

Graphical Representation of Invisible Disability in Georgia Webber's *Dumb*

Ambika Bhatnagar & Rashmi Malik

Abstract

The field of disability studies in sequential art has seen a complex history in terms of its portrayal. Over the past century, various genres of graphic narratives have depicted disability, often objectifying and marginalizing individuals with disabilities, perpetuating stereotypes, and stigmas. However, some individuals believe in the potential of this medium to bring about a transformative understanding of disability, illness, and trauma. This paper examines the connection between identity and voice, particularly in Georgia Webber's autobiographical comic series, *Dumb*. It explores the experience of enduring perpetual agony and voicelessness while questioning whether alternate modes of communication are perceived similarly to one's natural voice.

Keywords: Comics; Disability; Graphic illustrations; Marginalization.

The prevalent consensus posits a substantial divide between comics and disability. Comics, renowned for their hilarity and light-heartedness, often embody a concealed delight and unassuming simplicity. In stark contrast, disability is commonly perceived as grave or even veering into darker territories. It engenders emotions of dread and discomfort, evoking an experience laden with weight. The two predominant models of disability – the medical and social perspectives – both strive to offer universal explanations. However, their attempts inadvertently construct an overarching, all-encompassing narrative that overlooks crucial aspects of disabled individuals' lives and knowledge. Nonetheless, the nature of the postmodern paradigm implies a profusion of narratives and constructed identities that lend a heightened intricacy to the societal perception of people with disabilities. Throughout the past century, disability has been portrayed across various genres of graphic narratives. However, it is within the past decade that a new lineage of graphical representation has emerged, delv-

ing into the realms of illness and the act of caregiving.

Sequential art's exploration of disability studies has traversed a tumultuous historical trajectory, illuminating the manifold ways in which graphic illustrations persist in objectifying individuals with impairments, consequently relegating them to societal margins and reinforcing detrimental social stereotypes. Concurrently, a considerable number of individuals fervently underscore the potential of comics as a medium to revolutionize the comprehension of disability, illness, and trauma. Thus, the convergence of comic narratives with the realm of disability has been christened as 'graphic medicine'. This term was initially coined by Ian Williams, a British doctor and graphic novelist, and later popularised by Michael Green and Kimberly Myers in their article titled *Graphic Medicine: Use of Comics in Medical Education and Patient Care*. Sequential art, in its essence, fosters a diverse range of perspectives on disability, eschewing any inclination towards totalization. These perspectives remain attuned to the socially and culturally constructed nature of such identities. Moreover, sequential art accentuates the interdisciplinary connections that emerge through a comprehensive exploration of the interplay between comics and disability. In doing so, it enables the exploration of other dimensions of difference and identity, including gender/sexuality and race/ethnicity.

The historical trajectory of portraying impairments in comic art is a tapestry woven with intricate and ambivalent tropes, often accompanied by a recuperative inversion of those very tropes. Presently, comics serve as a catalyst, urging readers to approach conditions and impairments with a nuanced, non-homogeneous and personalised perspective. Jared Gardner argues that comics, particularly the realm of 'autography,' possess the remarkable ability to manifest multiple expressions within a single frame. These expressions encompass both attachment and detachment, uncertainty juxtaposed with conviction, and the interplay between collective and individual suffering. Within the realm of disability studies, there exists a unique vantage point to engage in this discourse. It actively challenges and scrutinizes interpretations surrounding bodies and their experiences, be it one's own or that of others. Moreover, it forges new pathways in disability rhetoric by posing critical questions regarding how the medium portrays and constructs non-normative embodiments of the body and transformative mental states.

