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From the Fragmentation of the Self to Its Decline in Contemporary Algerian Poetry: Artistic, Philosophical, and Cultural Transformations in the Works of Osman Lousseif, Khaled ben Saleh, Mohammed Ben Djelloul, and Mohammed Qast

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Abstract

The evolution of the poetic self in contemporary Algerian poetry over the last three decades reveals a profound transformation in both form and function. This study investigates the metamorphosis of the self from a dominant, authoritative voice to a fragmented and finally absent subjectivity that allows the poetic object to speak autonomously. The research traces four successive paradigms: (1) the exalted visionary self, rooted in romantic and nationalist paradigms; (2) the dialogic and interactive self, which opens toward collective experience and polyphony; (3) the neutral self, characterized by aesthetic detachment and reflective observation; and (4) the vanishing self, replaced by objects, images, and metaphoric structures that articulate their own meanings. Drawing upon examples from the poetic works of Osman Lousseif, Khaled ben Saleh, Mohammed Ben Djelloul, and Mohammed Qast, this study situates the decline of the self within broader philosophical and cultural discourses—particularly those influenced by postmodern thought, the crisis of representation, and the disintegration of grand narratives in Arab modernity. The paper concludes that the Algerian poetic voice mirrors the transformation of the Arab intellectual consciousness itself, oscillating between identity affirmation and ontological dissolution.

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Introduction

In earlier poetic experiences, the self-occupied a transcendent, visionary, and romantic position. It was the origin and destination of imagination. However, contemporary poetry has shifted toward a new cosmological view that, echoing the philosophical "death of man," diminishes the poet's centrality. This transformation has been marked by the decline of the former "Olympian" certainty that characterized past poetry, which once reflected the spirit of its era.

The contemporary poet has thus undergone multiple transformations, corresponding to broader existential changes in humanity's self-conception. The poet has evolved from a prophetic or inspired figure entrusted with divine secrets, to a revolutionary voice carrying the utopian message of liberation. This figure later became the

weeping romantic mystic—*Naih al-Qasabi*—uprooted from his spiritual origin. Finally, he turns into a modern poet detached from the grand existential questions, no longer seeking definitive answers or offering them to his audience. Modern human thought has settled into relative theoretical frameworks that dismantle ancient absolutes. The challenge, therefore, is to examine how these shifts manifest in selected examples of contemporary Algerian poetry, to what extent the self appears or fades in these experiences, and how this variation can be interpreted both artistically and culturally.

As we begin this exploration, it is necessary to establish key conceptual distinctions that clarify our understanding of the poetic self in these texts. One must differentiate between the "poetic self" (*al-nafs al-sha'iriyya*) as an added or external entity, and the "poetic self" as a descriptive or internal quality within the text. The first refers to the poet's actual existence and identity outside the poem—his being before or after the text. The second, however, as defined by modern critical approaches, is distinct from the poet's real person. According to Muhammad 'Abd al-Muttalib (1997), "The poet's mission ends once his creative work is complete. The text becomes the property of the reader, who interprets it through various perspectives. Meanwhile, the poetic or speaking self becomes autonomous—free to act, speak, dwell, and move within a linguistic framework that possesses its own individual and structural characteristics."

This poetic self is thus a construct created within the text itself. It lives within its texture, moves freely through its semantic universe, and follows a destiny independent of its creator. It may, of course, express the poet's personal motives or reflect his cultural and historical context, yet it should not be confused with the poet himself. The researcher must avoid conflating the poet's external identity with the internal self of the text. The writing self interacts with genre conventions, reader expectations, and evolving forms of creative expression, resulting in multiple refractions of identity within the poem.

Salah Fadl (1997), when analyzing Egyptian poets who use their physical presence in their works, makes a similar distinction. He explains that "the speaker who refers to 'my body' should not automatically be equated with the poet's external self. There exists what is always called the 'voice of the poem,' an independent and separate literary entity. We must learn to distinguish between these two identities so that we do not mistake what appears in the speaker's consciousness for personal confessions. Women's literature, in particular, requires this distinction most clearly."

