essays explore and celebrate the unique relationship the three writers forged with each other and with their Caribbean readers over the course of their careers.

"I and I: Epitaphs for the Self" enhances critical appreciation of the work of Naipaul, Brathwaite and Walcott and, in effect, of anglophone Caribbean literature. To make the central focus of attention the authors' conflicted negotiations, knowing or subconscious, with their sense of self in relation to their Caribbean audience and context, is itself a significant contribution. . . . It should provoke some fresh thinking about the three authors. . . . The scholarship is sound and impressive."
—**Edward Baugh**, *Professor Emeritus, Department of English, University of the West Indies, Mona, Jamaica*

RHONDA COBHAM-SANDER is Emily C. Jordan Folger Professor of English and Black Studies, Amherst College, Massachusetts. She is co-editor of *Watchers and Seekers: Creative Writing by Black Women in Britain*.



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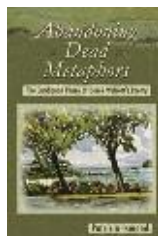
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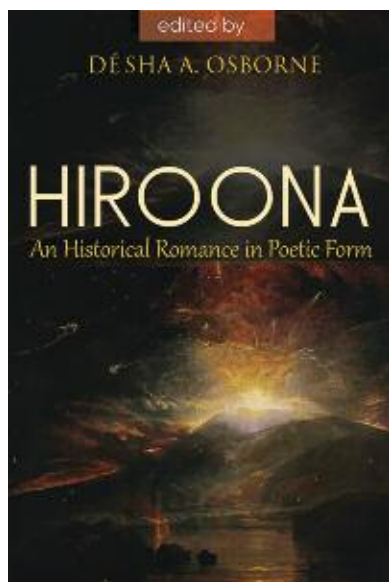
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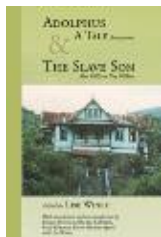
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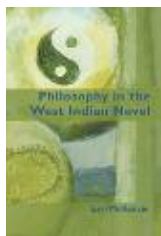


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EDITED, WITH ANNOTATIONS AND AN INTRODUCTION BY

DÉSHA AMELIA OSBORNE

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—*Bridget Brereton, Professor Emerita, Department of History, University of the West Indies, St Augustine, Trinidad and Tobago*

DÉSHA A. OSBORNE is Adjunct Assistant Professor in English, Queens College, City University of New York.

Afro-Mexican Constructions of Diaspora, Gender, Identity and Nation

PAULETTE A. RAMSAY

Paulette Ramsay's study analyses cultural and literary material produced by Afro-Mexicans on the Costa Chica de Guerrero y Oaxaca, Mexico, to undermine and overturn claims of *mestizaje* or Mexican homogeneity.

The interdisciplinary research draws on several theoretical constructs: cultural studies, linguistic anthropology, masculinity studies, gender studies, feminist criticisms, and broad postcolonial and postmodernist theories, especially as they relate to issues of belonging, diaspora, cultural identity, gender, marginalization, subjectivity and nationhood. The author points to the need to bring to an end all attempts at extending the discourse, whether for political or other reasons, that there are no identifiable Afro-descendants in Mexico. The undeniable existence of distinctively black Mexicans and their contributions to Mexican multiculturalism is patently recorded in these pages.

The analyses also aid the agenda of locating Afro-Mexican literary and cultural production within a broad Caribbean aesthetics, contributing to the expansion of the Caribbean as a broader cultural and historical space which includes Central and Latin America.

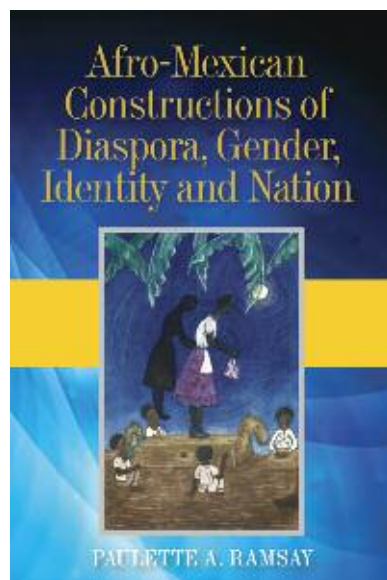
"This seminal work will provoke much-needed rehistoricization of the national histories relating to Mexico. . . . The varied theoretical paradigms used to frame the critical arguments add to the intellectual richness of the work. . . . This work is a critical and exhaustive study that significantly advances scholarship on Afro-Mexico . . . [and] forges an interdisciplinary conversation on blacks in the region like no other work before it."

—**Antonio D. Tillis**, *Professor of Hispanic Studies and Dean, School of Languages, Cultures, and World Affairs, College of Charleston*

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—**Dorothy E. Mosby**, *Professor of Spanish, Latina/o, Latin American Studies, Mount Holyoke College*

PAULETTE A. RAMSAY is Senior Lecturer in Spanish, University of the West Indies, Mona, Jamaica. She is an interdisciplinary academic who has published widely in the areas of Afro-Hispanic literature and culture.



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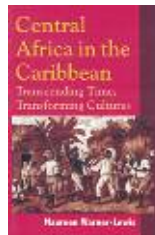
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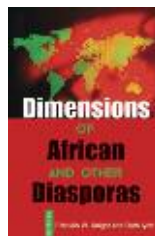
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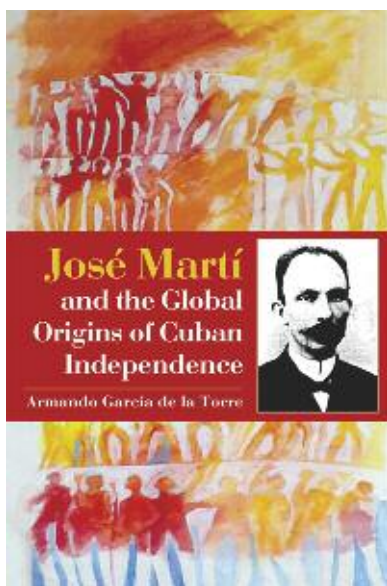


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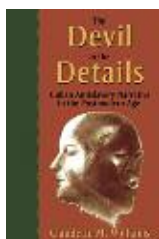
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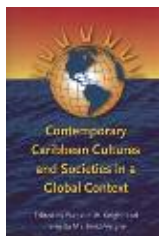
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ARMANDO GARCÍA DE LA TORRE is Lecturer in History, University of the West Indies, St Augustine, Trinidad and Tobago. He is the editor and translator of *Spanish Trinidad*, by Francisco Morales Padrón.

Leonard Percival Howell and the Genesis of Rastafari

EDITED BY CLINTON A. HUTTON, MICHAEL A. BARNETT,
D.A. DUNKLEY AND JAHLANI A.H. NIAAH

"The contributors to this volume have found the language and concepts by which to interpret Leonard Howell and the origins of the Rastafari movement in the 1930s. This volume is richly documented from the archives, and from interviews, and is informed by multidisciplinary methods, so the reader is treated to an authoritative and comprehensive collection of essays.

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—*Rupert Lewis, Professor Emeritus, Department of Government, University of the West Indies, Mona, Jamaica*

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MICHAEL A. BARNETT is Senior Lecturer, Department of Sociology, Psychology and Social Work, University of the West Indies, Mona, Jamaica.

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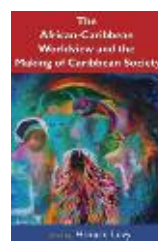
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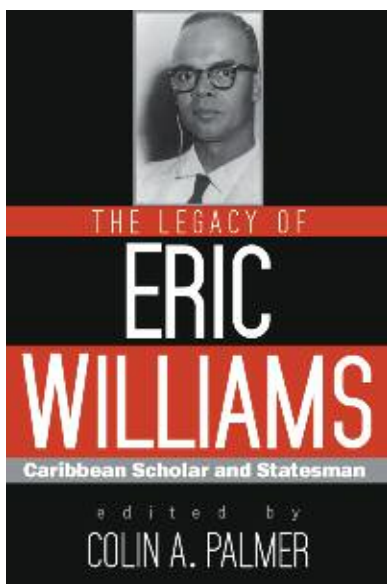


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The Legacy of Eric Williams

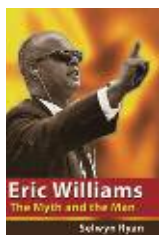
Caribbean Scholar and Statesman

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This is the first comprehensive historical assessment of the career of Eric Williams, the scholar and statesman. Born in Trinidad and Tobago in 1911, Eric Williams published his classic work *Capitalism and Slavery* in 1944 and several other books thereafter. A historian of outstanding talent, Williams's scholarly work has been the subject of various international conferences. He introduced a new era in the study of slavery, focusing less on the oppressive conditions of that odious system of labour and more on its role in the construction of Western capitalism. Historians are still animated by Williams's conclusions, and the questions he posed are still relevant to our mature understanding of the ways in which the African slave trade and slavery shaped the economies of a variegated group of societies.

