
Simulacra and Hyperreality in the Construction of Family Perfection In *Encanto* (2021)

Alfin Khoirotus Sholawati¹, Much. Koiri²

^{1,2}Universitas Negeri Surabaya, Indonesia

E-mail: alfinkhoirotus.23215@mhs.unesa.ac.id, ¹ muchkoiri@unesa.ac.id²

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Abstract: *This study examined the construction of family perfection in the animated film *Encanto* through Jean Baudrillard's theory of simulacra and hyperreality. The research aimed to identify how media representations constructed ideal family images and how these representations developed into hyperreality. This study employed a qualitative descriptive approach using textual analysis within cultural and media studies. The data consisted of dialogues, visual symbols, character interactions, and narrative structures found in the film. The analysis focused on symbolic elements such as magical gifts, the Casita, family roles, and collective narratives that shaped the image of the Madrigal family. The findings showed that the film constructed family perfection through systems of signs and symbols that replaced authentic human identity with socially constructed expectations. The Madrigal family functioned as a simulacrum in which individual value was determined by symbolic roles rather than emotional authenticity. Furthermore, the representation of perfection developed into hyperreality, where both the characters and society accepted the illusion of perfection as reality. The collapse of the Casita symbolized the breakdown of this hyperreal construction and revealed the importance of emotional honesty and acceptance within family relationships.*

INTRODUCTION

In today's visual culture, film serves not only as a form of entertainment but also as a medium capable of conveying and participating in shaping social reality, including in interpreting the concept of family. What is presented in the media plays a significant role in shaping perceptions regarding certain values, ideals, and even hopes, often presented as desired by all audiences. Consequently, what is continuously shown by the media can be perceived by viewers as the standard of reality, even if what is shown is more exaggerated (van Kessel et al., 2025). In this case, films often present ideal types derived from social life, depicting overly perfect expectations and not reflecting actual life experiences (Karasová & Doty, 2025). The animated film *Encanto* exemplifies this phenomenon through the image of the Madrigal family. This family appears perfect, with each member possessing distinct strengths, which they utilize to help the village community. This depicts a true representation of a family, where each member plays a role in building and protecting shared well-being. However, beneath this reality lies a complex mix of social obligations, pressures, and expectations that govern each individual (Ichwani et al., 2026; Permata et al., 2026). This pressure also produces psychological trauma and emotional repression among family members, particularly in relation to expectations, intergenerational responsibility,

and identity conflict (Asfahani et al., 2026).

To analyze this phenomenon thoroughly, this study uses Jean Baudrillard's conceptual framework of simulacra and hyperreality. Simulacra refers to depictions that no longer have any connection to empirical facts, but instead generate their own meaning. In such situations, symbols and signs not only depict empirical facts but also replace and reinterpret them. Meanwhile, hyperreality describes a situation where the boundary between empirical facts and representations becomes increasingly blurred, making it increasingly difficult to distinguish between reality and what is represented (Baudrillard, 1994). These concepts are very appropriate for analyzing current media, where representations precede and shape lived experiences rather than simply defining them. Current academic studies are paying close attention to the increasing role of media in shaping interpreted facts, particularly in visual and digital environments. Media today not only serve as a bridge between facts but also directly create them, creating the meanings conveyed to viewers as authentic (van Kessel et al., 2025). In this regard, hyperreality becomes an important lens for interpreting how social identities and values are formed. Audiences increasingly accept what the media conveys as truth, even when it is far from the empirical facts (Karasová & Doty, 2025). This demonstrates a shift in the way natural facts are perceived, from direct experience to a view shaped by these representations.

In the film *Encanto*, the Madrigal family is a simulacrum, a concept of family perfection represented through symbols. The "gifts" or magical powers inherent in each family member serve as symbols that depict their social roles and identities within the family. These roles are not only definitive but also normative because they shape views and actions that limit individuals from acting according to their desires. Each member becomes a representation of a distinct, rather than independent, role, thus creating a structured identity system that prioritizes image over individual authenticity. Therefore, family perfection in this film is not a real condition but an illusion subtly represented to mask existing conflicts, internal tensions, and emotional struggles (Widiyanti et al., 2022). Furthermore, this structure of perfection evolves into a state of hyperreality, as individuals live up to the expectations placed upon them. The pressure to maintain a flawless image causes emotional and psychological distress, as well as a loss of identity integrity. Individuals suppress their own feelings and desires to maintain the illusion of harmony that has been built, demonstrating how media representations can overpower and even replace the realities of life. This situation illustrates Baudrillard's concept of hyperreality, which is not merely a false representation but a complete reality created and regulated by that representation (Nuraini & Netra, 2026).