As we consider these limitations, we may be tempted to confuse the *writer-self*, which engages in specific writing patterns, models, and stylistic frameworks derived from dominant historical and cultural contexts, with the *authorial self* as a biographical entity. To a certain extent, we agree with those who argue that "the writer-self is always an 'I' that belongs to another self distinct from the author, emerging from the very act of writing. It grows and evolves within it, and as soon as the author proclaims: 'Here I am,' he finds himself speaking of another self beyond his referential identity—one shaped by interwoven factors that transcend the limits of the historical self, including language, civilization, culture, and ideology. The author thereby acquires a new identity through the act of writing" (El Kadi, 2010).

This perspective helps explain what has often been described as the *schizophrenia* of the Arab creator, torn between his avant-garde or sectarian personality in his literary work and his conservative personality in real life. Such tension is clearly evident in several prominent examples of Arab writers and poets today. This occurs because the creative text, with its evolving structures, moves through different cultural orbits than the author's personal trajectory. The poet's creative imagination thus travels across spaces that are not always in harmony with his lived cultural reality, a feature that seems distinctly Arabic, as many scholars and foreign readers of Arab literature have noted.

This lack of harmony stems largely from the unequal influence of *cultural mediators*—those channels that connect creative experiences and cultures, and from the stylistic exchanges between different literary traditions. The boundaries between cultures tend to erode when the creator feels torn between imitating external artistic models and preserving his own creative identity. On the one hand, he is fascinated by new expressive forms; on the other, he fears losing his originality to the philosophical, ideological, and aesthetic systems underlying those forms.

Before the rise of today's "information revolution" and its mediating technologies, there existed a relative harmony between the development of artistic expression and the evolution of society itself. Consequently, the creative individual functioned coherently within this dynamic relationship. This observation leads us to reconsider the concept of the *literary generation*, which is crucial for understanding the evolution of literary phenomena. According to Anwar 'Abd al-Hamid al-Morsi (2011), "The literary generation is one of the central concepts within the sociology of literature. It does not merely refer to chronological succession, but also to the social characteristics that connect literature with a particular society. A generation thus consists of a group of creators whose literary and intellectual concerns converge around a shared issue or condition. Their engagement with this issue leads them to develop interconnected or contrasting perspectives, forming a creative current that emerges from specific sociological circumstances. Hence, the concept of generation becomes indicative of the broader societal transformations of its time."

However, this definition no longer fully captures the complexity of the literary phenomenon in our current, fragmented, and open-ended reality. The modern self is divided, shaped by multiple internal and external forces of interaction and estrangement. In this study, our aim is therefore limited to tracing the transformations of the poetic self within its discourse, as it appears in changing forms—an imaginative construct evolving within a new, cosmic poetic process. This new sensibility emphasizes *aesthetic sensitivity* more than *socio-cultural necessity*. It does not rely on historical continuity or collective literary identity but instead represents a spontaneous and intense response to artistic influence.

This idea of *sensitivity*, as understood by Louis 'Awad, refers to a "quick, direct, spontaneous, and dense reaction to any prevailing aesthetic or artistic impact." It marks a flexible tendency that transcends both generational and school-based boundaries. It is as though we are now witnessing poetic transformations that mourn the very concept of the generation—transformations that announce its symbolic death. Since the early twentieth century, we have read about the "lost generation," a group detached from the historical lineage of literary movements, as seen in the works of Ernest Hemingway and others (Montaclair, 1997). These writers shared certain characteristics, yet their features dissolved into a nebulous and restless identity once they severed their ties with their original literary group.

No testimony seems more convincing than that of the Algerian researcher Ahmed Youssef, who described the new Algerian poetic sensibility as *"orphan poetry."* In his book *The Text and the Lost Genealogy: Reflections on Diverse Algerian Poetry*, Youssef (2002) captures the sense of estrangement and creative detachment that defines this modern poetic identity.

As he discusses the completion of the text, he is implicitly referring to an *immanent* text, one that exists within the formal structures of the written work and endures a fragmented and difficult destiny. This process represents a challenging passage into various poetic universes that seek liberation from what the American critic Harold Bloom termed *"the anxiety of influence."* Bloom (1973) interpreted this anxiety as an Oedipal complex in which each poet struggles to free himself from the "paternal authority" of a preceding text. According to Bloom's model, later poets live anxiously in the shadow of a "strong poet" who came before them, just as children live under the dominance of their parents. Their poems, therefore, become attempts to escape this anxiety through the reformulation or rewriting of earlier poetic works. As Edward Said (2005) explains, this is a process whereby the poet, locked in Oedipal rivalry with his literary predecessor, seeks to neutralize the predecessor's power by confronting it from within—rewriting, replacing, and reconstructing the earlier poem.