Eric Williams was also the head of government of Trinidad and Tobago from 1956 to 1981. He became the premier of his country in 1961 and its first prime minister in 1962. He died in 1981 after dominating the politics of his country for a quarter of a century. This volume also includes analyses of Williams's enormous contributions to the making of the modern Caribbean as a statesman and a scholar

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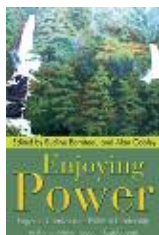
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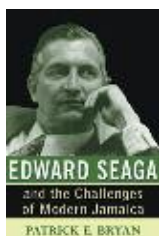
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COLIN A. PALMER has taught at Oakland University, the University of North Carolina at Chapel Hill, the Graduate Center of the City University of New York, and Princeton University, where he was Dodge Professor of History. His numerous publications include *Freedom's Children: The 1938 Labor Rebellion and the Birth of Modern Jamaica*; *Cheddi Jagan and the Politics of Power British Guiana's Struggle for Independence*; *Eric Williams and the Making of the Modern Caribbean*; and the six-volume *Encyclopedia of African American Culture and History*.

Grenada

Revolution and Invasion

EDITED BY PATSY LEWIS, GARY WILLIAMS AND PETER CLEGG

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—*From the editors’ introduction*

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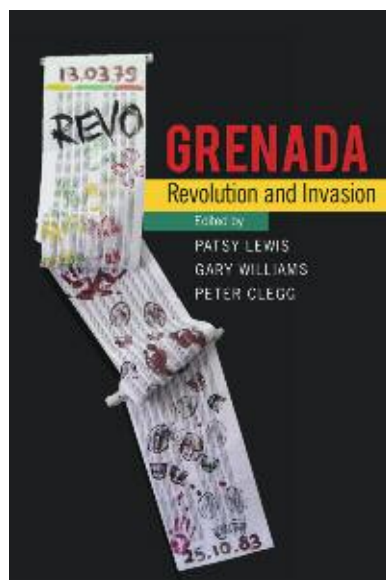
—**Bruce Paddington**, *Lecturer, Film Programme, University of the West Indies, St Augustine, Trinidad and Tobago*

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PATSY LEWIS is Professor, Sir Arthur Lewis Institute of Social and Economic Studies, University of the West Indies, Mona, Jamaica. Her publications include *Surviving Small Size: Regional Integration in Caribbean Ministates* and *Social Policies in Grenada*.

GARY WILLIAMS is Research Development Manager, University of Essex, United Kingdom. His publications include *US–Grenada Relations: Revolution and Intervention in the Backyard*.

PETER CLEGG is Senior Lecturer, Department of Politics and International Relations, University of the West of England, United Kingdom. His publications include *Governance in the Non-independent Caribbean: Challenges and Opportunities in the Twenty-First Century* (with E. Pantojas-Garcia).



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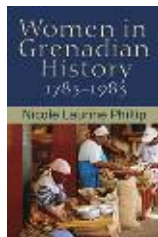
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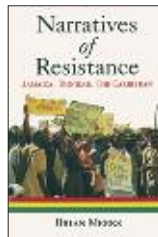


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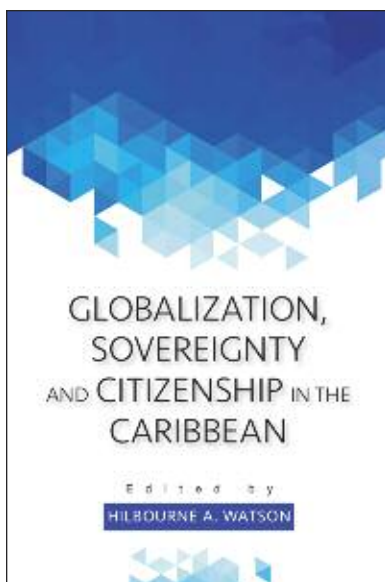
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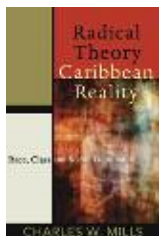


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HILBOURNE A. WATSON is Professor Emeritus, Department of International Relations, Bucknell University, Lewisburg, Pennsylvania. His publications include *The Caribbean in the Global Political Economy*.

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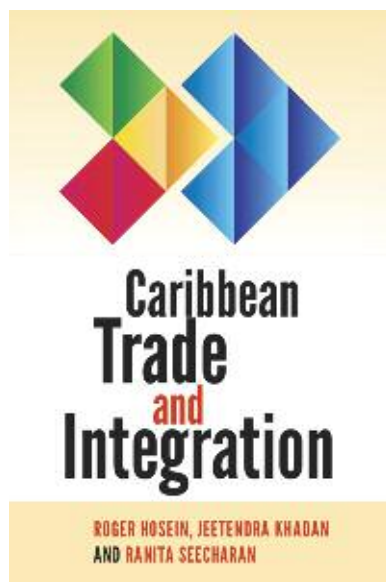
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JEETENDRA KHADAN is an economics consultant at the Inter-American Development Bank. His research focuses heavily on international trade and regional integration issues in the Caribbean.

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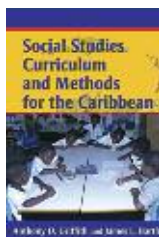
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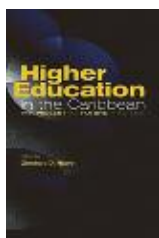
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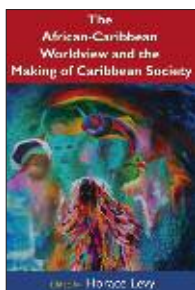
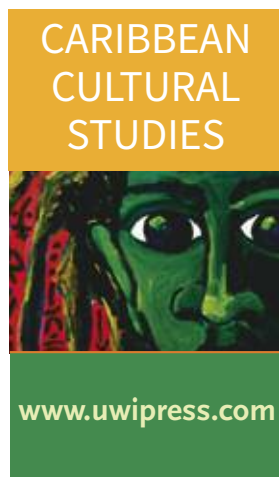
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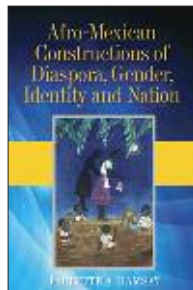
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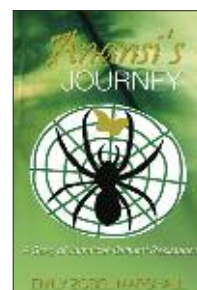
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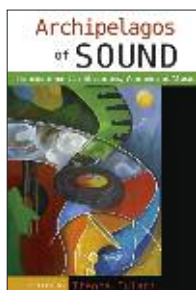
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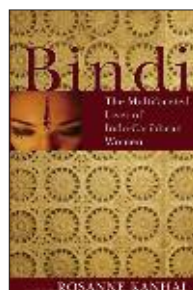
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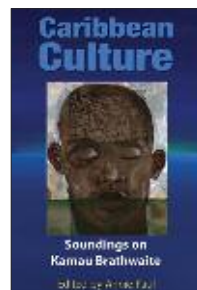
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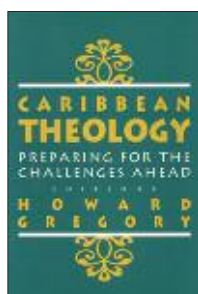
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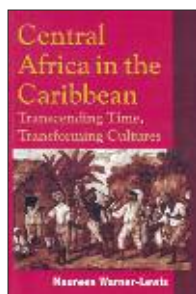


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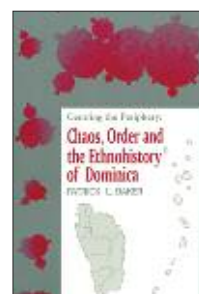


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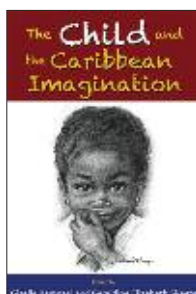
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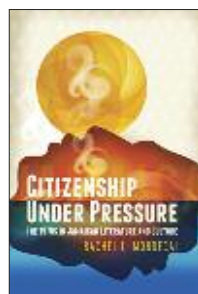
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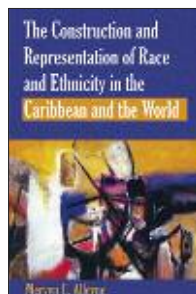