Although previous studies have examined *Encanto* through various perspectives such as archetypal analysis (Widiyanti et al., 2022) and moral value exploration (Ichwani et al., 2026), and have applied simulacra theory to other cinematic texts (Nuraini & Netra, 2026; Selki, 2025), there remains a significant gap in research focusing specifically on how simulacra operate in constructing the idea of family perfection within animated films. In addition, previous studies have discussed trauma, magical realism, speech acts, and identity construction in *Encanto* (Asfahani et al., 2026; Mario, 2026; Inda & Napitipulu, 2026), yet limited research specifically examines these elements through Baudrillard's framework of simulacra and hyperreality. Furthermore, a search in Google Scholar using the keywords "simulacra," "family," and "animation" yielded no direct studies specifically discussing simulacra and hyperreality in the construction of family perfection within animated films. This indicates that the present study offers a relatively original contribution by focusing specifically on how symbolic representations construct the illusion of family perfection in *Encanto*. Therefore, this study aims to fill this gap by analyzing how simulacra construct the concept of family perfection in *Encanto* and how this construction ultimately leads to a condition of hyperreality.

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LITERATURE REVIEW

Media, Representation, and Social Reality

Contemporary media plays a crucial role in shaping social reality through systems of representation. According to van Kessel et al. (2025), hyperreality emerges when individuals interact more with mediated representations than with actual reality. This process is reinforced by the increasing dominance of visual media, which constructs meanings through signs and symbols rather than reflecting objective reality. Furthermore, Karasová and Doty (2025) argue that hyperreality contributes to the formation of ideological identities, as audiences internalize mediated representations as truth. This indicates that concepts such as family are not purely natural but are shaped through repeated symbolic constructions in media.

Simulacra and Hyperreality in Digital Culture

The concept of simulacra, as proposed by Jean Baudrillard, explains how representations can become detached from their original reality and function independently. In contemporary digital culture, simulation processes dominate the production of meaning, allowing representations to replace reality itself. Xie (2025) emphasizes that media technology accelerates the production of simulacra, enabling representations to operate without any direct reference to reality. Similarly, Pebriyanto et al. (2025) highlight that modern visual media, including film and digital content, constructs realities that audiences perceive as authentic despite being entirely mediated. Additionally, technological developments such as artificial intelligence further reinforce the dominance of simulation in shaping perception. As a result, hyperreality becomes a defining characteristic of contemporary media culture.

Simulacra and Hyperreality in Film

Film is a powerful medium for constructing simulacra through narrative, visual imagery, and symbolic representation. Nuraini and Netra (2026) demonstrate how films can operate within the four stages of simulacra, ultimately producing hyperreality in which representations appear more real than reality itself. Similarly, Selki (2025) argues that cinematic narratives can construct hyperreal conditions by presenting predetermined realities that replace authentic experiences. In addition, Pebriyanto et al. (2025) show that technological elements in film further enhance simulation, blurring the boundary between illusion and reality. Previous studies on *Encanto* have also explored various narrative and linguistic dimensions, including figurative language in the soundtrack (Suhendar et al., 2026), speech acts and identity construction (Inda & Napitipulu, 2026), as well as character conflict and personality analysis (Rusminiati & Suastini, 2023). These studies demonstrate that the film constructs meaning not only visually but also linguistically and psychologically, which supports its function as a hyperreal representation.

Research Gap and Contribution

Previous studies have explored *Encanto* through archetypal analysis (Widiyanti et al., 2022) and moral perspectives (Ichwani et al., 2026), while other studies have applied simulacra theory to different films (Nuraini & Netra, 2026; Selki, 2025). However, research specifically examining how simulacra construct the concept of family perfection in animated films remains limited. Therefore, this study contributes by analyzing how symbolic systems in *Encanto* construct and sustain the illusion of family perfection, ultimately leading to hyperreality.