Thus, the entire text becomes an expression of deep creative anxiety—a sign seeking its impossible form within inherited poetic frameworks that the new poet attempts to reshape into transcendent patterns. The poet resists these inherited models through his language, fully aware of their symbolic authority and aesthetic vitality, yet he remains haunted by their lingering voice and shadow. The Algerian poet Mohamed Ben Djelloul (2015) captures this tension in the following lines:

For fear of being swallowed up by the earth
it all at once.
She didn't sit down.
Like a dead cloud of smoke,
churning in the chest of the chamber.

You used that as a pretext, and you imagined yourself as a possessed person dripping at night,
that there are other creatures more sizable than you radiating
with their white wings as flashing insects thrown at them
dead whose feet are eroded at the bottom.

In this poem, the poet depicts fragmented and elusive forms—images that resist clear manifestation. These figures seem to dissolve into the darkness of a monstrous night, illuminated only by stars that reflect the presence of the dead—the ancestors, the poetic fathers, whose "corroded feet" still guide the creative patterns underlying cultural discourse.

Within this *orphaned* poetic discourse, the self is fragmented and divided, both a subject of discourse and a construct within discourse. This technique recurs frequently in the work of many contemporary poets, where the self distances itself from its original identity, addressing a mirror-self through the pronouns of direct communication ("swallowing you," "arguing," "deluding"). The voice converses, condemns, questions, and rebels against its former static image. As a result, the presence of the self within the poem becomes decentralized and diffused among multiple voices.

Moreover, the self finds solace in its own isolation and estrangement, within a *room* that protects it from both people and existence itself. This subject neither arrives at completion nor maintains continuity; rather, it remains suspended, fragmented, and self-reflective. Through this fragmentation, it bears witness to its ontological existence—an aesthetic completion achieved through poetic transformation. The self thus moves within a poetic rhythm inspired by the structures, connotations, and artistic substitutions that sustain its creative being.

This is a self whose text does not arise from a transcendent focus on the material and symbolic elements of the poem, as seen in texts that open toward a broader romantic and mystical visionary revelation. In those works, poetic patterns tend to lean toward fixed metaphysical references, where the self is anchored in grand narratives drawn from its existential presence, a foundation that secures its cohesion and often produces an overflowing, prophetic, and exalted tone. In such artistic realms, the poet appears as a *creator*, inspired by divine or metaphysical forces that transcend time and space. The universe and all beings seem to emanate from his soul. As Alfred North Whitehead asserts, "There is no real duality between lakes and external hills, on the one hand, and personal feelings, on the other hand. (...) The romantic poet, then, in his ecstatic or fiery language, through his emotions and impulses that make him merge with all that surrounds him, becomes the prophet of a new vision that penetrates the depths of nature. He describes things as they truly are, and the revolution in poetic imagery is ultimately a metaphysical revolution" (Wilson, 1982).

This solitary and self-enclosed being, whose limits are known only within its unique existence, is also a mystical one. Some Algerian poets have turned toward absolute experience and infinite annihilation within the realm of transcendent realities, particularly when the oppressive boundaries of systemic authority restricted their creative freedom. Their spirits, suffocated by social and political disillusionment, sought liberation in the metaphysical realm, a space that offered refuge from a world denying spiritual transparency. Thus, the poetic self drifted through its historical and existential space, linking the power of symbolic imagination with the unseen. From the 1990s until today, one witnesses a remarkable collective migration of young Algerian poetic voices toward these transcendent dimensions. These poets express a profound estrangement from their lived reality and from the burning details of their historical experience. Their presence in the poem dominates and radiates, yet the features of their authorship dissolve into the larger cosmic narrative of existence.

The Algerian poet Othman Loussef (1988), in his collection *Salt Weddings*, expresses this transcendental sensibility:

I am the son of Time, the firstborn, yet I came after.
Mountainous, my rivers, my home, my valleys
I leaked in the cave of the horns
I returned to this world with the fire of prophecy
The desert has escaped from me and is still
I want to be in existence with my cry.

