

The Widow's "Identity":

An Existential Understanding of Widowhood and Feminine Purpose

by *ABBY BARTON*

In this paper, I examine widowhood using feminist frameworks of existentialism and psychoanalysis. The focus of my argument is how female identity, because of patriarchal oppression, is largely constructed around romantic relationships; thus, an independent concept of self is not able to fully develop. This condition of femininity, I argue, is realized most obviously through the experience of widowhood, and its effects can be seen through the dating habits and shifting parent-child dynamics in a widow's life. Throughout the paper, I turn to feminist theory from Simone de Beauvoir, several case studies about widows and widowers, the work of Sigmund Freud, and I draw on my personal experience in a grieving household as well. I ultimately conclude that this deficit of identity in married women stems from the fact that women are socialized, directly or indirectly, to construct a life around a husband and family.

Key Words, Concepts, and Names:

Alienation: Psychoanalytic concept of projecting one's interest entirely into an external object
Ego: In Freudian theory, this is the part of the mind that we consider the "self"; functions in the conscious and unconscious mind, and is situated in reality

Existentialism: Philosophical approach identifying the meaning of life as being grounded in the individual; in the context of my paper, this approach deals with life's meanings as one's goals, pursuits, and projects that allow for transcendence

Simone de Beauvoir: 20th century feminist philosopher; author of *The Second Sex*

Superego: In Freudian theory, this is the psychical part of the mind that is largely one's conscience; informs what we think we ought to be

Introduction

In Kate Chopin's short story, "The Story of an Hour," the protagonist experiences a shocking amount of relief at the news of her husband's death as she realizes the freedom that the loss offers her. The story's shocking premise paints an ironic picture of marriage as a sort of prison from which the death of a spouse can be a warmly-embraced release. In reality, of course, widows do not meet their husbands' deaths with the feeling of freedom, but instead feel a lacking—a crushing realization that they are left with nothing.

As explained in the work of the existentialist philosopher Simone de Beauvoir, wives may lack the opportunity to fully cultivate their own identity or fulfill their own interests by building a life around a husband. The death of a husband, then, reveals a vacuum in which their identity never truly formed. Widowhood reveals the unfortunate reality underlying all femininity: female identity is largely constructed through male companionship. The loss of a husband can result in a form of mourning that is not merely

the loss of a desired object, but the loss of oneself. Consequently, relationships, such as the parent-child relationship, become strained because these relationships are connected to the now lost identity.

Romance, Marriage, and Identity

On the surface, marriage seems to be about blending two lives into one; yet, one party may have to lose more than the other. Growing up with married parents, I experienced firsthand how a wife largely sacrificed her identity as an individual in the interest of her husband and her family. At the age of 21, my mother left her parents' home and married my father. The year was 1997, and what followed were 25 years of what I always saw as the perfect marriage. Although I always knew that she was a young bride, I attributed this only to her having loved my father so much that she wanted to start a life with him as soon as possible. In my mind, my mother's marriage never tied her down: She had a bachelor's degree, she had friends, and she had a job. Of course, whenever she spoke

about her life, she would say things like “I didn’t do much outside of class at college, because I was with your dad,” “Most of our friends were always other couples,” and “I am glad we are financially comfortable enough that I only have to work part-time, so I get to be home with you girls.” Her life, though I couldn’t see it at the time, revolved around her husband and her family. At the age of 21, my mother’s life was no longer hers—it was theirs, and eventually, it was ours.

In *The Second Sex*, Beauvoir explains how romantic relationships are socially constructed to be the primary end of life as a woman. For women, romantic love is “a total abdication for the benefit of a master” (Beauvoir 683). In surrendering herself to a man, a woman alienates herself in an object of desire, meaning that she invests all sense of existential purpose into pursuing and sustaining a relationship with a lover or husband. Beauvoir points out how the destruction of the woman in this position lies in the subjugating power that the man has over her; though this false sense of purpose leads her to believe that she is consequently becoming a subject in her own right. There is a nonsensical and paradoxical illusion in which a woman believes herself to be a sovereign through her own enslavement (Beauvoir 696). Given the ways in which patriarchal society limits a woman’s interaction with the world and opportunities for personal growth through purposeful projects, romantic love is seen as the ultimate purpose in life that a woman should strive for.