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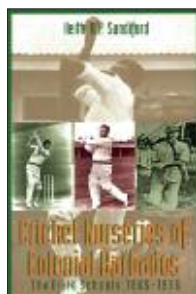
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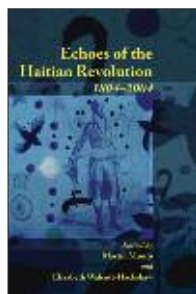


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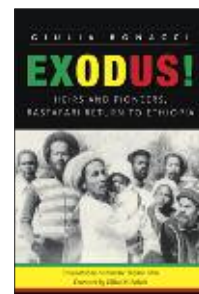
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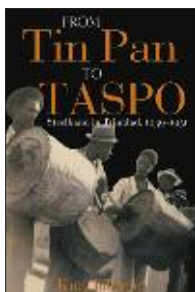


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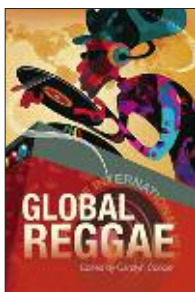
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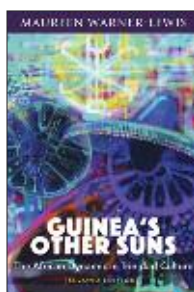
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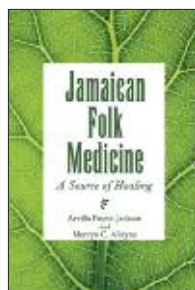
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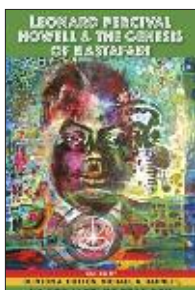
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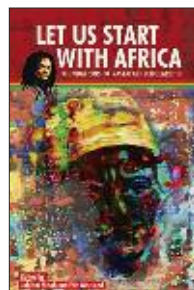
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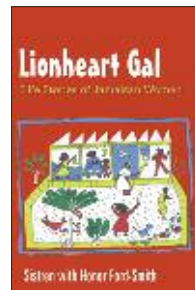
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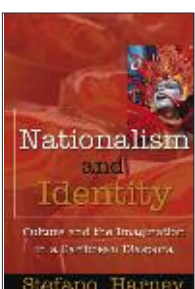
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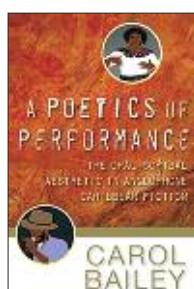
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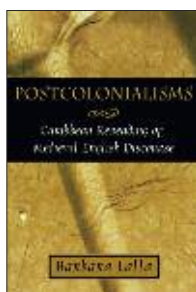
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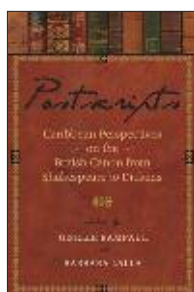
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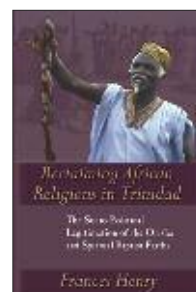
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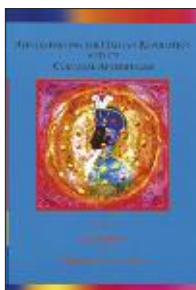
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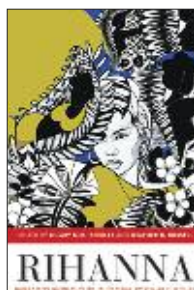
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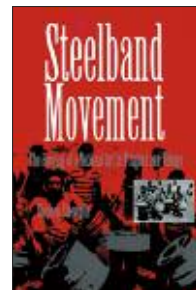
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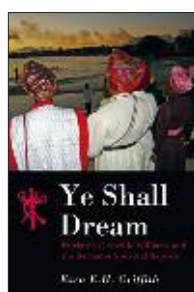
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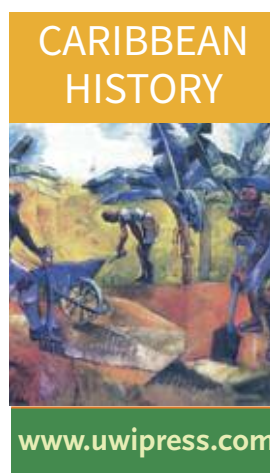
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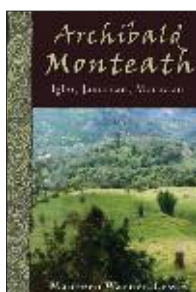
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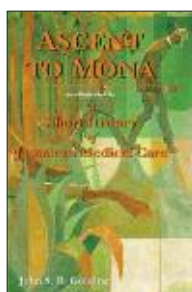
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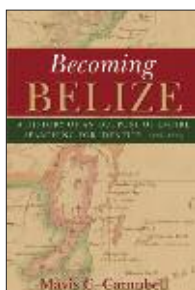
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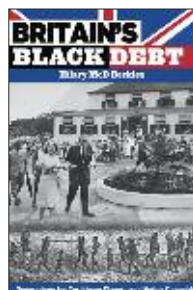
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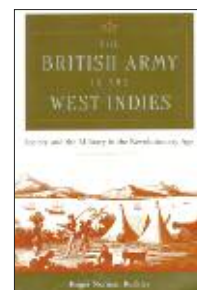
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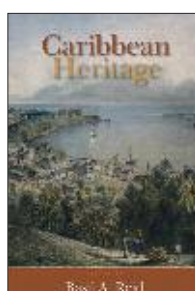
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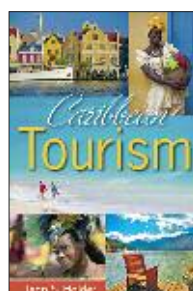
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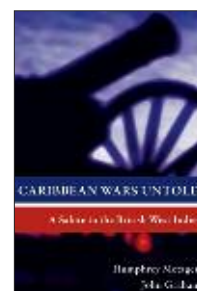
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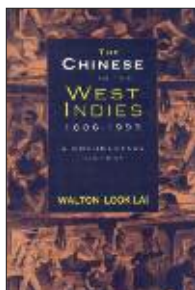
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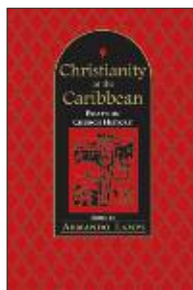
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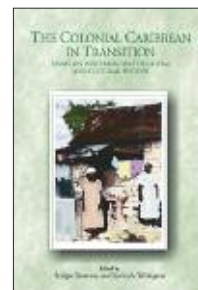
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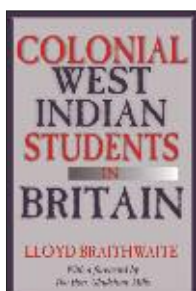
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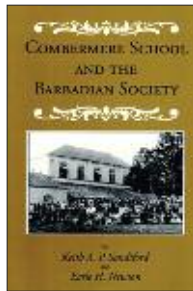
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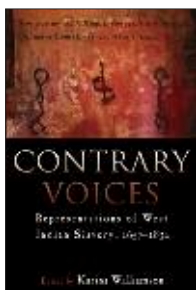
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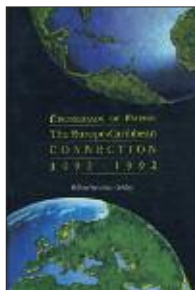
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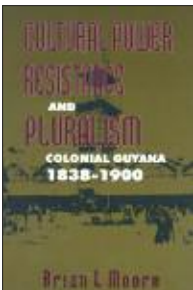
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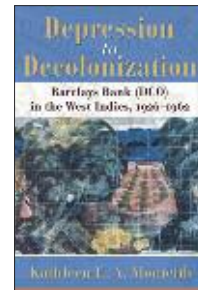
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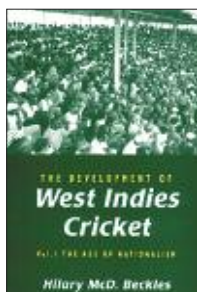
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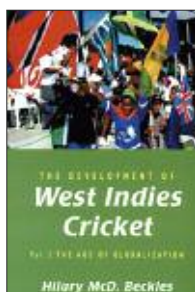
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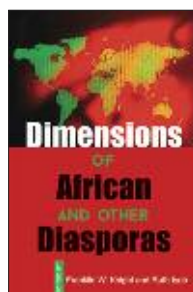
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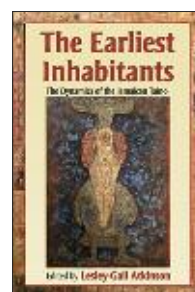
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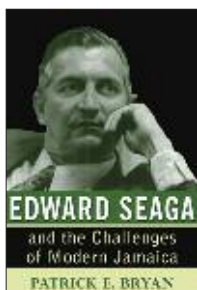
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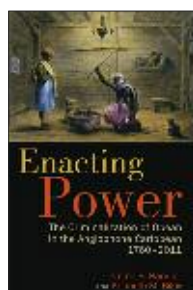
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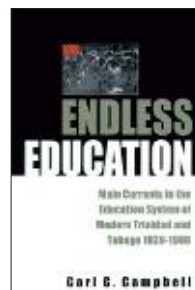
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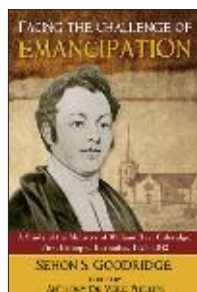
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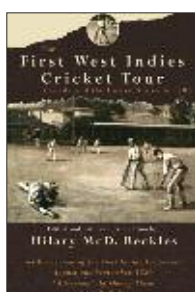
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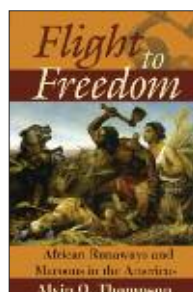
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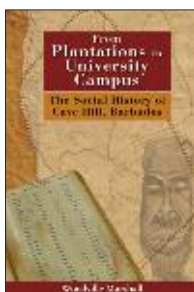
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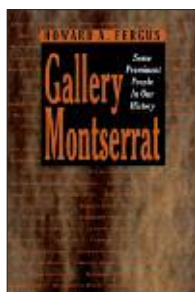
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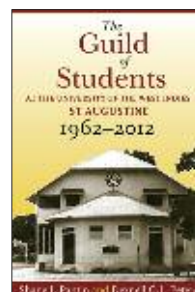
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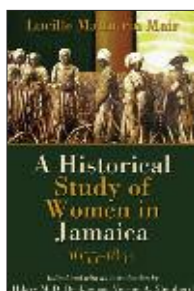
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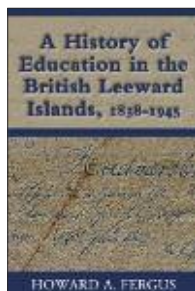
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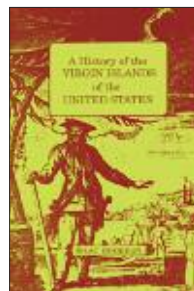
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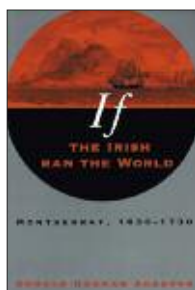
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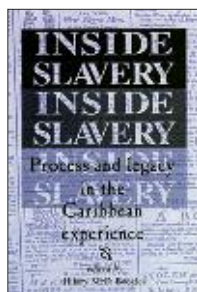
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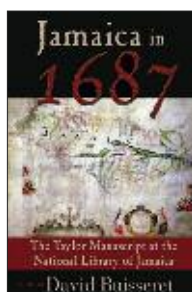
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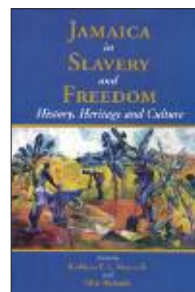
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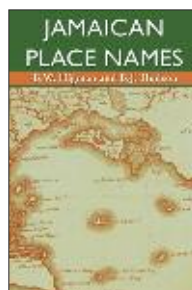
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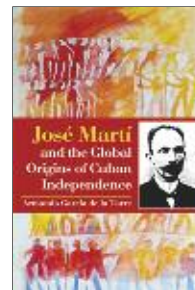
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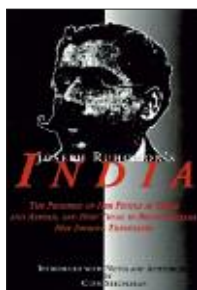
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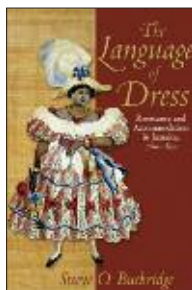
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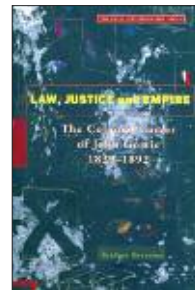
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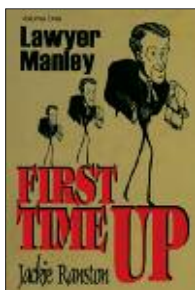
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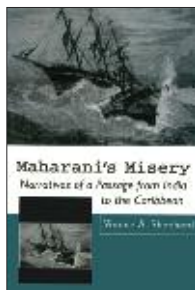


