

yul brynnner the king and i

Yul Brynner The King and I is a phrase that instantly evokes the legendary presence of one of Broadway and Hollywood's most iconic actors. Yul Brynner's portrayal of the King of Siam in the musical *The King and I* not only cemented his place in entertainment history but also transformed his career into a symbol of charisma, talent, and cultural influence. This article delves into the fascinating journey of Yul Brynner in *The King and I*, exploring his life, the significance of his performance, and his enduring legacy in the arts.

Who Was Yul Brynner?

Early Life and Background

Yul Brynner was born on July 11, 1920, in Vladivostok, Russia, to a family of Russian and Mongolian descent. His early years were marked by upheaval, including the Russian Revolution and subsequent exile, which led him to various countries, including China and France. This multicultural background later contributed to his versatile acting skills and commanding presence on stage and screen.

Career Beginnings

Brynner's initial pursuits included modeling and dance before he transitioned into acting. His breakout role came with the film *The King and I* (1956), which earned him an Academy Award for Best Actor, but his association with the musical had begun years earlier on stage.

The Role of the King in The King and I

The Musical's Origins

The King and I is a musical based on the novel *Anna and the King of Siam* by Margaret Landon, which tells the story of the relationship between the British schoolteacher Anna Leonowens and King Mongkut of Siam. The musical was composed by Richard Rodgers with lyrics by Oscar Hammerstein II, premiering on Broadway in 1951.

Yul Brynner's Portrayal

Yul Brynner first played the King of Siam in the original Broadway production in 1951. His portrayal was groundbreaking due to several factors:

- **Authentic Presence:** Brynner's tall stature and commanding voice made him a natural fit for the role.

- Cultural Impact: His performance brought a new depth and complexity to the character, blending authority with vulnerability.
- Distinctive Look: Brynner's shaved head became his signature appearance, making him instantly recognizable.

The Significance of Brynner's Performance

Breaking Stereotypes and Cultural Representation

At a time when Asian characters were often portrayed stereotypically in Western media, Brynner's portrayal of the King was nuanced and charismatic. While he was a non-Asian actor playing an Asian monarch, his performance was widely praised for its dignity and depth, sparking discussions about representation in the arts.

Impact on Broadway and Hollywood

Brynner's portrayal set a new standard for theatrical performances:

- Authentic Leadership: His commanding stage presence made the King both regal and relatable.
- Global Popularity: The success of the musical and Brynner's iconic performance helped popularize The King and I worldwide.
- Awards and Recognition: Brynner won the Tony Award for Best Actor in a Musical and the Academy Award for Best Actor for his role in the film adaptation.

The Legacy of Yul Brynner's The King and I

Enduring Cultural Influence

Yul Brynner's portrayal of the King remains one of the most memorable in musical theater history. His image and performance continue to influence actors and productions, and the musical itself remains a staple in theaters around the world.

Yul Brynner's Personal Connection

Brynner's association with the role lasted for over a decade, and he performed as the King in various productions, including:

- Original Broadway (1951)
- Film adaptation (1956)
- Revivals and international productions

His dedication to the role exemplified his commitment to his craft and his ability to embody a character fully.

Yul Brynner's Broader Career

Beyond The King and I

While *The King and I* was a defining part of Brynner's career, he was also known for:

- His film roles: Including *The Magnificent Seven* (1960), *The Journey* (1959), and *The Brothers Karamazov* (1958).
- His distinctive look: His shaved head became his trademark, influencing fashion and popular culture.
- His humanitarian work: Brynner was an outspoken advocate for anti-tobacco campaigns, owing to his own battle with lung cancer.

Yul Brynner's Enduring Legacy

Influence on Theater and Film

Yul Brynner's impact extends beyond his performances. He helped shape the way Asian characters and roles are perceived in Western productions, advocating for more authentic and respectful representations.

Recognition and Honors

Brynner received numerous awards and honors, including:

- Tony Award for Best Actor in a Musical (1952)
- Academy Award for Best Actor (1956)
- Star on the Hollywood Walk of Fame

His influence remains evident in modern theater and film, inspiring generations of actors and directors.