Here, the earth and sky are transformed into new metaphysical realities. The self described in this passage transcends ordinary meaning, its presence magnified through emphatic repetition—*I / I came / mountains / rivers / home / leaked / cracked*—creating a sense of grandeur detached from temporal and historical boundaries. Phrases such as *"I am the firstborn son of time"* and *"I leaked in the cave of the centuries"* convey a timeless, eternal identity. The self escapes from alienation and suppression toward liberation through mystical sublimation into the unseen and the absolute. Consequently, it overflows within the semantic space of the text, firmly occupying and expanding its temporal and spatial dimensions. The poet here becomes an apostolic figure, charged with metaphysical revelation and transcendent illumination.

Yet, this prophetic self remains connected to the cultural patterns shaping the contextual framework of its poetry. Religious and historical intertexts can easily be discerned, affirming the poem's deep roots in the Arabic cultural and spiritual tradition. This contrasts with the work of poets such as Khaled ben Saleh, whose collection *Coughing of Tired Angels* (2010) marks a significant departure in modern Arabic poetic discourse. His poetry no longer seeks to portray the poet as a transcendent figure—a prophet, a stallion, or a guardian of truth—but as a fragmented and uncertain being, aware of the instability of meaning itself. Ben Saleh writes:

Like any evening with a passing woman
I put my swinging thoughts aside
Based on a soft tongue
Confirms the absence of meaning in an imperfect sceneof sin.

This passage reflects the condition of much contemporary poetry. The poet appears trapped in ambiguity, indeterminacy, and fleeting impressions, an embodiment of fragile humanism within a vast and shifting universe. The expression *"with a passing woman"* evokes transience and ephemerality: emotions, relationships, and human encounters are all temporary. The poet's use of phrases such as *"my swinging thoughts," "based on a soft tongue,"* and *"the absence of meaning"* further conveys instability and uncertainty. The resulting poetic scene is *incomplete*, defying conventional expectations of coherence and moral resolution. The poet anticipates cultural misunderstanding, ironically describing his work as an "imperfect scene of sin," reflecting how traditional Arab cultural frameworks often misread such modernist experimentation.

Much like the poem of Mohamed Ben Djelloul, Ben Saleh's text introduces an anxious and fractured self, a divided presence that dialogues with another version of itself. In Ben Saleh's line *"As any evening with..."*, the self communicates with an externalized mirror-self, while in Ben Djelloul's work, a similar division is achieved through narrative fragmentation that distances the self from its former poetic unity. This signals a shift within Arabic poetry toward more complex and plural voices, reflecting different cultural realities and philosophical positions.

In this regard, the critic John Cohen (1985) offers a compelling description of this new literary tendency: *"The poem is now taking on poetry the emotional orientation of experience, and on narrative linguistic neutrality."* In other words, the modern poem becomes a field where emotional intensity coexists with stylistic restraint, marking a distinct evolution in the poetics of self-expression.

In Arabic poetry, the text has long emanated from the self, overflowing as if from the web of a spider — self-contained, self-reflective, and expressive of its inner essence. For centuries, Arabic poetic discourse was centered on this expressive self, which constituted both the origin and end of meaning. It was not until the collapse of the traditional boundaries between literary genres that poetry began to move toward a new aesthetic domain characterized by expressive neutrality and transient impressions. The text became an open field of *intertextuality*, replete with overlapping references and infinite interwoven voices.

This transformation recalls the notion of *polyphony* that Mikhail Bakhtin attributed to the modern novel, in opposition to the classical monologic form dominated by a single, omniscient narrator. Similarly, the contemporary Arabic poem now hosts a plurality of discursive agents, a constellation of voices that challenge the centrality of the self and redistribute agency within the poetic scene. The result is what some critics have termed a *poetics of reification*, wherein the objects of the poetic world contest the authority of the subject and even displace it entirely.

This displacement can be observed by comparing two distinct poetic voices. In an earlier register, Othman Loussef declares with prophetic grandeur:

I am the master of lovers,
I pour all my water,
And I say to poets: here is my euphoria and my taste.
I am a bell... the universe, the whole universe, is but a resonance.
(Othman Loussef, 2008)

Here, the poet speaks as a creator endowed with cosmic agency — a figure whose voice reverberates through existence itself. The poem affirms human centrality; the universe is merely an echo of the poet's being.