Georgia Webber's *Dumb* is an autobiographical comics series. It talks about her loss of voice and delayed recovery. It explores the relationship between identity and voice by registering 'what it feels like' to be in a con-

dition of constant agony and voicelessness for an extended amount of time. It is a visual exploration of voicelessness and its connection with identity to show how “someone without a natural voice or someone with a different kind of voice may easily be disadvantaged” (Wickenden qt. in Venkatesan 210). The interactions work on two levels: on one hand, voice is an attribute that attests to a person’s visibility in the presence of others; on the otherhand, loss of voice (induced by any reason) is an unseen impairment that depicts the sufferer as visibly able. “They are unique, like fingerprints, and the effect that they have is so much more powerful than we acknowledge”, Webber says, emphasizing the uniqueness of voice and its impact. Georgia Webber leads a community meeting (MAW Vocal Arts) and administers Breathing Music, where participants explore breath via listening and sounding techniques as a health activist cum practitioner. *Dumb* was first self-published and serialized in zine format in eight issues, with introductions by notable comics artists and authors/activists for each issue, before being collected by Fantagraphics in 2018 as a single volume with an additional section titled Contribution. *Dumb* thus, appears as a montage of events and a succession of narrative vignettes indicating a feeling of seriality. Dolmage and Jacobs explain that *Dumb* utilizes unique chronological and dimensional tactics that put the narrative of disability beyond the standard medical model in which it is generally framed instead reflecting on such notions as the splitting of identity by looking at how the writer has used the multimodality of comics, its serial character, and the comic book itself as an object. *Dumb* investigates the notions and the linkages between the theory of graphic literature and discourses of disability. To describe her experiential realities, Webber uses an “expressionist mix of posture, expression, and visual metaphor” (125) in addition to narrative prose.

The first issue illustrates Georgia’s recurrent discomfort due to her throat pain. The pain is identified as an ailment stemming from her excessive use of vocal cords, establishing the link between the colour red and the voice, a link established throughout the series. Webber’s story becomes formally about disability only once she is diagnosed by a doctor, as generally observed in many narratives of impairment and disability. In films, literature, and comics, disability is often defined in medical terms by doctors or other healthcare professionals. The doctor’s voice intertexts not only the graphic illustrations of *Dumb* but also the narratives of medicine itself. This establishes a temporary archi-textual link between these texts and other medical trauma narratives. The writer ends this issue with a section, ‘diagnosis’ written in red colour. Webber sits in front of a bronchoscope machine in the image accompanying this title. The ensuing panels grant the doctor to describe Webber’s crippling ailment. The writer illustrates her

point using photographs from a book that belongs to the field of medicine. This illustration includes a picture that shows a cross-section of her upper body. It also demonstrates the way in which the bronchoscope is fed into her neck. Such pictures are frequently used in disability studies, especially in the books of medicine or healthcare, wherein these are some of the most common visuals. The medical textbook exemplifies the framing in which disabled bodies are dismembered and dissected, and their defects are displayed for the viewer's/reader's education. Medical experts are taught to look at people with impairments in the same objective way. Such an analysis of an impaired person only emphasizes their flaws and limits their subjectivity and agency. As a result, any impression of impairment begs to be medically examined, in need to get fixed. These images thus, function as a symbol for the medical paradigm of impairment. Furthermore, they also see impairment as a natural aberration that requires therapeutic or surgical intervention or cure. Such an approach leaves less room for living with a disability or comprehending the role of the socio-cultural milieu in determining the conditions of disability; instead, it channels disability narratives toward either killing or curing. It's probably predictable, however, that Webber illustrates the medical model accompanied by its own multimodal and intertextual grammar.

At the end of the issue, readers see a full-page illustration of the protagonist standing with her coat in one hand and medical prescriptions in the other. The expression of disorientation and disappointment is evident on her face since she has been instructed to have a voice rest for the following months. The reader plays the part of the doctor in Georgia's examination. This becomes a crucial insight when she is shown gazing back at the reader. Such staring criticizes the norm of abled gaze, staring at disabled persons. Medicalized representations of impairment, such as those used by the writer in her section named "Diagnosis", justify staring, as Garland-Thomson would contend. The audience is invited to become bronchoscopists in *Dumb*. Ann Millet asserts that "The gaze/stare is inevitably embodied and transforming to subjects on both sides of it". This issue ends with an engagement of "counter stare" (17) by Webber. Frederik Byrn-Khlerlert defines 'counter-stare' as a way to withstand the gaze that has reduced people with impairments to the subjects of medicine or even lifeless in some cases. It is the attitude of reversal or at least directing the dual trajectory of the able-minded stare. Webber's counter-stare establishes her efficiency in both acting and representing herself, despite her obvious grief at the diagnosis.

