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The Specificity of Writing in Assia Djebar and the Formation of the Rebellious Female Voice

Representations of Women Confronting a Culturally Traumatized Society

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Abstract: This research paper examines the specificity of writing in the oeuvre of Assia Djebar by investigating the nature of the emergent female voice within her narrative texts and its inherent impetus toward rebelling against the forms of marginalization and exclusion imposed by prevailing socio-cultural structures. The study seeks to unveil how Djebar reconstructed the image of woman—not merely as an object of aesthetic representation, but as an active subject capable of generating her own discourse and articulating her lived experience, memory, and existential concerns. Furthermore, the study traces the dialectical presence of women between image and voice, exploring the nexus linking the representation of the female body, identity, memory, and history, on the one hand, and woman's reclamation of her right to speak and express herself, on the other. Within this framework, writing becomes a privileged locus for resisting institutionalized silence. In Djebar's literary universe, the female voice assumes a decidedly rebellious character: it

transcends individual confession to expose systemic societal fractures and crises, while rigorously re-interrogating the patriarchal power relations that have perpetuated gender discrimination. The study concludes that the distinctiveness of Assia Djébar's writing resides in transmuting the female experience from a tabooed, silenced subject into an empowered literary discourse endowed with its own autonomous voice, historical memory, and agency. The representation of women in her writing is intrinsically linked to the critique of a human society in crisis, thereby conferring upon the text an aesthetic and critical dimension that transcends gender issues to interrogate the broader human condition and its relationship to power, memory, and the Other.

Keywords: *Assia Djébar; Women's Writing; Female Voice; Rebellion; Image of Woman; Memory; Cultural Crisis; Narrative Discourse.*

Introduction

Throughout its complex history, Algeria has traversed multiple distinct epochs, the most prominent and traumatic of which was the French colonial era. During this protracted period of subjugation, Algerian women endured compounded layers of oppression, violence, and institutionalized marginalization. Women were subjected to deeply inequitable treatment, frequently perceived as subordinate appendages to men. In turn, indigenous men often internalized the harsh and dehumanizing behaviors modeled by the French colonizer. The brutality and systemic dispossession experienced by local populations under colonial rule were inadvertently displaced into the domestic sphere; men mirrored this oppression within their households, transforming domestic subjugation into an unconscious mechanism of self-revenge and retaliation against existential vulnerability.

During this era, Algerian society was marked by rigorous conservatism and strict adherence to traditional moral codes. Elders and patriarchal authorities tolerated no semblance of individual emancipation or behavioral deviation, extending this scrutiny even to male laborers returning from European diaspora. The established social hierarchy dictated unchallenged male hegemony over the household and absolute control over women. Safeguarding family 'honor' served as one of the primary justifications used by men to enforce draconian restrictions upon women—a surveillance heightened by the omnipresent gaze of the foreign colonizer. Furthermore, women's socio-legal status prior to French colonization was far from idyllic, as women possessed

circumscribed agency. Consequently, historical subjugation and indigenous conservative structures converged simultaneously against women's emancipation.

Within the dominant socio-cultural imaginary, woman was categorized as an intrinsically vulnerable and dependent subject, devoid of autonomous agency outside male guardianship—whether exercised by a father, brother, or husband. In response to this systematic silencing, the renowned Algerian novelist and academician Assia Djebar undertook the vital project of rehabilitating the female subject through her literary works. With bold aesthetic courage, Djebar exposed the lived agonies of Algerian women and cast light upon the deeply entrenched taboos and unsaid narratives (*le non-dit*) of her society. Mobilizing autobiography and autofiction as analytical instruments, Djebar interrogated women's struggles with passionate advocacy, affirming that women constitute fundamental historical actors rather than peripheral appendages. Through this analytical lens, this study investigates the multifaceted representations of women in Assia Djebar's narrative discourse, examining their presence in feminist literature, their socio-historical standing during colonization, and the cultural conflicts defining that pivotal epoch.