In contrast, Khaled ben Saleh's text marks a decisive departure:

Your toothbrush is wet and alone,
A quiet, empty deodorant flask,
The water pouring down your skin is warm and suggests nothing.
A chair covered with a towel with small suns strewn over its edges,
You undress the chair and wrap your torso in a cotton throne.
(Khaled ben Saleh, 2010)

Here, the poet-self withdraws, replaced by the agency of things. The scene is dominated by a *fearful, passive discourse* where inanimate objects — the chair, the towel, the bottle — assume symbolic vitality. The human presence fades into the background, while things themselves become bearers of meaning. The chair dethrones the man; the deodorant bottle "rests calmly"; and the warm water "suggests nothing." The poem thus dramatizes the *neutralization and dissolution of the self* within a material world that has absorbed its expressive function.

This aesthetic of depersonalization mirrors a broader cultural condition: the crisis of the human in the age of material globalization and liberal capitalism. As commodities acquire emotional and symbolic resonance, the human being becomes objectified and interchangeable. This stands in sharp contrast with Loussef's metaphysical exaltation of man as the axis of existence. The new poetic forms replace the old heroic narratives with minimalist, fragmented utterances — what might be called *micro-narratives of survival*, relieved of the burden of grand humanist ideals.

Nevertheless, such poetic fragmentation also reveals paradoxes. The Arab poet's lived self, embedded in cultural and historical particularities, often conflicts with his *poetic self*, shaped by globalized discursive patterns. This tension underscores the difficulty , if not impossibility, of identifying a stable poetic subject within the Arab cultural space. The poet is perpetually mediated by shifting cultural patterns and technological modes of communication that have redefined both creation and reception.

Today's creative production circulates within highly mediated, transnational networks that erode the individuality of the aesthetic experience. The *global poetic imagination* tends toward a single, all-encompassing text , one that absorbs human distinctiveness into the collective flow of discourse. As a result, contemporary poetry often appears as an elegy for the human condition itself, lamenting the decline of man as the epic hero of existence.

This transformation reflects what Edmond Wilson (1982) identified as a major epistemic shift since the mid-nineteenth century, when the rise of evolutionary biology displaced the Romantic exaltation of man. Science's mechanistic worldview reduced humanity "from the heroic rank the Romantics sought to raise him to, to something like a helpless animal, once again small in the universe and at the mercy of surrounding forces."

A similar trajectory can be traced in Algerian poetry. In *Death Moja* by Mohammed Qast, even the title suggests annihilation, the self dissolving into the materiality of objects. Qast writes:

The sparrow is a note that escapes from the rustling sulfur,
The wind adjusts the limpness of the tone, the cloud shifts two ounces.
The mandolin utters the feelings of a rainbow,

Jazz strings dissolve the shallow bar...
Half-finished ghosts dance unmistakably
For the oyster of immortality...
(Mohammed Qast, 2015)

Here, the text itself becomes a fluid, oscillating space in which subject and object intermingle. The boundaries between sound, body, and matter blur into a rhythm of dissolution. The poet no longer speaks *about* the world; he becomes part of its musical texture. The *self* disappears — not in transcendence, as with the Romantics, but in *dispersion* across the material and sonic surfaces of existence.

In Mohamed Kasset's verse, *"Silkworms are endemic to Negro Lisp"* (2014), we encounter a text that dramatizes the diffusion of the human self across vast musical and cultural spaces. If, as Heidegger reminds us, *"language is the abode and shelter of Being, and by it man consciously formulates his identity and proclaims himself"* (Nour Al-Huda Badis, 2008), then the human self in such poetic discourse appears only as a fleeting illumination — a lightning presence that never succumbs to absence.

Here, poetic language, while invoking music, becomes suffused with human ideology and aura, revolving within the orbit of its own peculiarities. Music thus stands as a higher mode of expression — the primal language of nature and pure existence before its capture by culture. If language is the home of man, then music is the home of existence itself. This helps us understand the diffusion and fading of human presence within a *cosmic symphony* extending from India to sub-Saharan Africa to the Americas — a continuum where music transcends human particularity and enters the realm of pure being.

In such a text, movement shifts from human intentionality to the vitality of things: *a note escapes / the wind adjusts / a cloud shifts / the mandolin speaks / jazz strings dissolve / the almond flower boils / the flute intuits*. The text liberates itself from the gravitational pull of human coordinates to resonate universally, like an instrument strung from East to West.