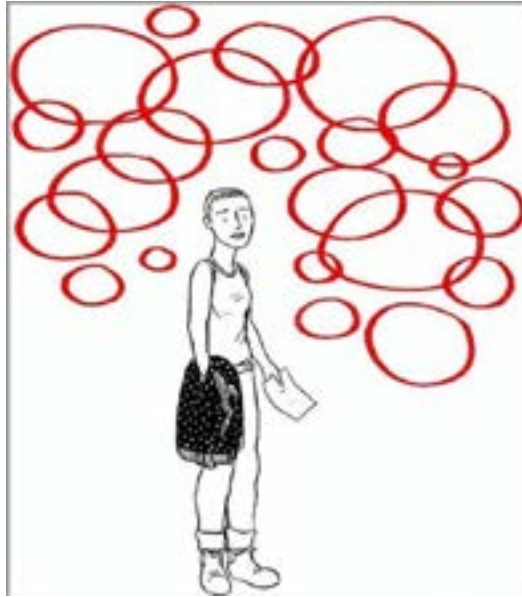


Figure 1: Webber, Georgia. *Dumb* (17)

In Figure 1, Georgia's upper body is surrounded by overlapping red circles. These red circles are already connected with the voice. However, it is portrayed as empty. The emptiness signifies the fact that she has suppressed her voice, and it is only the internalization that will follow in the coming months of her voice rest. These circles also remind the readers of the thought balloon convention, used to indicate a character's ideas, rather than their voice. As she is unable to talk, her 'voice' becomes incorporated within herself and tied to what she thinks, especially when she discovers new means to communicate. As the series progresses, the colour red represents both outward sounds (such as other people's voices) and this internalized voice. It establishes arthrological links that return to the concluding image from Issue 1. Here she begins to pull out the voice that is incorporated within as they face the red of this internalized voice. Georgia's hair is close-cropped in all the drawings, with her bangs chopped straight on her forehead. She is frequently seen wearing simple outfits portraying herself as a black ink line drawing, emphasizing her facial features and motions. These are the only components of her appearance that alter in every grid. As a result, the reader gradually starts to perceive and comprehend these facial and bodily changes, as well as the presence of additional indicators. Webber takes control of self-representation through multiple

modes varying from her nonverbal communication through facial expression to spatial layouts of numerous elements on the page. These modes include communication through gestures, body language, the visual utilization of the colour red and thought balloon, and the X. But the most remarkable element was the complete absence of any linguistic or audio markers. Graphic Illustrations can “depict combinations of motor, sensory, emotional, social, and cognitive factors affecting a person, avoiding the reduction of that person to a stereotype,” (19) explains Sarah Birge in *Disability in Comic Books and Graphic Narratives*. The writer uses the advantages of the structure of comics to make Georgia gaze back at the reader.

This gazing back emphasizes that her identity is more than a stereotype. Readers are urged to inhabit the new ‘normal’ in Issue 2 of the series and build meaning from her depictions of it. The issue’s opening part, aptly dubbed “Aftermath” begins with a short panel depicting Georgia’s upper body from the shoulder. It is encircled by coinciding red circles establishing an explicit arthrological link to the last panel of the first Issue. The reader can promptly recall that panel and draw parallels between it and the first panel. This type of arthrological link encourages readers to interpret the following sequence considering the meanings they derived from the previous panel. It also implies reconsidering the interpretation of the prior panel with reference to this sequence. Readers see an image of Georgia going hesitantly to the left on the opposite page. This walk is a paratextual interlude that precedes the start of the tale. The illustration displays that she appears to be walking away from this extra-diegetic interlude. She’s also rendered in red and not the black lines that have been used for all her earlier illustrations. How is the reader supposed to interpret this image? What is the relationship between it and the plot? While we undoubtedly begin to deduce such connotations at this point, the significance of this image will become evident as the story progresses, thanks to arthrological connections to recurring panels in Issue 2’s “splitting” (28). Webber begins her endeavour to dissect disability in this section by “demonstrating the pathology and psychic impairment within the seemingly productive art of comic book writing” (Squier 86). The image of Georgia that is illustrated in red pencil is just one expression of self, while in “splitting” (28), the writer tries to figure out how she’ll handle these various identities.