Conclusion

Yul Brynner's portrayal of the King in *The King and I* is more than just a performance; it is a cultural milestone that exemplifies the power of theater to challenge stereotypes, inspire audiences, and leave a lasting legacy. His commanding presence, authentic interpretation, and dedication to his craft have made him an enduring icon in entertainment history. Whether remembered for his iconic role as the King of Siam or his broader contributions to film and stage, Yul Brynner's impact continues to resonate today, reminding us of the transformative power of genuine artistry.

Frequently Asked Questions

What role did Yul Brynner famously portray in 'The King and I'?

Yul Brynner famously portrayed the King of Siam in the musical 'The King and I'.

When did Yul Brynner first perform in 'The King and I' on Broadway?

Yul Brynner first performed as the King of Siam on Broadway in 1951.

Why is Yul Brynner's portrayal of the King in 'The King and I' considered iconic?

His commanding presence, distinctive appearance, and powerful performance made his portrayal of the King an enduring and iconic interpretation of the role.

Did Yul Brynner perform in the film adaptation of 'The King and I'?

Yes, Yul Brynner reprised his role as the King of Siam in the 1956 film adaptation, earning an Academy Award nomination for his performance.

How did Yul Brynner's performance influence future portrayals of the King in 'The King and I'?

His definitive portrayal set a standard for the role, influencing subsequent actors and becoming the benchmark for the character's depiction in popular culture.

What awards did Yul Brynner receive for his role in 'The King and I'?

Yul Brynner received the Tony Award for Best Featured Actor in a Musical in 1951 and was nominated for an Academy Award for Best Actor for the film adaptation.

Additional Resources

Yul Brynner in The King and I: A Timeless Portrayal of Authority and Elegance

Yul Brynner's portrayal of the King of Siam in The King and I remains one of the most iconic performances in musical theatre history. His commanding presence, distinctive look, and compelling acting brought new life to the character, elevating the production to a legendary status that endures decades after its debut. This review explores Brynner's performance, the musical's features, its historical significance, and its lasting impact on both theatre and popular culture.

Introduction to The King and I and Yul Brynner's Role

The King and I, based on Margaret Landon's novel Anna and the King of Siam and the subsequent Rodgers and Hammerstein musical, first premiered in 1951. It tells the story of Anna Leonowens, a British schoolteacher hired by the King of Siam to teach his children, and explores the cultural clashes and personal relationships that develop. Among the cast, Yul Brynner's role as the King is arguably the most memorable, with his portrayal becoming the definitive interpretation for generations.

Yul Brynner's casting as the King was a breakthrough in many ways. With his striking bald head, piercing eyes, and regal demeanor, Brynner embodied an authoritative yet complex ruler. His physicality and vocal delivery brought depth and nuance to a character often portrayed as a mere caricature of Eastern authority. Brynner's performance was not just about acting; it was about embodying a persona that combined strength, vulnerability, and wit.

Yul Brynner's Performance: A Closer Look

Physical Presence and Charisma

Yul Brynner's physical appearance was integral to his portrayal. His bald head, tall stature, and commanding posture immediately established the King as a figure of power and dignity. Brynner's charisma was magnetic; he had an undeniable stage presence that drew audiences in from the moment he appeared.

His body language conveyed authority, yet his expressions hinted at a depth of feeling beneath the surface. The way he carried himself—confident, sometimes stern, but also capable of warmth—made the character multi-dimensional. This physicality, combined with his deliberate movements and gestures, created a captivating portrayal that balanced discipline with subtle humor.

Vocal Delivery and Musical Interpretation

Brynner's voice, deep and resonant, added a regal tone to the character. His rendition of the musical numbers, particularly "The King and I" and "A Puzzlement," showcased his vocal versatility and theatrical

skill. His diction was impeccable, allowing the lyrics to be delivered with clarity and emotional resonance.