METHOD

This study employs a qualitative descriptive approach to analyze the representation of family perfection in *Encanto* through the theoretical framework of simulacra and hyperreality. A qualitative approach is particularly appropriate for this research because it allows for an in-depth exploration of meaning, symbols, and representational systems embedded within media texts. Rather than focusing on numerical data, this approach emphasizes interpretation and understanding of how reality is constructed and communicated through film. The method used in this study is textual analysis within the field of cultural and media studies. This method focuses on examining how media constructs reality through systems of signs, symbols, and narratives (Xie, 2025). Textual analysis enables the researcher to critically interpret both explicit and implicit meanings conveyed through dialogue, visual elements, and narrative structures. In this context, film is treated as a cultural text that encodes ideological messages and social values, which can be decoded through systematic analysis.

The primary data source of this research is the film *Encanto*, including its dialogue, character interactions, visual imagery, and symbolic representations. These elements are analyzed to identify how the concept of family perfection is constructed and maintained within the narrative. Specific attention is given to recurring motifs such as magical abilities, family roles, and expectations imposed on each character, as these function as key components of the film's representational system. Data collection was conducted through observation and documentation techniques. This involved repeated viewing of the film to ensure a comprehensive understanding of its narrative and visual structure. Relevant scenes were systematically selected and classified based on thematic categories, such as family roles, symbolic power, social expectations, and emotional conflict. This process allowed for a more structured and focused analysis of how meaning is produced throughout the film.

The data analysis process follows the application of simulacra and hyperreality theory in film studies, as demonstrated by Nuraini and Netra (2026). The analysis is conducted by identifying how representations function as simulacra whether they reflect reality, distort it, or replace it entirely and how these representations contribute to the formation of hyperreality within the narrative. In addition, thematic analysis is employed to identify patterns of meaning across different scenes, enabling the researcher to uncover recurring structures and symbolic relationships. To enhance the validity and reliability of the findings, this study applies theoretical triangulation by integrating multiple scholarly perspectives on simulacra and hyperreality (van Kessel et al., 2025; Karasová & Doty, 2025). This approach ensures that the analysis is not limited to a single interpretation but is supported by a broader theoretical foundation. Through this methodological framework, the study aims to provide a comprehensive and critical understanding of how media representations construct and sustain the illusion of family perfection.

RESULTS & DISCUSSION

From the perspective of Jean Baudrillard's (1994) theory of simulacra and hyperreality, media not only represent reality but also create new realities through a system of continuously reproduced signs and symbols. Film, as part of modern visual media, plays a significant role in shaping social perceptions, including defining the concept of the ideal family. In this context, *Encanto* presents a picture of a family that appears harmonious, stable, and perfect, yet at the same time harbors a complex construction of meaning. In line with this framework, research findings indicate that *Encanto* not only depicts the family as a social institution but also actively constructs the meaning of the "perfect family" through a system of continuously reproduced signs, symbols,

narratives, and visuals. This representation works systematically to create a reality that appears natural, but is actually a cultural construct. The concepts of simulacra and hyperreality are key to understanding how family perfection is formed, maintained, and ultimately questioned in the film.

Representation of Family Perfection in *Encanto* (2021)

The representation of family perfection in *Encanto* is constructed through four interconnected elements: magical gifts, family authority, domestic space, and collective narrative. First, each family member's "gift" determines their identity and social role, suggesting that individual worth is measured through visible contribution rather than personal or emotional value. These normalized supernatural elements also reflect magical realism (Mario, 2026). Second, Abuela Alma maintains the family's ideal image by reinforcing expectations and encouraging each member to preserve the family's "magic," even at the expense of personal feelings. Third, the Casita symbolizes harmony and stability, while the cracks that emerge during conflict reveal the gap between the family's perfect appearance and its internal tensions. Finally, songs, dialogue, and social interaction continually reproduce this image of perfection. The opening song, "*The Family Madrigal*," for example, introduces each member through their extraordinary abilities and reinforces the family's exceptional image in the eyes of the community. Mirabel : "*This is my family, a perfect constellation. So many stars and everybody gets to shine*" (*Encanto*, 00:05:02).



Figure 1. Mirabel introduces the Madrigal family as a “perfect constellation”

Source: *Encanto* (2021)

The lyrics demonstrate that the Madrigal family is constructed as a harmonious and ideal system, where each individual has a role deemed perfect in maintaining the family's collective image. Fifth, the exclusion of imperfection is a key part of this construction. Characters like Bruno, who are considered to bring instability, are excluded from the family system. This is evident in the statement, Pepa: "*We don't talk about Bruno, no, no, no*" (*Encanto*, 00:46:10).