1. Manifestations of the Female Image in Narrative Discourse

1.1 The Image of the Muslim (Algerian) Mother

Islamic tradition accords woman an elevated spiritual and social status, conceptualizing her as a precious, jewel-encrusted crown whose dignity and well-being man is divinely charged to protect. Women have enjoyed an esteemed standing across celestial revelations and legal traditions, with the Qur'anic text presenting woman in her most venerated forms—particularly in her archetype as a mother. In classical Arab cultural imaginary, the mother is metaphorically likened to the fertile earth, owing to their shared attributes of purity, chastity, and boundless nurturing. The Holy Qur'an explicitly underscores maternal sanctity in numerous verses, including the divine injunction:

"And We have enjoined upon man, to his parents, good treatment. His mother carried him with hardship and gave birth to him with hardship, and his gestation and weaning [period] is thirty months..."

— Surah Al-Ahqaf, 46:15

In this context, it is pertinent to delineate the defining attributes of the traditional Muslim woman in colonial Algeria: modesty remained her garment, and seclusion (*satr*) her primary purpose. She routinely avoided stepping outside her domestic sanctuary without her veil (*hayek*), and when venturing out, she was customarily accompanied by a male guardian

(*mahram*) or a child. Assia Djebbar captures this socio-cultural archetype with vivid ethnographic precision, describing the mother escorted by her young daughter:

"Every young woman completely enveloped in her white satin hayek needs a child to visit a relative in the afternoon in the small town."

— Assia Djebbar

Thus, women moved through public spaces strictly adhering to traditional dress codes that codified values of modesty and protection against the gaze of strangers. Djebbar further details the specific attire of the urban Algerian woman:

"This woman whom I accompany wears a triangle of silk cotton over her nose, leaving her eyes free—a privilege enjoyed by the women of this port city, settled by Andalusian refugees three centuries ago."

— Assia Djebbar

Adherence to bodily concealment constitutes a deeply rooted historical characteristic of the Muslim woman, who vehemently refuses to expose her intimate charms to unrelated gazes. Djebbar articulates this visual boundary:

"One could see nothing but her ankles or her dark eyes above the small silk-cotton veil ('ajar) resting on her nose."

— Assia Djebbar

This descriptive nuance illustrates how the mother operated within the prescriptive normative boundaries of her milieu, strictly enacting social codes in meticulous detail. Furthermore, the Muslim woman preserved her religious devotion through steadfast prayer and spiritual contemplation, as Djebbar illustrates in a devotional vignette:

"While the other crouched upon a prayer rug, a rosary (subha) trembling in her hand."

— Assia Djebbar

Contrasting with this archetype of quiet domestic piety, Djebbar highlights instances of female resilience and autonomous self-management. She points to the figure of her maternal grandmother, who remained remarkably independent following her separation from her husband. Living as an autonomous, dignified widow, she skillfully managed her own affairs within a community of bourgeois women who revered her status and commanding presence.

Conversely, the narrative juxtaposes this matriarchal strength against the submissive mother who bows to marital authority—exemplified by Fatima's mother, whom the author portrays as:

"The smiling idol with henna-tinted eyes, and silver pearls highlighting her cheeks."

— Assia Djebar

Yet, this ornamental façade conceals an exceptionally tender, vulnerable persona who rejects living in solitude—in stark contrast to the matriarchal grandmother whose sovereign autonomy patriarchal authority failed to breach. Notwithstanding her subservience within marriage, the mother forged in her daughter's eyes the heroic image of a woman tirelessly battling for her family's survival amidst a rigid patriarchal order governed by inviolable customs. The mother enforced uncompromising behavioral codes upon her daughter, deeming immodest dress utterly intolerable, as captured in her maternal admonition:

"Your shoulders are bare and your back half-exposed; put on a loose-fitting tunic over it so you may appear modest and chaste."