His singing style was somewhat understated compared to other musical theatre performers, but that very restraint contributed to the authenticity of his portrayal. It conveyed a sense of authority and control, fitting for a king used to commanding respect. Brynner's musical interpretation was understated yet impactful, emphasizing the character's internal conflicts and cultural pride.

Interpretation of the Character

Yul Brynner's King was a complex figure—regal yet accessible, stern yet capable of tenderness. Unlike some portrayals that leaned heavily into the authoritarian side, Brynner infused the character with humanity. He displayed moments of humor, vulnerability, and even insecurity, making the King more relatable and three-dimensional.

His interactions with Anna (played famously by Gertrude Lawrence in the original production and many others subsequently) highlighted the cultural differences and personal negotiations at play. Brynner's performance balanced respect for tradition with a recognition of change and modernization, reflecting the evolving nature of leadership.

Impact and Legacy of Brynner's Performance

Critical Reception

Yul Brynner's portrayal of the King received widespread acclaim. Critics praised his commanding presence, his nuanced acting, and his ability to carry the weight of a demanding role. His performance was often cited as the highlight of the production, and it earned him a Tony Award for Best Featured Actor in a Musical in 1952.

His interpretation set a standard for subsequent portrayals, becoming the benchmark against which all others are measured. His performance elevated *The King and I* from a popular musical to a cultural phenomenon, partly due to his magnetic depiction of the King.

Influence on Theatre and Popular Culture

Brynnner's portrayal influenced how the character of the King was perceived worldwide. His distinctive look and mannerisms became the visual and behavioral archetype. He reprised the role in film adaptations, notably the 1956 movie version, further cementing his association with the character.

Beyond theatre, Brynnner's performance influenced fashion and style—his bald head became his signature look, inspiring many and challenging conventional standards of masculinity and appearance. His portrayal contributed to a broader understanding of cross-cultural representations on stage, even as it also sparked conversations about cultural sensitivity.

Features and Highlights of The King and I

Production Elements

- Musical Score: Rodgers and Hammerstein's timeless compositions, including "Getting to Know You" and "Shall We Dance," remain popular classics.
- Set and Costume Design: The vibrant costumes and elaborate sets captured the exotic atmosphere of Siam, immersing audiences in a different culture.
- Choreography: The dances reflected traditional Thai movements blended with Western theatrical styles, adding authenticity and visual appeal.

Pros and Cons of the Production

Pros:

- Classic and memorable musical score
- Strong performances, especially Brynnner's
- Rich cultural representation and vibrant staging
- Timeless themes of understanding and cultural exchange

Cons:

- Some cultural stereotypes and Western-centric perspectives
- Period-specific portrayal that may feel dated today
- Limited representation of Thai culture's depth and diversity

Yul Brynner's Legacy Beyond The King and I

Although Brynner is best remembered for his role as the King, his career spanned several decades, including roles in film and television. His rugged looks and commanding presence made him a sought-after actor for action and adventure films like *The Magnificent Seven* and *The Ten Commandments*.

His dedication to his craft and his distinctive style made him a symbol of versatility and professionalism in Hollywood. Moreover, Brynner was also known for his humanitarian work and his advocacy for cultural understanding, often speaking about the importance of authentic representation.

Conclusion: The Enduring Charm of Yul Brynner in The King and I

Yul Brynner's portrayal of the King of Siam in *The King and I* remains a landmark in theatrical history. His physical charisma, vocal prowess, and nuanced interpretation transformed the role into an icon of stage and screen. The performance not only brought the character to life but also set a standard for theatrical excellence and cultural representation.

While modern perspectives encourage critical reflection on cultural portrayals, Brynner's performance continues to be celebrated for its artistry and influence. His legacy endures as an example of how a single performance can redefine a character and leave an indelible mark on audiences worldwide. *The King and I* would not be the same without his definitive embodiment, making Yul Brynner's contribution an enduring pillar of musical theatre history.