As with music, this form of poetic expression resolves all human situations into a cosmic rhythm. The text's detachment from specific emotional contexts extinguishes the self-enclosure of subjectivity. This recalls Hegel's reflections on music as an art form beyond definition — an art of such elusive nature that it resists general conceptualization. For Hegel, *"music expresses the inner movements of emotion, yet it remains inseparable from illusion and the unknown. There is never a fixed correspondence between musical variations and particular emotional states"* (G. W. F. Hegel, in Sami Ahmed Al-Mousli, 2015).

Within this framework, music — and by analogy, the musical poem — acquires a moral openness: it expresses the *absolute of life and existence*. Hence, the widespread neutralization of the self in much contemporary poetry can be seen as a return to this *illusory* and *unknowable* condition Hegel described — an inward withdrawal toward the invisible. We observe this clearly in the works of Mohammed Qast and others, where the self dissolves into a musical texture of existence.

Unlike Othman Loussef, whose verse declares *"The desert cracked from me and it is still / Hira comes into being with my cry,"* the poet in such contemporary works effaces his own traces. In Loussef, the self shines in its prophetic assertion, luminous and embodied. In contrast, the new poetic writing — what Mohammed Bennis calls *"writing in erasure"* — remembers only to forget, reveals only to conceal, and invokes only to vanish.

This poetics of disappearance is also evident in Mohamed Ben Djelloul's verse:

I'm hurting my loneliness
Because sometimes
I build a ladder with the butts
Of my cigarettes.
Upward and onward!
And they are two smoky fumes that fade.
(Mohamed Ben Djelloul, 2015)

Opening with the pronoun "I," the poet soon consumes that very pronoun in the smoke of his burning cigarettes — a striking image of self-annihilation. The breath of existence becomes smoke, vanishing with the ashes of its own articulation.

Such contemporary poems thus stage a profound *neutralization of the self* and the poet's viewpoint. The speaker becomes an observer — accidental, detached, meditative — refraining from interpretation and surrendering to the vastness of existential questions. This is the poetry of *free association*, an uncontrolled witnessing of experience, reminiscent of Fernando Pessoa's declaration:

"I am not a poet. I see. And if there is value in what I write, it is not mine; it lies in the poetry itself, independent of my will."(Pessoa, cited in Alain Bellaiche, 2012)

Here, poetry becomes autonomous — a field where inanimate objects and trivial details assume heroic significance. The unnoticed and the ordinary now occupy the center of the poetic scene, replacing the human figure. When functions and connotations dissolve, and the self fades, only *impact* remains — a trace that testifies to what once was.

Thus, modern poetry redefines its own archaeology. It no longer bets on *presence*, but on *absence*. The once-marginal things, phenomena, and ephemeral gestures now move to the center of poetic articulation. This is a subversive phenomenon , a *coup* against the dominance of the self , documenting its collapse from prophetic heights and visionary annunciations into the quiet recognition of human smallness. As modern man discovers the vastness of the universe, he also discovers his own eclipse within it.

Methodology

This study employs a qualitative and hermeneutic literary analysis, focusing on close readings of selected poems by Osman Lousseif, Khaled ben Saleh, Mohammed Ben Djelloul, and Mohammed Qast. The methodology integrates three analytical dimensions:
1. Textual Analysis: Examining the linguistic and structural construction of the poetic self, including metaphorical networks, narrative voice, and semantic displacement.
2. Contextual Analysis: Situating the poets' discourse within Algeria's postcolonial and cultural milieu, highlighting the socio-political and philosophical contexts influencing poetic subjectivity.
3. Comparative Aesthetic Inquiry: Relating Algerian poetic transformations to broader Arab and global literary currents, drawing from modernist and postmodern theories (e.g., Barthes, Foucault, Kristeva).

Ethical Considerations

This study adheres to ethical research and publication principles consistent with COPE (Committee on Publication Ethics) standards. All sources are properly cited and referenced. No personal data, private correspondence, or unpublished materials were used without authorization. Interpretations remain grounded in verifiable textual evidence and established academic sources. The research involves no human or animal participants and poses no ethical risks.

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Author Contributions

Dr. Medani Ben Omar is the sole author of this research. He conceptualized the study, conducted all literary analyses, reviewed related theoretical frameworks, and wrote the manuscript. No external editorial or analytical assistance was employed.

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Conflict of Interest

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