— Assia Djebar

Here, the mother assumes the role of a domestic judge delivering authoritative verdicts, leaving the daughter no recourse other than obedience and compliance—submitting first to the overarching laws of society, and subsequently to the maternal dictates of the household.

1.2 The Image of the Non-Muslim (Western/French) Mother

The portrait of the Muslim mother diverges sharply from her Western counterpart—particularly the French or secularized modern mother—who frequently champions individual liberation and gender equality while discarding traditional familial frameworks. In the perception of traditional Algerian society, this cohort of Western women equated emancipation with the surrender of quintessential maternal and feminine virtues, such as emotional tenderness and protective nurturing. Djebar interrogates this cultural divergence through depictions of French mothers who neglect their pedagogical and moral responsibilities toward their daughters, failing to guide them against transgressive behaviors. This perceptual clash is encapsulated in the community's observation:

"Our women say: 'Frenchwomen in their own homes possess no modesty!'"

— Assia Djebar

This sentiment reflects the widespread belief among colonized Algerian women that modesty (*'iffa*) was absent from the moral lexicon of modern European women, whose lives appeared oriented toward hedonistic pursuits regardless of ethical ramifications. Certain segments of conservative Algerian society exaggerated these assessments to the point of outright moral condemnation, labeling European women as dissolute. Djebbar recounts the stinging judgment rendered by a neighbor:

"There was another neighbor, a traveler passing through this village who resided in the capital, who offered a trenchant verdict: 'Frenchwomen are all dissolute!'"

— Assia Djebbar

This harsh judgment embodies a radical cultural counter-rejection, wherein European behavior is interpreted as hyper-liberalism breaching fundamental moral boundaries, whereas Western women perceive such conduct as an intrinsic right to self-expression and personal autonomy.

This profound divergence is further illuminated in narrative depictions of mother-daughter dynamics. Within the novel's critical framework, Western modernity is depicted as alienating woman from emotional warmth, transforming her into an individualistic entity detached from communal and familial solidarity. Djebbar illustrates this through Jacqueline's French mother, who exhibits complete indifference toward her daughter during summer holidays, consumed entirely by her own social sphere:

"Her mother, who completely forgot herself among her friends in ladies' chitchat."

— Assia Djebbar

This neglect illustrates how the European mother prioritized social vanity and personal leisure over attentive child-rearing. This pedagogical divergence appears again in another evocative seaside scene described by the novelist:

"Mothers would sit facing the sea, observing how their adolescent or semi-adult daughters mingled and consorted with young men."

— Assia Djebbar

This tableau reveals the Western mother's tacit acceptance—and occasional encouragement—of her young daughter engaging in premarital romantic liaisons, rationalized under the benign rubrics of 'companionship,' 'friendship,' or fleeting 'romance.' Through this stark comparison, the narrative delineates the fundamental divide separating the Muslim maternal archetype—anchored in modesty, continuous moral guidance, and protective vigilance—from

the Western maternal model, which grants absolute individual liberty even at the expense of traditional family cohesion.

1.3 The Image of the Adolescent Girl

A. *The Muslim Adolescent*

Adolescence represents a decisive, threshold stage in a young woman's trajectory, marking the awakening of critical consciousness and an intense drive for self-discovery. Djebbar illuminates the experience of the Muslim adolescent coming of age within a conservative patriarchal environment that treats the female body as a sanctuary subject to strict surveillance. This condition is embodied by the protagonist during her boarding school years, as the narrator recounts:

"At the boarding school, we girls or semi-adolescents barely freed ourselves from the scarf, the hayek, and all that mask; whereas the mandatory blue smock was endured with difficulty by the other boarders as a burden, for us Muslim girls, it remained, on the contrary, a promising sign of liberating our mature bodies from the veil."