Yul Brynner The King And I

yul brynner the king and i: Yul Brynner, Patricia Morison in Rodgers and Hammerstein's *The King and I* , 1954

yul brynner the king and i: *Rodgers & Hammerstein's The King and I* , 2016-11-01 *The King and I* opened on Broadway on March 29, 1951. The musical is based on a 1944 novel by Margaret Landon, *Anna and the King of Siam*, which in turn was adapted from the real-life reminiscences of Anna Leonowens, as recounted in her own books, *The English Governess at the Siamese Court* and *The Romance of the Harem*. It is 1862 in Siam when an English widow, Anna Leonowens, arrives with her young son at the Royal Palace in Bangkok, having been summoned by the King to serve as tutor to his many children and wives. The King is largely considered to be a barbarian by those in the West, and he seeks Anna's assistance in changing his image, if not his ways. With both keeping a firm grip on their respective traditions and values, Anna and the King grow to understand and,

eventually, respect one another in a truly unique love story. Along with the dazzling score, the incomparable Jerome Robbins ballet *The Small House of Uncle Thomas* is one of the all-time marvels of the musical stage.

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yul brynnner the king and i: *Travels in Siberia* Ian Frazier, 2010-10-12 A Dazzling Russian travelogue from the bestselling author of *Great Plains* In his astonishing new work, Ian Frazier, one of our greatest and most entertaining storytellers, trains his perceptive, generous eye on Siberia, the storied expanse of Asiatic Russia whose grim renown is but one explanation among hundreds for the region's fascinating, enduring appeal. In *Travels in Siberia*, Frazier reveals Siberia's role in history—its science, economics, and politics—with great passion and enthusiasm, ensuring that we'll never think about it in the same way again. With great empathy and epic sweep, Frazier tells the stories of Siberia's most famous exiles, from the well-known—Dostoyevsky, Lenin (twice), Stalin (numerous times)—to the lesser known (like Natalie Lopukhin, banished by the empress for copying her dresses) to those who experienced unimaginable suffering in Siberian camps under the Soviet regime, forever immortalized by Aleksandr Solzhenitsyn in *The Gulag Archipelago*. *Travels in Siberia* is also a unique chronicle of Russia since the end of the Soviet Union, a personal account of adventures among Russian friends and acquaintances, and, above all, a unique, captivating, totally Frazierian take on what he calls the amazingness of Russia—a country that, for all its tragic history, somehow still manages to be funny. *Travels in Siberia* will undoubtedly take its place as one of the twenty-first century's indispensable contributions to the travel-writing genre.

yul brynnner the king and i: *The Golden Age Musicals of Darryl F. Zanuck* Bernard F. Dick, 2022-03-30 Beginning with *The Jazz Singer* (1927) and *42nd Street* (1933), legendary Hollywood film producer Darryl F. Zanuck (1902–1979) revolutionized the movie musical, cementing its place in American popular culture. Zanuck, who got his start writing stories and scripts in the silent film era, worked his way to becoming a top production executive at Warner Bros. in the later 1920s and early 1930s. Leaving that studio in 1933, he and industry executive Joseph Schenck formed Twentieth Century Pictures, an independent Hollywood motion picture production company. In 1935, Zanuck merged his Twentieth Century Pictures with the ailing Fox Film Corporation, resulting in the combined Twentieth Century-Fox, which instantly became a new major Hollywood film entity. *The Golden Age Musicals of Darryl F. Zanuck: The Gentleman Preferred Blondes* is the first book devoted to the musicals that Zanuck produced at these three studios. The volume spotlights how he placed his personal imprint on the genre and how—especially at Twentieth Century-Fox—he nurtured and showcased several blonde female stars who headlined the studio's musicals—including Shirley

Temple, Alice Faye, Betty Grable, Vivian Blaine, June Haver, Marilyn Monroe, and Sheree North. Building upon Bernard F. Dick's previous work in *That Was Entertainment: The Golden Age of the MGM Musical*, this volume illustrates the richness of the American movie musical, tracing how these song-and-dance films fit within the career of Darryl F. Zanuck and within the timeline of Hollywood history.