Marriage, then, is the epitome of this illusion: A wife constructs and maintains a purposeless world, revolving around the needs of a husband, which offers an outlet to believe oneself a ruling subject, rather than having to face her situation as an oppressed object. In her chapter on married women, Beauvoir argues that the act of homemaking is a method by which women can direct their attention to an imagined purpose, and this wholly depends upon its reception by the husband, thereby making the endeavor meaningless beyond the private walls of the marriage. Beauvoir writes, “Her

home is thus her earthly lot, the expression of her social worth, and her intimate truth. Because she does nothing, she avidly seeks herself in what she has” (471). Patriarchal society has created an ingenious system in which the prisoners construct, clean, and celebrate their own prisons. One’s status as a wife masquerades as a fully formed identity, when in actuality no identity developed at all, because the woman is unable to pursue meaningful projects beyond the pursuit of romantic relationships. Housework, then, can be seen as a microcosm of marriage itself: the wife alienates her potential into only what she is allowed, and builds an identity around an entirely artificial purpose.

A wife’s construction of an identity, or an illusion of an identity, is accomplished through the development and alteration of her ego. In Sigmund Freud’s *The Ego and the Id*, he explains that the ego can be formed by identifying with past attachments (23-24). This is especially true in the context of femininity, since women are socialized to exercise perceived autonomy and sovereignty by attaching themselves to men, such as in romantic relationships and marriage. In other words, women are limited in opportunities for purposeful pursuits; thus, they alienate themselves into the men, meaning that they isolate all interest into an external object, ultimately compounding the object and the ego. As a result, women seek subjugation through the autonomy of the man, rather than pursuing projects of their own. With this in mind, object cathexis, or the investment of one’s energy in an external pursuit, can lead a woman to neglect pursuing an identity abstract from the desired objects that formed the ego.

Superegos, too, according to Freud may be “reviving shapes of former egos” (35). Importantly, the superego is not grounded in physical reality, but is psychical. Since the superego uses internalized rules to cultivate one’s conscience and informs what people “ought to be,” the woman’s ego projections begin to function as oppressive expectations for how she should view her life. Thus, this further encourages an attached woman to maintain the illusion of an

identity, making her even more detached from the world and the opportunities that are denied to her.

Identity and Motherhood

The relationship between husband and wife will inevitably inform a woman's relationship with the children produced in a marriage. The woman's feelings toward a child are dependent on her relationship to the existing object of the desire, the husband. Beauvoir argues that, when it comes to perceiving her role as a mother, "she will often tailor her feelings to his" (537). One example of this, as mentioned in *The Second Sex*, is a journal entry of Sophia Tolstoy, wherein she wrote, "He is Lyovochka's child, that's why I love him" (Beauvoir 552). This is why a woman's role as a mother is tied to her attachment to her husband. Her love for the child can easily become an extension of this attachment, as well as another way to maintain the illusion of an identity and a purpose.

Like marriage and housework, motherhood provides another opportunity for cathexis as an artificial purpose. The wife and mother can channel any resentment toward her status as a woman into acting as a subject over the child whom she produced. Beauvoir writes that the child can play a similar role for the mother as a mistress does for a husband, as the child can be a "carnal plenitude, not in surrender but in domination" (555). Having said that, even exercising subjugation over one's progeny is ultimately purposeless, as a child may grow into its own autonomous being, and therefore become its own subject. Nevertheless, the role of the child in the mother's life can contribute to her false sense of purpose by furthering delusions about her attachment to her husband.

Grieving a Husband and Grieving Oneself

When my father died at the age of 47, my mother grieved much like the other widows I had seen. She cried easily and frequently, was unable to sleep for more than three to four

hours per night, and would often lament that she felt like her life had ended prematurely. This behavior, at the time, I saw as a positive, albeit depressing, representation of how much my parents loved each other—their lives were so interconnected that the loss of my father made my mother feel like her own life didn't exist. My relatives repeatedly pointed out that her immense grief was likely the result of marrying my father at the age of 21, giving her many years of joyful memories that seemed impossible to detach from. I believe that my mother's young age of marriage was certainly a factor in her inability to imagine a life without my father; but this negative outlook on a future was likely less the result of the joyous years of the marriage and more the consequence of a lack of personal development prior to the young marriage.