Webber uses the ability to articulate multiple tales simultaneously in the comics medium to create “splitting” (28). This section consists of eleven pages. Throughout the entire section, the writer has used three panels per page along the bottom. These panels depict the tasks she must complete, conducive to the best scenario in her new situation, which includes giv-

ing up her café job, telling her peers and friends and applying for other jobs as well. They also portray her as registering as a temporarily disabled person, soliciting emergency financial aid, applying for welfare, and seeking an increased credit limit. If the impairment is not evident, however, it complicates interactions with normates by delaying what Ato Quayson refers to as ‘aesthetic nervousness’, which refers to the discomfort of confronting able and impaired bodies. It is this contradiction that makes Webber’s withholding of welfare monies problematic. The process is undoubtedly gruelling, as Webber illustrates through all the thirty-three panels in the section “Paperwork”. However, she certainly closes it on a positive note, where her hand is illustrated while pasting a small affirmative sticky note to the wall beside the computer that asserts, “it’s going to be okay” (38).

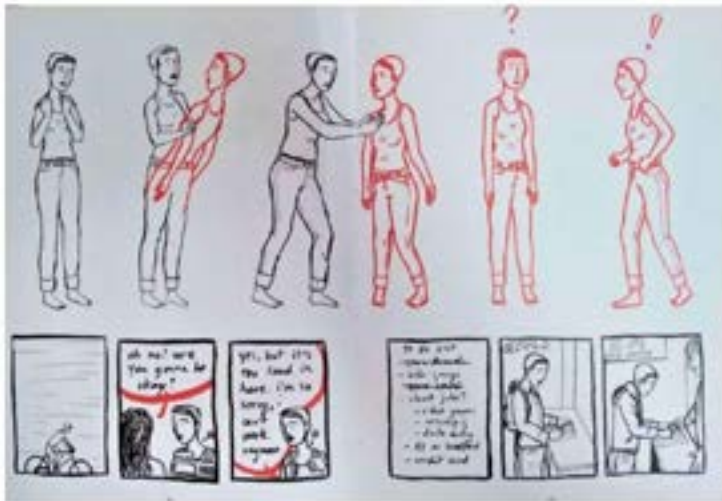


Figure 2: Webber, Georgia. *Dumb* (28-29)

Georgia is portrayed battling with her divided personality in a succession of borderless panels that run parallel to the narrative. The beginning of this process of separation is illustrated on pages number 3 and 4 of the section “splitting” (28). In the section, the readers can see a red-penciled form of Georgia emerges from the black-penciled version. This representation is consistent with how she is illustrated during the series to this point.

While looking at the divided selves of Georgia, readers are easily reminded that the coloured was associated with sound in the first Issue. The circles in the red on the last page of that issue, and the former illustration of this image in the issue's paratext along with the fact, how close it is drawn to the first panel of "Aftermath". All these elements link to lead readers to interpret the resulting clash between the two versions of Georgia as a battle between quiet, which has now become her new normal, and sound, which is her voice of thoughts that battle to be heard, even if it would jeopardize her physical recovery. Furthermore, this conflict occurs directly above the panels that depict her life experiences. Such positioning of panels and illustrations forces readers to consider the relationship between the two as they progress through the panels. The struggle concludes with a picture of black-penciled Georgia assisting red-penciled Georgia. This illustration is accompanied by the words "it's going to be okay" (38), which is illustrated in the last grid of the narrative. However, regardless of this illustration and these words, it is a difficult and uncomfortable truce. It is the enunciation of self that is only stable for the time being as it will be subjected to additional reinterpretation as Webber progresses further in her story.