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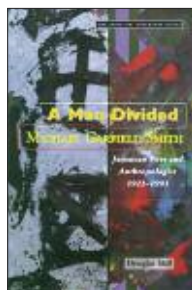
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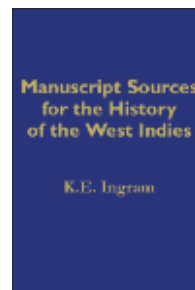


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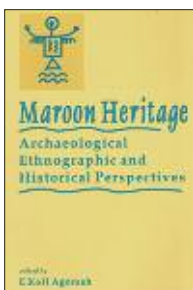


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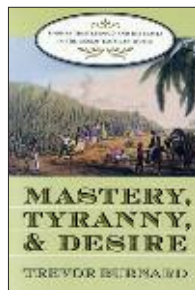
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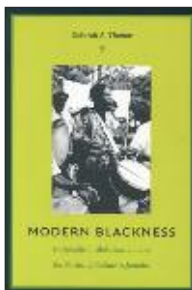
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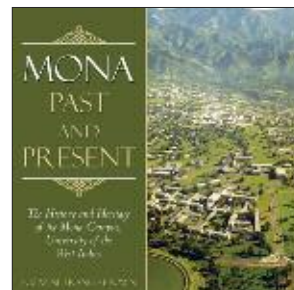
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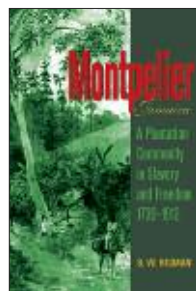
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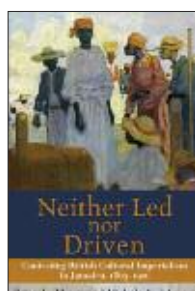
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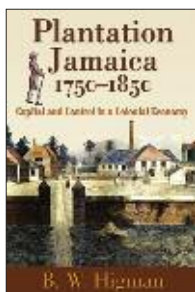
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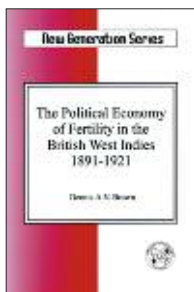
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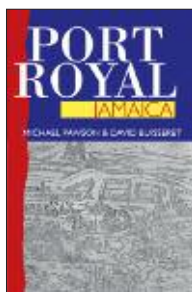
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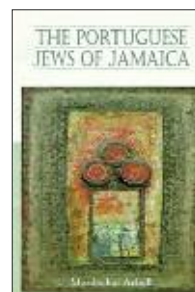
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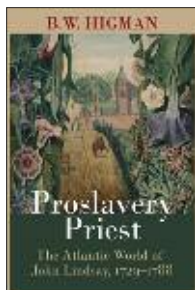
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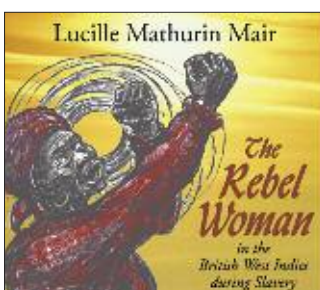
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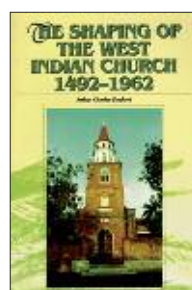
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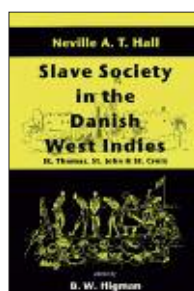
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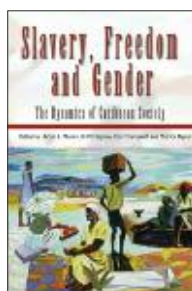
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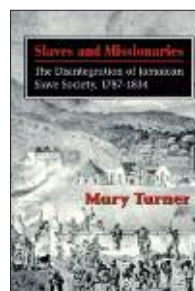


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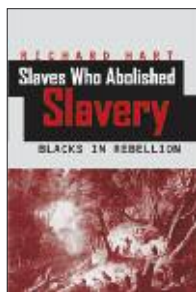