Living as a wife and a mother can be a relatively fulfilling life for a woman, until reality forces the realization that their life has not been a life at all. Unfortunately, such reality-checks may come only in the form of tragedy. Although Beauvoir does not dedicate much writing in *The Second Sex* to the effect of widowhood on a woman, the concepts of alienation and bad faith, or the idea of deluding oneself into not pursuing an existential purpose, paint an interesting picture of what a woman is left with after the death of her husband. Considering the nature of existentialism, or the idea that life's purposes are multiple and evolving, one should be pursuing constant opportunities to move beyond oneself. Death, as the forced removal of the desired object, forces the grieving widow to recognize the situation she has been faced with throughout her entire adult life: she had never cultivated her own identity, and thus, never discovered herself or her life's purpose. Psychoanalytic theory, providing an analysis of the unconscious workings of the mind, can offer significant insight into this realization and its consequences.

In Sigmund Freud's "Mourning and Melancholia," he outlines the difference between the two conditions of the title. Mourning, according to Freud, occurs when "it is the world which

has become poor and empty” while in melancholia, “it is the ego itself” that is destroyed, but the individual is unable to see where this grief is coming from (246). Of course, Freud’s aforementioned theory that the formation of the ego relies on object cathexis reminds us that the deficiency that the melancholic sees in his ego, despite appearing internal, is nonetheless the product of an external attachment. In “Mourning and Melancholia,” Freud explains that the projection of an external attachment onto the ego may occur when the “object-relationship [is] shattered” and consequently, the transfer of the libido into the ego “served to establish an identification of the ego with the abandoned object” (249). Freud uses the example of a woman who unconsciously resents her husband for being incapable, and as a result, feels that this fault lies in herself (“Mourning and Melancholia” 248).

When applied to a grieving woman, Freud’s theory of melancholia offers a useful framework for understanding how a woman’s identity is consumed by her husband’s and how the loss of the external object can manifest itself in a self-destructive way. Although Freud’s explanation relies on the idea that one’s ego has only an imagined connection to the external object, functioning as a defense against the object’s loss, the situation of femininity is one in which the external attachments are socially conditioned and internalized to actually consume the wife’s ego. Given Freud’s example of an unconsciously resentful wife, perhaps one of the ways by which a woman’s ego becomes so consumed by its attachments is because such unconscious resentments justly occur in wives, recalling Beauvoir’s concepts of women’s acknowledgement that they are always an object. In turn, although a widow may be grieving the loss of an external being, the being is so intrinsically linked to her sense of self that she can only view her ego as a deficit. The death of her husband is consequently her own death as well.

In her discussion of what women do while the man they love is absent, Beauvoir writes, “when the male is not using this object that she is for

him, she is absolutely nothing” (701). Although Beauvoir was only referencing the time spent away from a husband during the day, one can easily imagine how this feeling of nothingness, of purposelessness, would be most prevalent when the purpose-giving subject is dead. Modern studies examining the lives of widows after the death of their spouse highlight this feeling exactly.

A 2023 study investigating coping mechanisms of widows in the years following their husbands’ death found that most widows undergo a “transformation process” in which a “new construction of the self must emerge” (Standridge 848). While the study focused on the role of leisure activities helping widows to develop a new life without a husband, the study also revealed how the identity of women, even in 2023, are intricately linked to the lives and identities of their husbands. One widow interviewed in the study, for example, said that after finding new hobbies through her own social circles, she was “able to be [her] own person and not be the pastor’s wife” (Standridge 853). Importantly, the article discovered that the widows initially turned to leisure activities because they were “looking for something to do” (Standridge 853). This is because, as Beauvoir points out, they were an object no longer in use. Whatever purpose had existed before was gone, leaving a clear deficit in their lives.

The immense loss that results from widowhood is not just an unfortunate circumstance for a woman, but also becomes a social tool to maintain the idea that romance and family are the primary ends for a woman’s life. The same study that examined the effects of leisure on widows discussed the existing stereotype of widows as being “vulnerable, frail, and heavily dependent on others” (Standridge 857). While this is often accurately aligned with the loss of identity that widows face, this idea also functions to uphold marriage as the only thing that can give a woman a sense of purpose: the end of a woman’s marriage is the end of her life.