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yul brynnner the king and i: The Complete Book of 1970s Broadway Musicals Dan Dietz, 2015-09-03 The 1970s was an exciting decade for musical theatre. Besides shows from legends Stephen Sondheim (*Company*, *Follies*, *A Little Night Music*, and *Sweeney Todd*) and Andrew Lloyd Webber (*Jesus Christ Superstar* and *Evita*), old-fashioned musicals (*Annie*) and major revivals (*No, No, Nanette*) became hits. In addition to underappreciated shows like *Over Here!* and cult musicals such as *The Grass Harp* and *Mack and Mabel*, Broadway audiences were entertained by black musicals on the order of *The Wiz* and *Raisin*. In *The Complete Book of 1970s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1970s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Tony Bennett, Lena Horne, Bette Midler, and Gilda Radner. Each entry includes the following information: Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, *The Complete Book of 1970s Broadway Musicals* provides readers with a comprehensive view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

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historical themes of the period, and an alphabetical encyclopedic entries relating to period-specific themes comprises the core reference material in the book. The book also contains a range of primary documents with introductions and a sample Documents Based Essay Question. Other features are a list of Top Tips for answering Documents Based Essay Questions, a thematically tagged chronology, and a list of specific learning objectives readers can use to gauge their working knowledge and understanding of the period.

yul brynnner the king and i: The Golden Age of American Musical Theatre Corinne J. Naden, 2011-02-01 The Golden Age of American Musical Theatre: 1943-1965 provides synopses, cast and production credits, song titles, and other pertinent information for over 180 musicals from *Oklahoma!* to *On A Clear Day You Can See Forever*. Concentrating on a 22-year span, this book lists both commercial successes and flops of the Golden Age-when the musicals presented on Broadway showcased timeless, memorable tunes, sophisticated comedy, and the genius of creative artists like Richard Rodgers, Oscar Hammerstein, Jerome Robbins, Leonard Bernstein, George Abbott, Moss Hart, Angela Lansbury, Robert Preston, and many others. After an introduction and an overview of the history of Broadway, Naden offers a chronological timeline of the Golden Age musicals in America. She then presents details, in succeeding chapters, about the shows, the stars (on and off stage), the theatres, and the awards, beginning with an alphabetical listing of shows. Each show entry supplies the title, opening date, theatre, number of performances, primary cast and crew, and a plot synopsis, as well as other interesting data about the show, such as the awards won. Additional details about well-known actors, singers, composers, lyricists, directors, and choreographers of the period are provided, including birth and death dates, birth cities, born names, a brief biography, and award nominations and wins. Finishing with a bibliography and an index, this book is beneficial to anyone wanting to know more about one of the richest periods in Broadway history.

yul brynnner the king and i: And the Loser is: A History of Oscar Oversights [2nd Edition] Aubrey Malone, 2020-10-06 This is the first book of its kind. Aubrey Malone has gone back to the start of the Oscar ceremonies and discovered that mistakes have been made every year in the choice of what has been deemed "best" in the categories of acting, directing, producing and the subsidiary awards. He has identified all the great stars (Garbo, Montgomery Clift, Peter O'Toole, Barbara Stanwyck, etc.) who never held Oscars in their hands, and also iconic directors like Stanley Kubrick who were never thus honored. Why were some people over-rewarded by the Academy and why did others fall below the radar? The author outlines all of the extraneous factors leading to voting choices, and how Oscar pariahs have often been subsequently (or even posthumously) awarded for the wrong films to make up for omissions in a given year. With both wit and wisdom he has written an "alternative" history of the Oscars that will be required reading for both academics and film buffs alike. It tells the story behind the story. "If there were Oscars for research, Aubrey Malone would be right up there with the best of them." (Film Ireland)

yul brynnner the king and i: Blood and Alcohol Michael Stapleton, 2013-05 This is a biography of my life and the lives that have touched mine as the son of veterinarian Dr. Bob Stapleton and Ruth Carter Stapleton, an evangelist and faith healer in the '70s, and as a nephew to a former president and First Lady, Jimmy Carter and Rosalynn Carter. It uncovers my life's journey of my encounters with the law, the press, the death of my mother and grandmother, as well as the good times with visits to the White House and Camp David, the Democratic National Conventions, the Ryder Cup and Masters, and the births of my children, to finally unveiling my struggle with alcohol.