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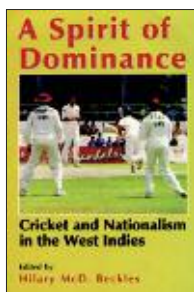
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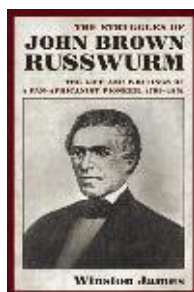
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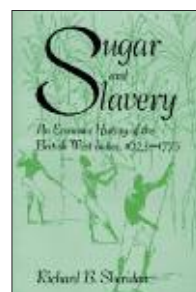
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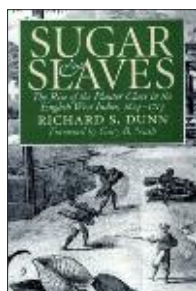
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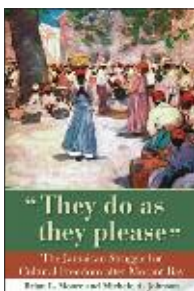
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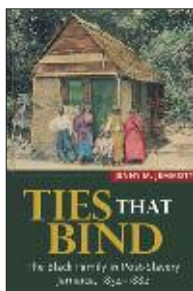
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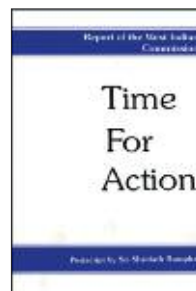
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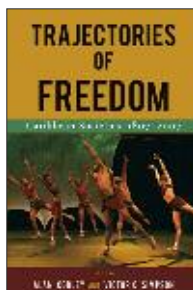
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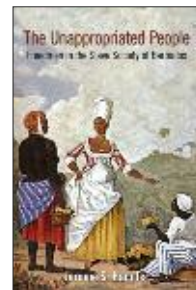
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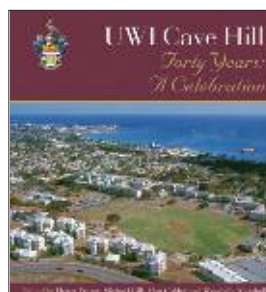
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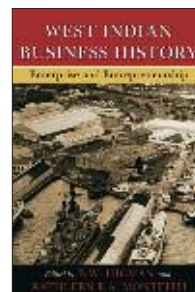
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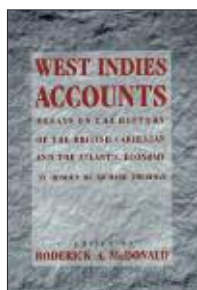
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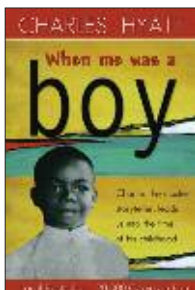
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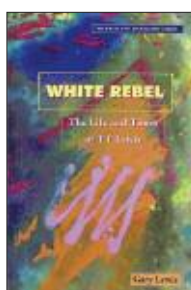
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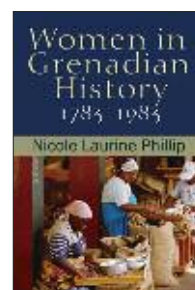
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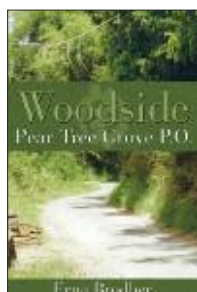
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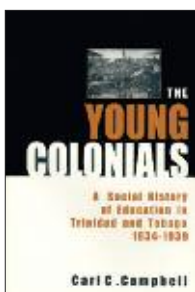
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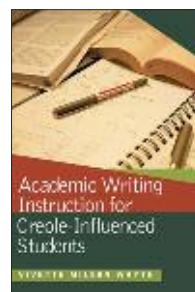
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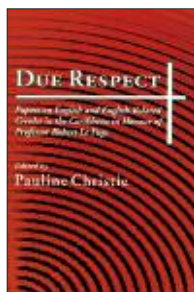
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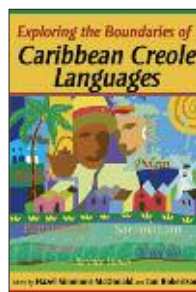
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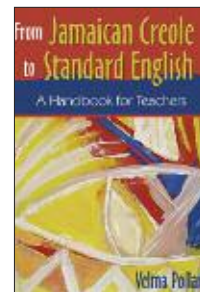
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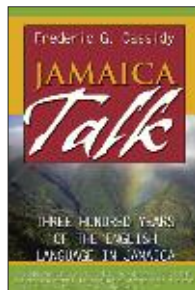
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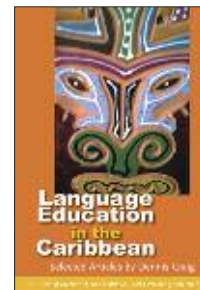
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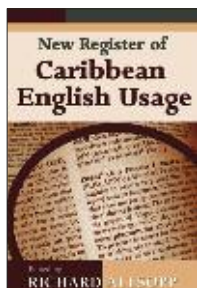
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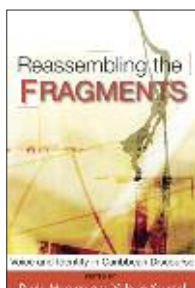
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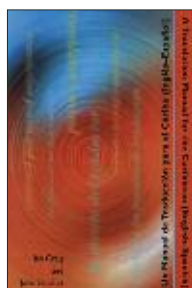
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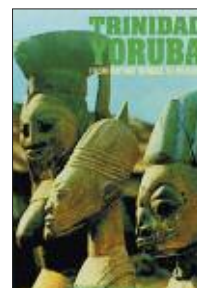
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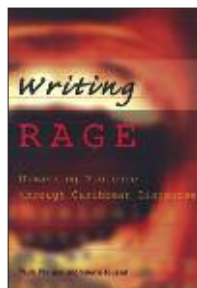
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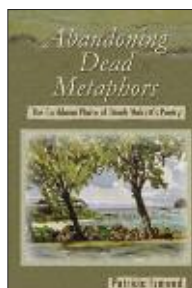
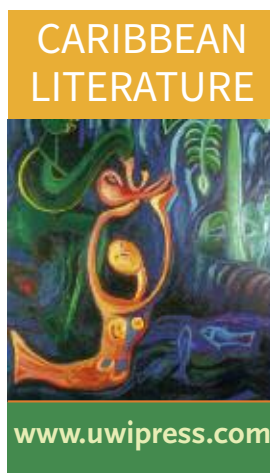
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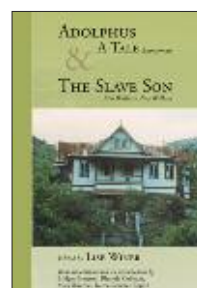
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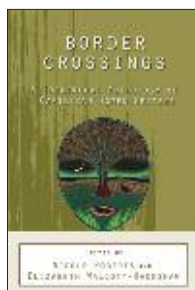
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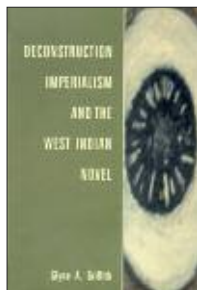
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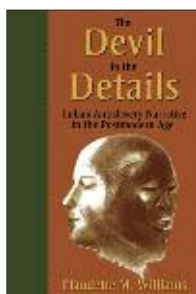
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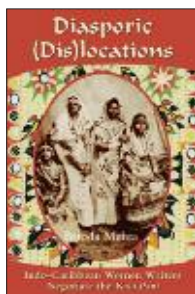
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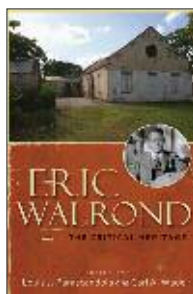
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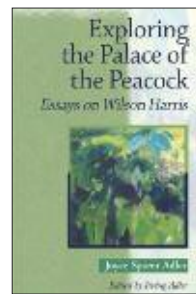
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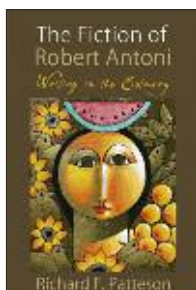
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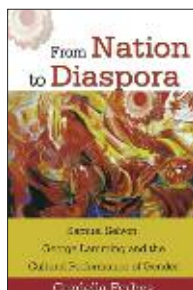
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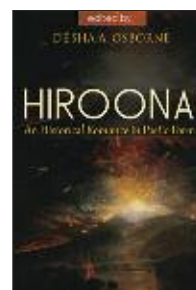
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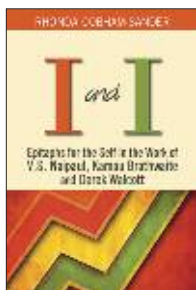
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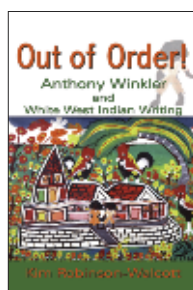
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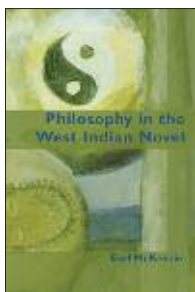
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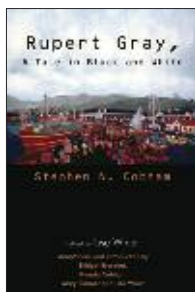