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Figure 2. Bruno's exclusion from the Madrigal family narrative

This expression demonstrates how realities that do not conform to the ideal image are systematically erased from the family narrative. Furthermore, the internal conflicts experienced by several characters demonstrate the tension between reality and representation. For example, in the song "*Surface Pressure*," Luisa expresses the pressure she feels through the lyrics: Luisa : "*I'm pretty sure I'm worthless if I can't be of service*" (*Encanto*, 00:34:58).



Figure 3. Luisa expresses pressure and loss of self-worth

This lyric suggests that self-worth is constructed based on social function, not personal identity. Meanwhile, Isabela begins to question the construct of perfection in the song "*What Else Can I Do?*" through the lyrics: Isabela : "*What could I do if I just knew it didn't need to be perfect?*" (*Encanto*, 01:09:36).

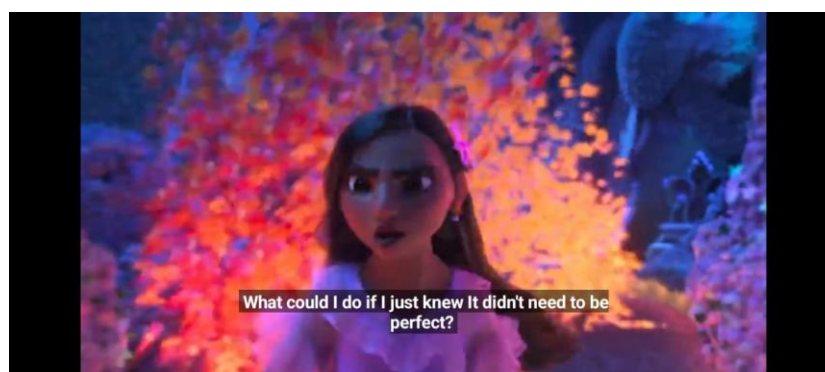


Figure 4. Isabela questions the demand for perfection

This demonstrates resistance to the image of perfection that limits individual freedom. Mirabel, who lacks a “gift,” becomes the most obvious symbol of this incongruity within the system.

Table 1. Symbols and Their Ideological Functions in *Encanto* (2021)

Symbol	Literal Representation	Ideological Meaning	Relation to Simulacra
Casita	Living house	Harmony and family unity	An illusion of stability that conceals conflict
Gift	Magical ability	Identity and social function	Replaces human qualities
Cracks in the house	Physical damage	Internal family conflict	A sign of the collapse of the simulation
Bedroom door	Magical door assigned to each family member	Individual social label	Reduction of identity into a symbol
Bruno (exclusion)	Family member who is erased	Rejection of imperfection	Erasure of reality that does not conform

The figure above shows that the representation of family perfection in *Encanto* is constructed through a system of interconnected symbols. Each element functions not only narratively but also as an ideological sign that reproduces a specific meaning. From a simulacra perspective, these symbols no longer represent actual reality but instead create a new version of reality that appears natural and unquestioned. Thus, the family perfection depicted is the result of a symbolic construction that is continuously reproduced through various visual and narrative elements in the film.

Thus, the representation of family perfection in *Encanto*:

1. Constructed through symbols of power and social roles
2. Reinforced by social control and family expectations
3. Represented through idealized domestic spaces
4. Reproduced through narrative and cultural repetition
5. Maintained by excluding imperfections

This symbolic construction then develops further into simulacra and hyperreality.

Discussion

Simulacra construct the concept of family perfection in *Encanto* (2021)

As previously explained, simulacra is a condition where signs and symbols no longer represent reality but instead replace and create a new reality. This is evident in *Encanto*, where family perfection is constructed through a system of signs that is continually reproduced. Magical abilities function as simulacra that replace human qualities. For example, Luisa's powers no longer represent ordinary human abilities but instead become an extreme standard that requires her to be strong and without weakness. Individual identity is also constructed through a system of signs. For example, Isabela is known as “*perfect*,” so she must maintain this image even against her will. This demonstrates that identity has been reduced to a symbol. Simulacra are reinforced through visual and narrative repetition. For example, the Madrigal family is continually portrayed as the saviors of the village, further entrenching their image as the ideal family. Furthermore, simulacra operate

through mechanisms of exclusion. The most obvious example is Bruno's removal from family life because he is considered to be damaging to the image of perfection. Simulacra also create the illusion of stability. Despite internal conflict, the family maintains a harmonious appearance on the surface. This is evident in their continued happy public appearance despite internal pressures.