— Assia Djebbar

These words crystallize the existential struggle of the Muslim schoolgirl within the French educational apparatus. The school uniform was transformed from a tool of institutional discipline into a paradoxical symbol of emancipation from the heavy physical constraints of the **hayek**. Education became the primary vehicle for self-actualization—a path toward obtaining the **Brevet** or **Baccalauréat**, entering university, and authoring an autonomous future while delicately balancing intellectual ambition with religious and cultural integrity.

Despite the ideological heterogeneity within the French boarding dormitories, the young Muslim girls remained steadfast in their religious practices. Djebbar underscores their resistance through concrete daily choices, such as refusing pork served in the dining hall—subsisting solely on hard-boiled eggs and bread—and observing the Ramadan fast despite institutional resistance:

"Thus, we Muslim girls fasted during the day; despite the disruption of our class schedule, at dinner—which coincided with iftar—our daytime lunch was served to us..."

— Assia Djebbar

Preserving bodily and moral integrity constituted an indispensable pillar of the Muslim girl's identity within this mixed, colonial environment. Her acute religious consciousness served not as

an impediment, but as a resilient catalyst for academic triumph. The protagonist articulates this intense internal dialectic:

"I was the Muslim adolescent whose mind was forged by the power of books, yet whose soul remained under the indelible sway of my upbringing's taboos."

— Assia Djébar

This reflection captures the hybrid reality of the educated Muslim adolescent: caught between the liberating intellectual horizons offered by European literature and the deeply internalized ancestral prohibitions of her heritage.

B. The Non-Muslim (French) Adolescent

Djébar situates the Muslim adolescent against the backdrop of her French peers, who inhabit a world of material luxury and uninhibited freedom. French adolescents, exemplified by Jacqueline, articulate their romantic and physical encounters openly, completely unburdened by social anxiety or parental surveillance. Jacqueline candidly describes her romantic escapades:

"The boy takes your hand, then his fingers slide all the way up to the crook of your elbow; after that, he presses his voice against your ear and whispers with exquisite tenderness: 'A kiss!... Just a little kiss.' Then, if we are alone, it doesn't matter—yes, he kisses me and holds me close..."

— Assia Djébar

For Jacqueline and her circle, these encounters represent normal rites of personal liberty and individual self-realization. Within traditional Muslim society, however, such conduct constitutes an intolerable violation of collective honor (*sharaf*) and chastity (*'iffa*). In contrast, European girls regarded their own behavior as genuine emancipation, dismissing the conservative Muslim girls as 'submissive' captives of obsolete traditions.

Yet, the Muslim protagonist interprets this European behavior through a sharply critical moral lens, judging such physical indulgence as brazen and vulgar. Grounded in an Islamic ethos that rejects unregulated hedonism, she perceives clandestine physical intimacy with an unrelated stranger as an unforgivable betrayal of self, lineage, and community. Djébar masterfully captures this internal confrontation between indigenous ethical consciousness and the intrusive moral paradigms of the colonial order.

1.4 The Image of the Cultivated / Intellectual Woman

The passion for reading and intellectual inquiry constitutes an intrinsic drive that shapes individual subjectivity and creative identity. The intellectual functions as a bearer of critical knowledge whose cultural posture reflects their deep engagement with the socio-historical crises of their time. The surrounding intellectual milieu plays an indispensable role in refining not only the thinker's cognitive agency, but their psychological resilience.

Assia Djebar stands as the preeminent embodiment of this intellectual devotion. From early childhood, she harbored an insatiable thirst for reading and knowledge. In her memoirs, she recounts the profound emotional and intellectual impact of reading Hector Malot's **Sans Famille** (Nobody's Boy)—a seminal encounter that inaugurated her lifelong romance with the written word. By age thirteen, she experienced a profound deepening of self-awareness that accelerated her literary voracity.

Her cultural horizons extended far beyond literature to encompass classical music, opera, and cinema. Engaging with these diverse artistic disciplines enriched her aesthetic vision and provided expansive creative resources for her later narrative craft. She fondly recounts her youthful encounter with the renowned French operetta **Les Cloches de Corneville** (The Bells of Corneville), demonstrating the rich artistic eclecticism that characterized her formative years.