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the active part of practicing and the proven techniques you can apply in your daily practice sessions. The final section of this definitive guide to developing your practice mind encourages active listening, feedback, and evaluation of all steps of your musical journey. PracticeMind for Everyone promotes a practice mindset that inspires greater motivation, effectiveness, and inspiration in all aspects of a musical life on and off the stage.

yul brynnner the king and i: *The Decolonized Eye* Sarita Echavez See, 2009 From the late 1980s to the present, artists of Filipino descent in the United States have produced a challenging and creative movement. In *The Decolonized Eye*, Sarita Echavez See shows how these artists have engaged with the complex aftermath of U.S. colonialism in the Philippines. Focusing on artists working in New York and California, See examines the overlapping artistic and aesthetic practices and concerns of filmmaker Angel Shaw, painter Manuel Ocampo, installation artist Paul Pfeiffer, comedian Rex Navarrete, performance artist Nicky Paraíso, and sculptor Reanne Estrada to explain the reasons for their strangely shadowy presence in American culture and scholarship. Offering an interpretation of their creations that accounts for their queer, decolonizing strategies of camp, mimesis, and humor, See reveals the conditions of possibility that constitute this contemporary archive. By analyzing art, performance, and visual culture, *The Decolonized Eye* illuminates the unexpected consequences of America's amnesia over its imperial history.

yul brynnner the king and i: *The Letters of Noel Coward* Noël Coward, 2008-12-30 Lavishly illustrated and annotated, this first and definitive collection of letters to and from the great English playwright provides a divine portrait of an age, from the Blitz to the Ritz and beyond. Superb.... The portrait of a complex, charming, driven, serious and, frankly, courageous artist. —The Wall Street Journal The incomparable Noël Coward loved to correspond with friends, enemies, the famous and infamous, the talented and the powerful, including Virginia Woolf, Winston Churchill, Greta Garbo, Laurence Olivier, Katharine Hepburn, Marlene Dietrich, Lawrence of Arabia, Somerset Maugham, and many more. Granted unlimited access to the Coward archive, Barry Day presents many never-published letters and has unearthed new, startling evidence of Coward's wartime work as a spy. Along with 191 rare photographs, these letters bring to life the people and events that shaped the twentieth century—and a remarkable man who made his own indelible mark at the heart of it.

yul brynnner the king and i: *The Complete Book of 1980s Broadway Musicals* Dan Dietz, 2016-02-18 For Broadway audiences of the 1980s, the decade was perhaps most notable for the so-called "British invasion." While concept musicals such as *Nine* and Stephen Sondheim's *Sunday in the Park with George* continued to be produced, several London hits came to New York. In addition to shows like *Chess*, *Me and My Girl*, and *Les Misérables*, the decade's most successful composer Andrew Lloyd Webber was also well represented by *Cats*, *The Phantom of the Opera*, *Song & Dance*, and *Starlight Express*. There were also many revivals (such as *Show Boat* and *Gypsy*), surprise hits (*The Pirates of Penzance*), huge hits (*42nd Street*), and notorious flops (*Into the Light*, *Carrie*, and *Annie 2: Miss Hannigan's Revenge*). In *The Complete Book of 1980s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1980s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Sid Caesar, Barry Manilow, Jackie Mason, and Shirley MacLaine. Each entry includes the following information: Opening and closing dates, Plot summaries, Cast members, Number of performances, Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors, Musical numbers and the names of performers who introduced the songs, Production data, including information about tryouts, Source material, Critical commentary, Tony awards and nominations, Details about London and other foreign productions. Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, *The Complete Book of 1980s Broadway Musicals* provides readers with a comprehensive view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

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