The construction of family perfection leads to the emergence of hyperreality in *Encanto* (2021)

Continuing Jean Baudrillard's concept, hyperreality emerges when a simulation becomes more real than reality itself. In *Encanto*, this condition is evident in how the characters and society accept the image of a perfect family as truth. Hyperreality emerges through a process of internalization. For example, Luisa feels that she is only valuable if she is strong, so she continues to push herself despite the pressure. Furthermore, hyperreality is reinforced through social pressure. For example, the village community always relies on the Madrigal family and views them as flawless. Emotional reality is also distorted. For example, Isabela appears happy on the outside, but is actually stressed by having to meet her family's expectations. Hyperreality also creates a dependency on image. The Madrigal family feels the need to maintain their reputation. This is evident in their continued efforts to project perfection even as their internal state begins to crack.

The collapse of hyperreality occurs when contradictions can no longer be concealed. For example, the cracks in the Casita become a visual symbol of the collapse of the illusion of perfection, ultimately leading to the house's destruction. Subsequently, a process of reconstruction of reality occurs after the collapse of hyperreality. For example, the family begins to accept Mirabel without her "gift" as an essential part of the family, demonstrating a shift from symbolic perfection to authenticity of the relationship. Overall, this analysis confirms that *Encanto* not only represents the perfect family but also constructs it through simulacra that later develop into hyperreality. Through these concrete examples, it is clear that this perfection is illusory and is ultimately dismantled, opening up space for a more authentic family reality. However, the hyperreal construction of a perfect family in *Encanto* may also influence audience perceptions of familial expectations and social standards within family life. Children may interpret the Madrigal family as a model of harmony and usefulness, while teenagers and parents may internalize expectations regarding achievement, emotional control, and family responsibility. Through repeated visual and narrative representations, the film potentially encourages audiences to perceive perfection as a natural standard within family life. In Baudrillard's perspective, this reflects how hyperreality operates not only within the narrative world of the film but also within audience consciousness, where mediated representations gradually shape social expectations about family identity and emotional roles.

CONCLUSION

This study demonstrates that the film *Encanto* does not merely represent an ideal family but actively constructs the concept of family perfection through a system of signs, symbols, and narrative repetition. Using Jean Baudrillard's theories of simulacra and hyperreality, the research reveals that the Madrigal family functions as a simulacrum where symbolic elements such as magical "gifts," the Casita, and collective narratives replace authentic human qualities. These symbols create a new reality that appears natural and unquestioned. Consequently, family members define themselves based on social roles rather than personal identity, leading to emotional pressure, suppression of feelings, and identity fragmentation. This symbolic construction develops into hyperreality, where the illusion of perfection is accepted as reality by both the characters and society. This hyperreal construction may also shape audience perceptions regarding familial

expectations and ideal social roles within family life. The collapse of the Casita symbolizes the breakdown of this hyperreal construction, opening space for a more authentic understanding of family based on acceptance, emotional honesty, and mutual understanding.

Despite these findings, this research has certain limitations. The analysis focuses exclusively on the textual elements of the film *Encanto* through the theoretical lens of Jean Baudrillard. As a result, deeper psychological perspectives regarding intergenerational trauma or audience reception of these hyperreal messages have not been fully explored. Furthermore, because the primary focus is on the construction of family perfection, other socio-political aspects relevant to the film's cultural setting were not included as the main subject of discussion. These limitations indicate that the findings should be understood within the specific scope of the study and may not fully represent broader interpretations of the film. Based on the conclusions and limitations above, several suggestions are offered for future research. Future researchers could expand the scope of study by using a multidisciplinary approach, such as combining simulacra theory with psychological analysis to examine the mental impact of hyperreality on animated characters. Additionally, it is recommended to conduct comparative studies between *Encanto* and other family-themed animated films to determine whether this pattern of simulated perfection is a dominant trend in contemporary media. Finally, research focusing on audience perceptions would be highly beneficial to understand the extent to which hyperreal constructions in film influence real-world societal views regarding standards of family perfection.

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