Webber then begins to restore some of the autonomy she had given to the doctor in Issue 1 to impose disability on her own terms. She takes up her personal research into her limiting illness. Besides, she also starts to navigate the socio-cultural aspects of disability in present-day society. She starts to look out for disability support networks and boarding houses at school and employment to investigate "silent jobs" (34), such as to "warn friends" (31) which is at the top of the list of duties. Georgia's use of checklists and notes to herself helps the reader to see how she is establishing her agency and taking control of her own life. She begins to control socially and culturally created limiting and enabling elements. Her to-do lists are a way for her to organize her days. In issue 5 of the comic series, Webber notably returns to Georgia's image illustrated in twin colours- red and black. The image portrays Georgia breaking her sense of self. It also portrayed the splitting of her impairment into detached economic and medical segments.

Webber demonstrates the irritating and arduous nature of most of these activities. These activities do not take place in imaginary time or the theoretical and empowered time sequence of the montage. Rather, all this is happening as Ellen Samuels refers, in 'crip time' – 'grief time' or "time of loss and its crushing undertow" (Foss 21). She is able to use the affordances of the comics form to show "crip time" (Foss 21). Usually, crip time is always visually, physically, and materially represented in a particular se-

quence as an assemblage. But in the case of Georgia Webber, since the volume came out in series, it becomes in the form itself. Her life begins to reconstruct through ‘crip time’ in Issue 2, when a counsellor, who could be a social worker announces, “OK so you are temporarily disabled” (Webber 32). The sense of being in crip time also emerges when she is repeatedly denied financial assistance from service organizations and banks. It reveals how social mechanisms suck the time and energy of someone with an impairment. Webber uses arthrology and page layout to construct a succession of phases that recur over and over in one exceptionally dramatic two-page spread in Issue 5. The sequence jumps from one portion of the page to the next, making it difficult to study the entire page. Furthermore, it depicts heaps of papers that span the complete lower section of the two-page spread. It demonstrates the massive time and effort that is required along with the plethora of documents that must be filled out if she wants to get social assistance. The fact that these forms are only the prerequisites to getting an appointment for the application makes the readers realize the cumbersome nature of the entire process.

The goal of narrating these events in a multimodal format is to substantially convey that impairment takes time and does not readily resolve, accommodate, cure, or rehab. Jonas Engelmann has rightly stated, “the limitation of the panels [can] express the restriction caused by [disability or] disease” (57) in the disability graphic narrative. More frequently than not, bodies are shifted to the sides and even backward, akin to when she approaches a service desk before finally walking out and away. She looks disappointed in the following frame. Webber exposes how the illustrated temporal and spatial limits are established socially and culturally throughout the comic. She also portrays how persons with impairment can locate and reconstruct their agency within the socially constructed restrictions, from the moment of diagnosis. Furthermore, ‘crip time’, as Webber defines it, is serialized, with distinct issues representing chapters in life. It unravels rather a retrospective narrative of disability like *Stitches* by David Small. She has developed a system for perpetually renewing the portrayal of self and her endurance in ‘crip time’. She did it by releasing the chapters regularly in real-time. A serial structure underpins such a presentation. It resists the attraction and closure of disability tropes like fixation or the cure. Such a format grants the writer the opportunity to experiment not only with time and depiction but also with the way they are intertwined. In *Dumb*, ‘crip time’ becomes an important disability rhetoric, a way of procuring meaning from disability instead of just imposing meanings onto the impaired body.