Crucially, although Djebar possessed an innate devotion to the Arabic language and desired its formal study, historical circumstances forced her to pursue higher education exclusively in French—the mandatory administrative and educational medium of the colonial regime. Yet, this linguistic imposition never diluted her deep allegiance to Arabo-Islamic culture or arrested her intellectual agency. While navigating Western intellectual currents, Djebar preserved her autonomous cultural identity, championing an unconstrained, sovereign reading practice entirely independent of colonial hegemony.

2. The Image of Woman as Body: Sexuality, Love, and Patriarchal Control

Assia Djebar's narrative demonstrates that in conservative societies—particularly within traditional Islamic environments—discourses surrounding female sexuality are inextricably bound to the concept of moral transgression. Sexual intimacy outside the legitimate framework of marriage remains strictly prohibited, enmeshed in rigid social mechanisms designed to regulate and possess the female body. This surveillance reflects systemic patriarchal dominance: from the moment a female child is born, her body is treated as collective family property, subjected to

relentless communal monitoring intended to instill an abiding fear of losing virginity or transgressing social boundaries.

Djebar illustrates the psychological toll of this cultural surveillance on young women, showing how deeply they internalize the conviction that their bodies do not belong to themselves, but remain perpetually under family and social guardianship. Romance and physical desire are codified as dangerous taboos, breeding profound psychic fractures within the young woman, who dreads that harboring romantic feelings represents a scandalous betrayal of her father and family honor. The patriarchal father is positioned as the supreme custodian of family honor, creating an emotional chasm that compels the young girl to suppress her affective desires out of terror of social ostracization. Furthermore, within this conservative schema, marriage rarely represents individual emancipation; rather, it merely transfers sovereign authority over the woman's body from the custody of the father to that of the husband.

Conversely, Djebar contrasts this with the Western conceptualization of the female body, wherein it is celebrated as an emblem of individual emancipation, equality, and uninhibited emotional expression, free from communal surveillance. Where Western modernity treats the body as a site of self-sovereignty and autonomous pleasure, traditional society imposes severe moral prohibitions that render any open articulation of female desire taboo.

Through this comparative examination, the narrative foregrounds the deep contradictions separating Eastern and Western paradigms of bodily sovereignty and female autonomy. These divergent perspectives are shown to be the product of complex cultural and historical accretions that have fundamentally shaped woman's social standing. Ultimately, Djebar's work opens vital critical inquiries into the degree to which social traditions and patriarchal constraints impede individual human freedom.

3. The Specificity of Writing and Creative Contexts in Assia Djebar (Writing with History)

Assia Djebar (1936–2015) stands as one of the most towering figures in Algerian Francophone literature and postcolonial thought. Her literary production is distinguished by its profound engagement with history, identity, the female body, religion, and politics, with an unwavering focus on the lived realities of Algerian women.

3.1 Writing and History (*Une Femme Sans Sépulture*)

In her seminal novel **Une Femme Sans Sépulture** (A Woman Without a Grave, 2002), Djebar reconstructs the heroic trajectory of Algerian revolutionary fighter Zoulikha Oudai (born Yamina Echaïb on May 7, 1911, in Hadjout, and raised in Cherchell). Zoulikha joined the National Liberation

Front (FLN) at the dawn of the Algerian War of Independence, establishing clandestine resistance networks, procuring financial resources, and supplying medical aid and provisions to the *mujahideen*. On October 15, 1957, she was arrested by French colonial forces and subjected to ten consecutive days of horrific torture, before being executed on October 25, 1957, by being cast out of a military helicopter into the void.