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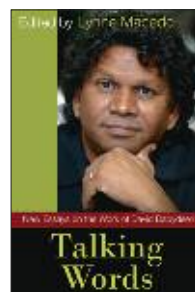
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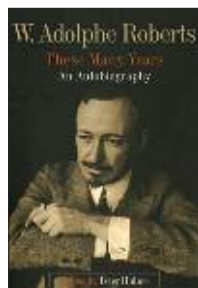
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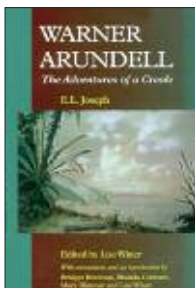
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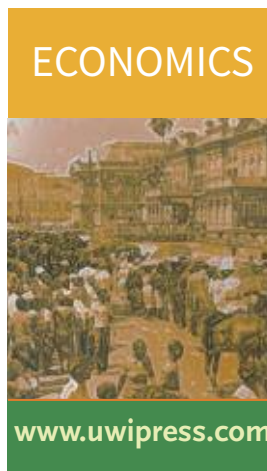
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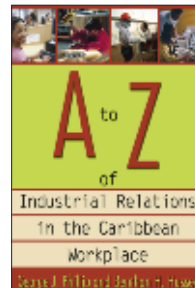


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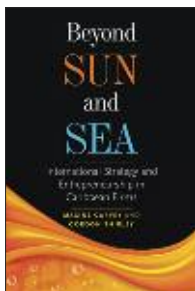
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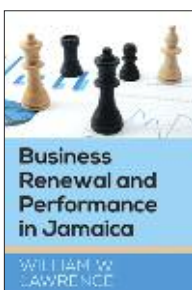
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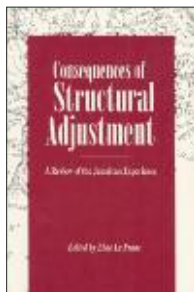


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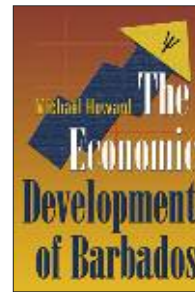
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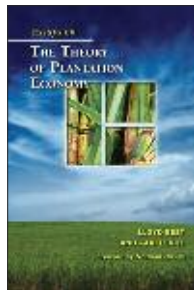
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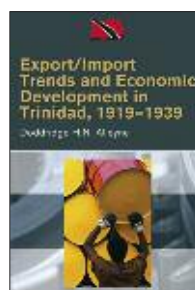
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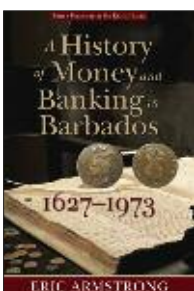
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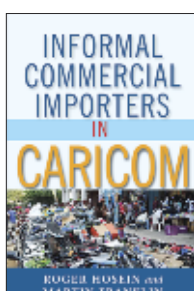
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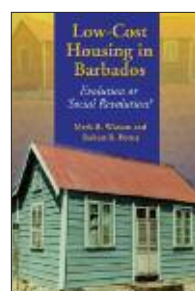
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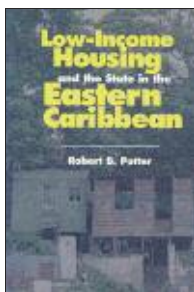
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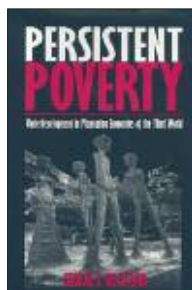
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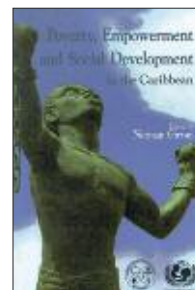
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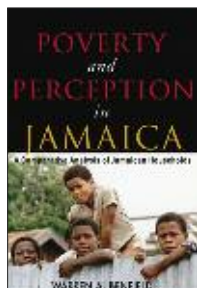
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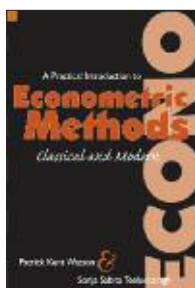
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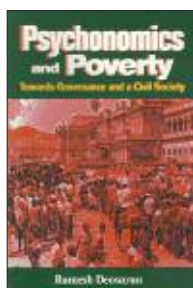
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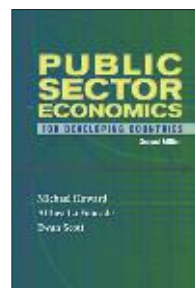
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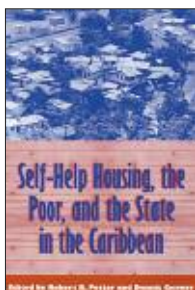
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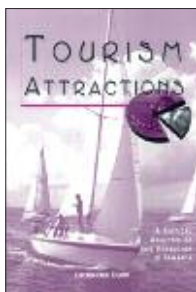
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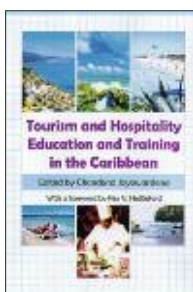
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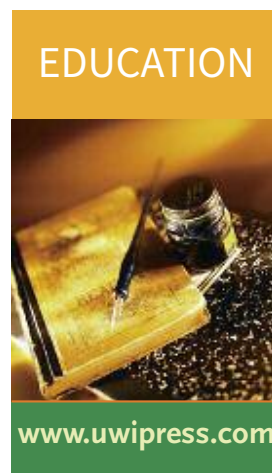
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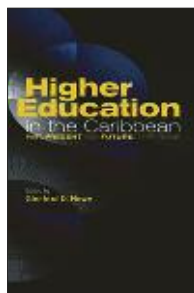
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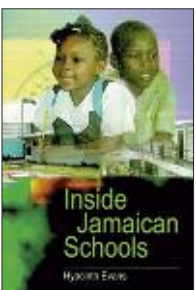
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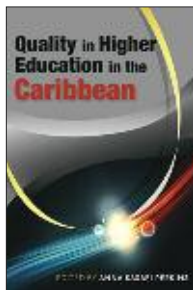
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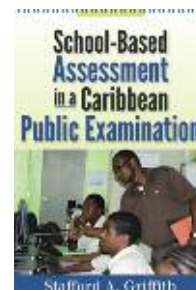
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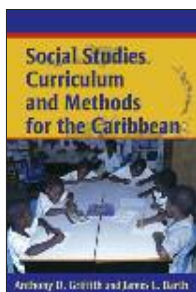
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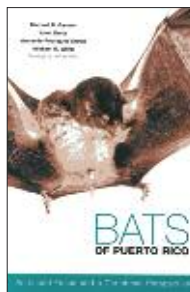
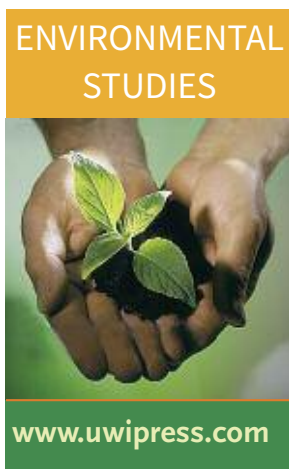
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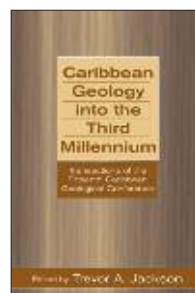
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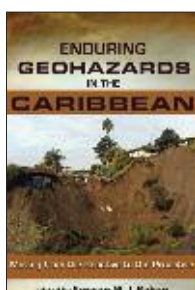
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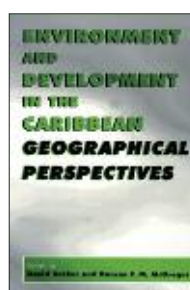
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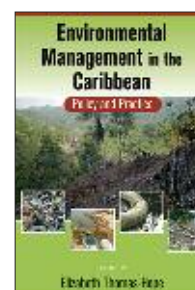
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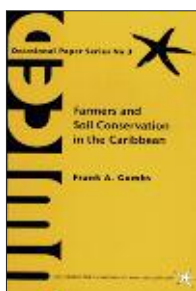
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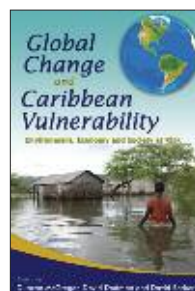