Another important aspect of disability rhetoric in the series as well as in the writer's own life is the generation that has a variety of modes that are present to communicate the meaning. This meaning is generated outside of speech. It is developed not despite or to compensate for disability, but rather from and through the experience of being disabled. The initial section of the fourth Issue is titled "The Code". It concludes with a picture of Georgia indicating her red lips. The word balloon over her head is filled with gaps and it says "...but it's still a negotiation every day" (Foss 23). She brings in a new code in effect with an illustration at the beginning of the segment of her social media posting. "Lipstick = I am not talking at all. No lipstick = I will talk a little if needed" (59). The same image of her pointing to her red lips appears again on her business card. Her business card reads, "when I'm wearing red lipstick it means I'm resting my voice" (59) layered on a red backdrop. Her lipstick signifies both her voice (that is going in her mind) and sound (that is going around her). It develops into a coded mechanism for her to retake agency over that voice. Readers are already aware that her doctor has advised her to rest her damaged vocal cords.

So, "The Code" appears to be a way for her to protect her voice while simultaneously managing other people's expectations. She has progressed beyond "warning friends" (31) about her impairment to regulating a method of social interaction. Georgia starts second-guessing herself as soon as she posts her new code on social media. The following page begins with a series of panels wherein she applies lipstick and then smiles at a full-length mirror reflection of herself in a belted dress. But, in the initial three panels in the lower section of the page, Webber illustrates Georgia sulking. With a lost and disappointed expression, she looks down to the right of the panel. The following panels illustrate her smudging her lipstick and tossing the smeared red tissue, implying that something is wrong. On the next page, she is illustrated as she changes her clothes back to shorts and a t-shirt. This illustration is positioned in a borderless panel of her looking in the mirror mimicking the prior panel of self-gaze once more effectively. Two illustrations are surrounded by question marks at the bottom of the page followed by Georgia writing frantically in her notebook. The positioning of what she writes is crucial here as it is on the extreme right of the page. It is in this extreme corner she writes, "as if being a silent woman isn't fraught / enough, the addition of lipstick is ... / disturbing. / then what? I'm just decoration? / smiling, quiet, made up / am i reversing something? / SHIT why didn't I study this stuff? / what do I even believe? / start at the beginning / or maybe in the / middle, the center" (Foss 24). With these lines, comes the anagnorisis that the code isn't as simple as she had

first assumed. So, the next two pages posit the various challenges that surround her new code. The collage acts as a way of navigating and examining the different layers of femininity with multiple tropes of occurrence. It illustrates the images from old magazines and feminist heroes, mouths smeared in bright red lipsticks and a naked female body. Although the 'code' is devised as "a signal, a tool" (Foss 24), she is concerned that the lipstick continues to remain a symbol of female objectification. The collaged pages posit more questions than they seem to answer. However, they are still an important opportunity for her to articulate what goes in her mind by utilizing some of the multimodal tools she has. Webber concludes the section with a confident affirmation, "doing what is best for me is the most feminist I can be / those who care about me will adjust. The rest will have to stay out of my way ... but it's still a negotiation every day" (Foss 25).

Dumb demonstrates how, for many people with impairments, the conventions of normativity, which cut beyond gender and sexuality norms, may be extraordinarily difficult, if not incomprehensible. It raises the bigger concern of whether the alternative ways of expressing and communicating are acknowledged, perceived, or even heard similarly to one's voice. Here 'codes' refer not only to Webber's intertextual and multimodal methods for narrating her life but also to the ableist norms that are changing her experience. Webber has created a prosthesis with *Dumb* that allows her to fight the disability preconceptions that have been forced on her. The prosthesis also plays with the self-representation of her existence as a disabled person. The writer takes advantage of the benefits that come along with a serialized comic book format. She also focuses on the medium's multimodality and the meanings that are formed through transtextual links. She goes outside the medical model of disabilities. Her use of crip time and the illustrations portraying the splitting of her identity create new rhetoric. Through her 'code', she exposes the interconnectedness and imperfection of all dialogue. She not only situates but also challenges disability within the larger cultural domains while connecting with prevailing conversations about gender and sexuality. *Dumb* isn't just a book where the protagonist can talk about and deal with their disabilities. *Dumb* is rather a criterion for interacting with and through people who are disabled.

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