The novel centers women's active role in the Algerian liberation struggle, commemorating the immense sacrifices made by female combatants. Through this work, Djébar seamlessly weaves historical documentation with poetic fiction, unearthing the marginalized voices of women erased from official national historiography. **Une Femme Sans Sépulture** serves as a quintessential paradigm of Djébar's commitment to documenting history through a feminist lens and inscribing women's agency into the anti-colonial struggle.

3.2 Language and Identity (**Ces voix qui m'assiègent**)

In her critical essay collection **Ces voix qui m'assiègent: En marge de ma francophonie** (These Voices That Besiege Me, 1999), Assia Djébar grapples with the existential paradox of writing in the colonizer's language (the 'stepmother tongue'). She interrogates whether it is possible to authentically convey the fractures of female memory, personal wounds, and identity crises through the language of the Other. Djébar questions whether writing in the colonizer's language offers a pathway to liberate women from the oppressive patriarchal structures of their native culture, or if it constitutes another layer of alienation.

This linguistic tension is central to Maghrebi Francophone literary studies. In her later oeuvre, Djébar dedicated two landmark texts specifically to this linguistic dilemma: **Ces voix qui m'assiègent** (1999) and the novel **La Disparition de la langue française** (The Disappearance of the French Language, 2003). Through these works, she explored her complex relationship with the French language as a medium of artistic creation and its ambivalent impact on Algerian cultural memory and female self-articulation.

3.3 The Body, Religion, and Politics (**Femmes d'Alger dans leur appartement**)

In her renowned short-story collection **Femmes d'Alger dans leur appartement** (Women of Algiers in Their Apartment, 1980), Djébar offers a penetrating examination of the condition of Algerian women before, during, and after the War of Independence. Taking Eugène Delacroix's famous 1834 painting as a critical point of departure, Djébar dissects the confinement of the female body within complex socio-political and religious matrices, investigating the enduring challenges women confront in post-independence Algeria.

Djebar demonstrates that despite women's indispensable participation in the anti-colonial liberation struggle, the post-independence state re-imposed severe patriarchal restrictions upon them. Her narratives reflect the deep tensions between tradition and modern emancipation, individual freedom and collective identity. Through this masterwork, Djebar demonstrates literature's unique power to interrogate the silenced female body and postcolonial disillusionment.

3.4 Literary Presence and Aesthetic Distinctiveness

Assia Djebar was distinguished by her singular ability to fuse intimate autobiography with collective Algerian history, placing women's agency at the core of narrative memory. By deploying the French language as an instrument to give voice to Arabic and Berber oralities, her writing achieved a unique polyphonic texture that bridges Arabo-Islamic heritage and Western literary modernism.

Through this aesthetic alchemy, Djebar established a unique creative territory that captures the full complexity of Algerian postcolonial identity. Her works remain a living testament to the possibility of reclaiming historical memory and female agency using the very language inherited from the colonial occupier.

Conclusion

In conclusion, Assia Djebar's narrative trajectory is characterized by an artistic and aesthetic specificity that establishes her at the very vanguard of postcolonial and feminist literatures. Across her extensive oeuvre, she succeeded in fundamentally reconfiguring the dialectical relationships between the self and language, the female body and historical memory, and individual subjectivity and collective destiny.

Her literary trajectory underwent a continuous aesthetic evolution—transitioning from classical realism toward an increasingly poetic, non-linear architecture. In her mature works, Djebar deployed narrative fragmentation, vocal polyphony, and the intertwining of archival documentation with fictional imagination (*autofiction*). This innovative poetics served to articulate the wounded, marginalized female voice striving to speak amidst the ruins of official discourse and imposed cultural silence.

Ultimately, Assia Djebar's novels cannot be understood in isolation from the historical and political crucible in which they were conceived. They stand as an indelible testimony against colonial violence, post-independence disillusionments, and the enforced amnesia surrounding female memory. Simultaneously, her writing resonates as an enduring summons to reclaim

speech, resume narrative sovereignty, and re-inscribe the female self in a language of both trauma and profound hope.

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