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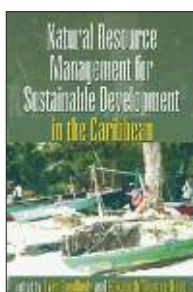
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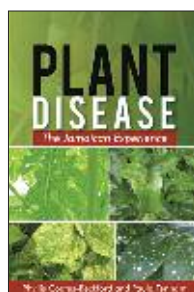
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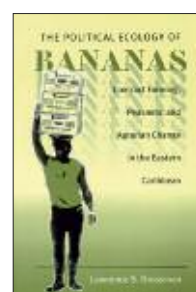
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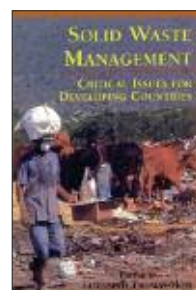
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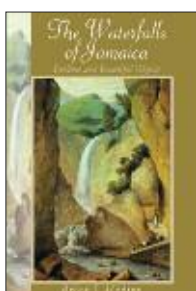
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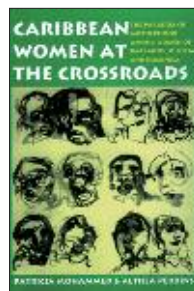
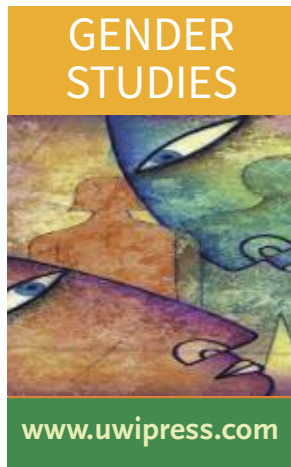
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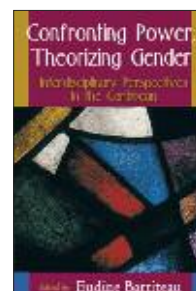
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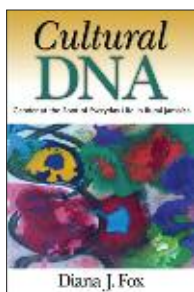
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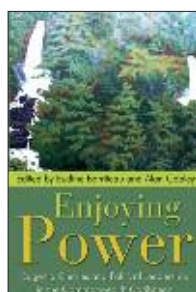


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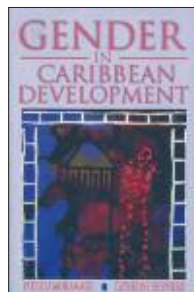
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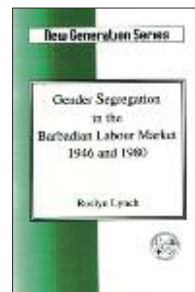
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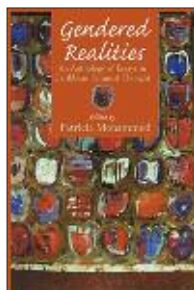
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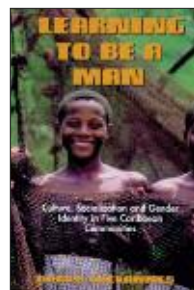
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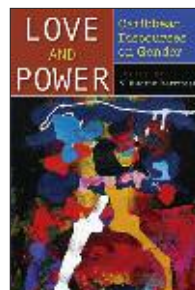
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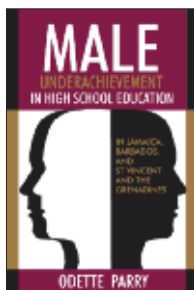
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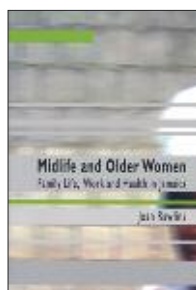
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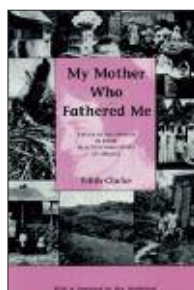
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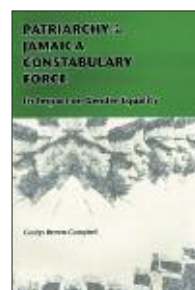
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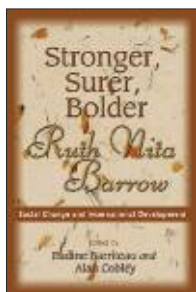
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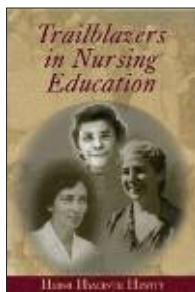
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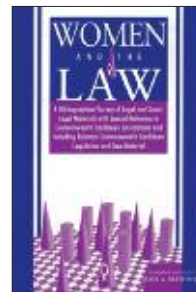
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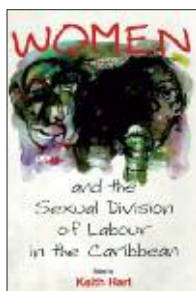
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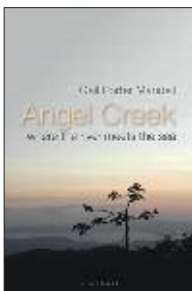
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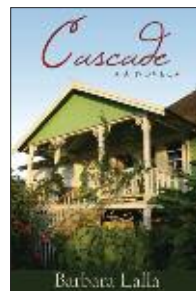
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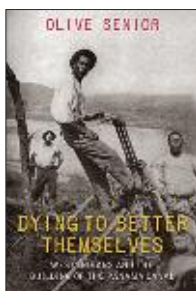
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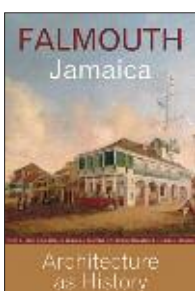
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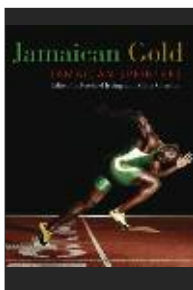
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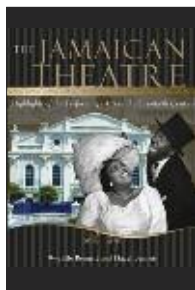
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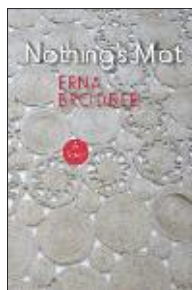
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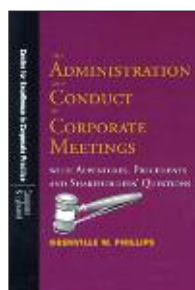
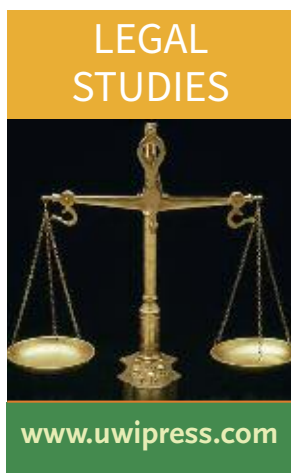
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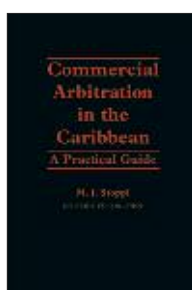
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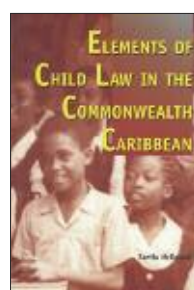
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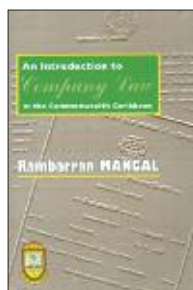
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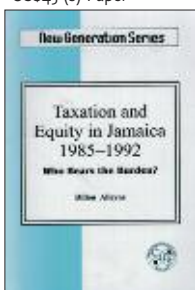
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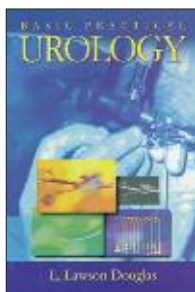
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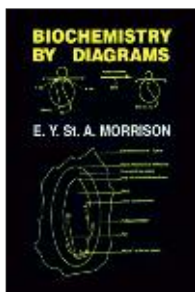
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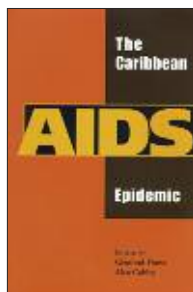
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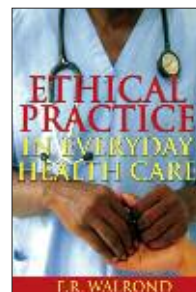
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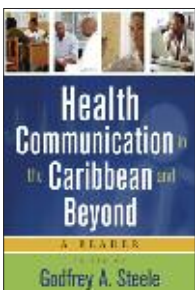
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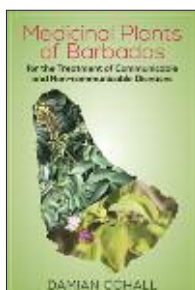
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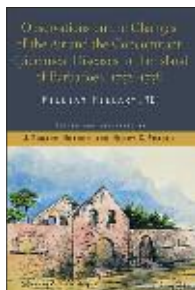
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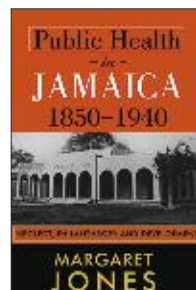
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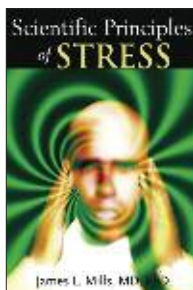
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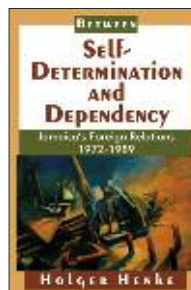
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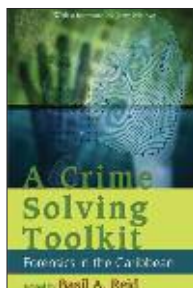


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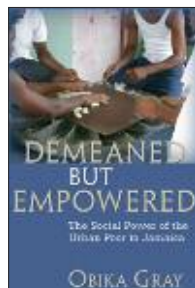


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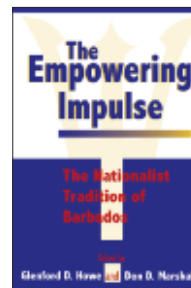


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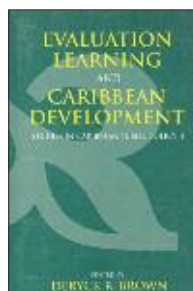


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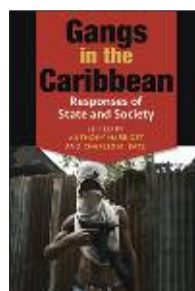


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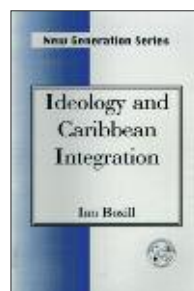
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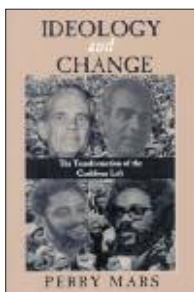
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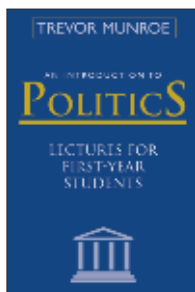
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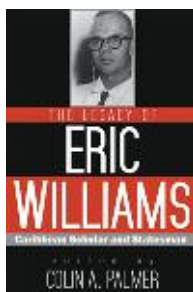
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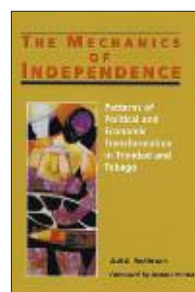
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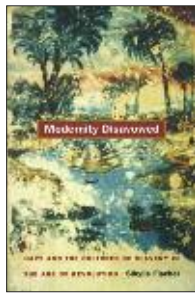
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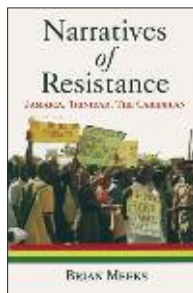
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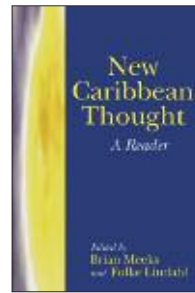
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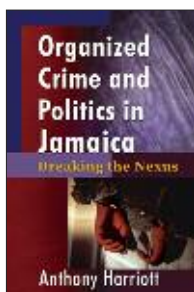
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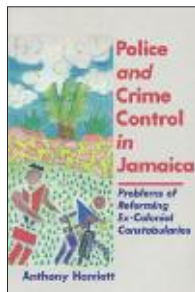
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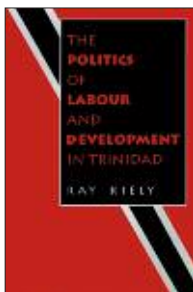
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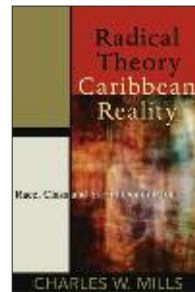
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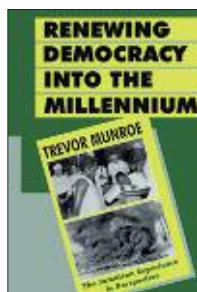
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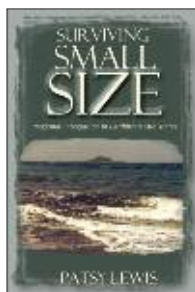


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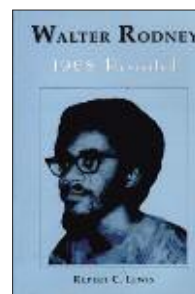
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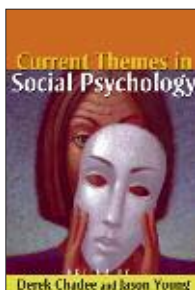
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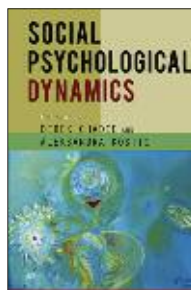
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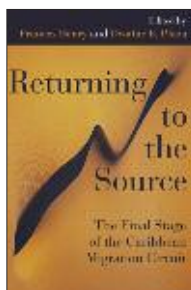
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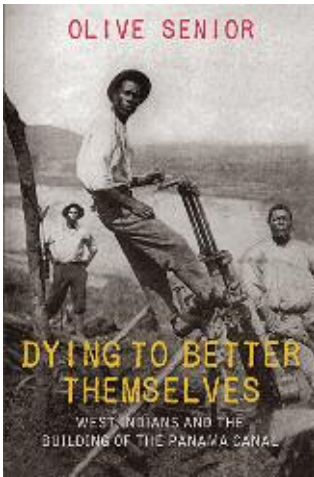
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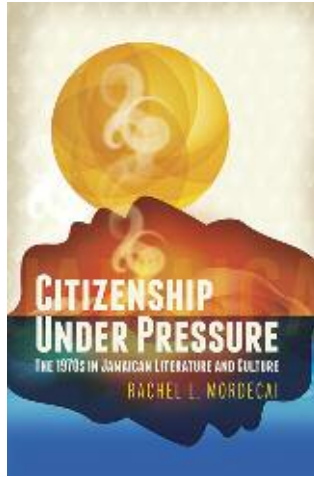


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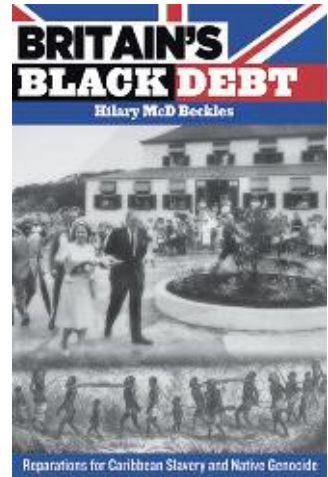


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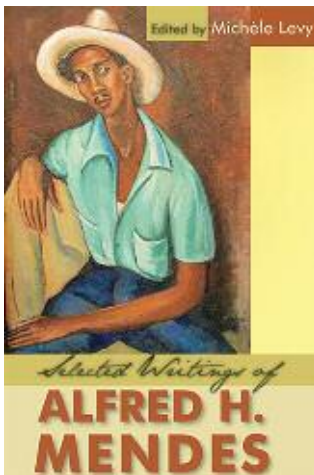


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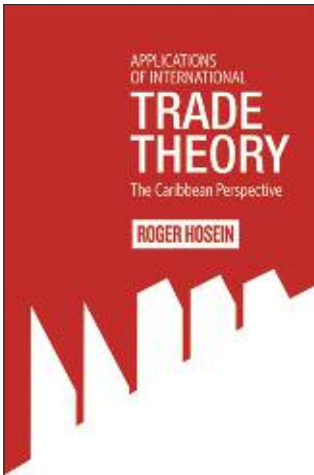
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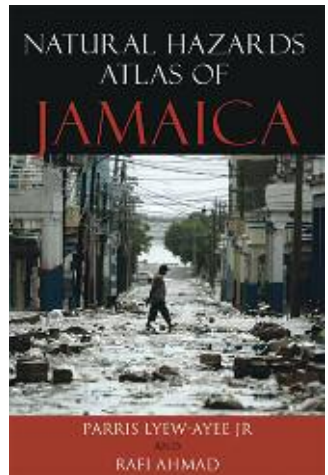


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