Of course, one could argue that a loss of any

kind, especially through death, leaves a significant lacking in one's life; but a woman's loss of a male subject, specifically a husband, leaves a deficit that goes far beyond the mere grief of a lost attachment. This is clear from studies that have examined the differing effects on the loss of a spouse between men and women. One such study, conducted in 1977 by Raymond Carey interviewed widows and widowers using a questionnaire that evaluated adjustment in one's life following the death of a spouse. This study found that "widowers were significantly better adjusted than widows" (Carey 127-128). The study also found that forewarning of the spouse's death played a significant role in adjustment for widows, but had little effect on widowers, leading the author to conclude that "women may have deeper emotional attachments to their husbands than men do towards their wives" (Carey 130). This makes an important distinction between masculine and feminine grief, as women seem to be, to their detriment, more dependent on their husbands than the husbands are on them, showing that the female identity is far more reliant on romance and marriage than the male identity.

Importantly, this study also examined the role of happiness in a marriage in one's grief and adjustment, finding that one's happiness in a marriage did not play a significant role in the adjustment (Carey 129). In other words, the factors that made a woman struggle to adjust after her husband's death were not related to how much she loved him. The minimal effect of happiness in marriage on adjustment highlights the difference between the feeling of loss of a loved one and the deficit in purpose left by the loss of marriage and the illusion of identity that it provides.

Reconstructing, or Just Constructing, an Identity

The loss of identity that results from losing a husband reveals an unfortunate truth about the widow's situation: The purpose that she had built a life around was artificial. In her discus-

sion of narcissism, Beauvoir writes, "Not being able to accomplish herself in projects and aims, woman attempts to grasp herself in the immanence of her person" (667). This attempt, though, is futile because her sense of self is largely underdeveloped. This underdevelopment of the self can also be understood through Beauvoir's analysis of narcissism. According to Beauvoir, women demonstrate an acute fixation on their childhood experiences because this was the last time that "they were autonomous individuals with a free future opening before them," while in adulthood they are "poorly protected by marriage and love and have become servants or objects, imprisoned by the present" (671). In the case of the widow, then, this recognition that they used to have a unique and purpose-driven sense of self is all that remains.

In the years following my father's death, there were many times in which I relied heavily on the strong bond between my mother, sister, and myself to maintain a sense of stability in a damaged home. Despite inevitable times that we all missed the masculine void, I also felt small moments of pride at the ability of three women, bound by blood and tragedy, to remain integral parts of one another's lives and support systems. At times it seemed like an unhealthy co-dependency; nevertheless, the bond between the three of us provided the comfort that no matter how different things were, we were still a united family. Things began to change drastically, though, when my mother decided to re-enter the world of dating.

When my mother first got a boyfriend, a man whom she met on a dating app (coincidentally the first man who texted her on said app) and who lived in a nearby city, I wrote off my resentment as a product of unresolved grief. I would go out of my way to ignore him at family functions, would take any chance I could to insult his looks, personality, and virility, and would complain that I felt exactly as Hamlet did during his angst-filled soliloquies. But soon I realized that my issues with this man did not stem from any sort of "you're not my dad" resistance, but instead, it was a disgust at how my mother inter-

acted with him. Her constant texting and phone calls, frequent overnight visits to his house, and developing tendency to prioritize her time with him over her time with my sister and I reminded me, annoyingly, of how I would see my college-age friends interact with their significant others. These habits made me realize two unfortunate things: my mother, even at the age of 48, did not develop her sense of self enough to avoid dating like a teenager, and that our lives seemed no longer to fit together, as they did before. No matter what she did to try to integrate her boyfriend into our lives, I felt as though I no longer held a place in her life, at least not the same place that I used to.

Following the death of a spouse, widows are tasked with building a new life for themselves, and in many ways, constructing an identity and finding a purpose beyond the illusions of their marriage. In the aforementioned study on the construction of a new identity through leisure activities, one of the interviewed women described her life after widowhood as “kind of going back to the way you were before you married” (Standridge 854). While this may fortunately offer a woman, such as those interviewed in the study, the opportunity to construct a new purpose for herself, resorting to her state before marriage may also result in falling into another illusory sense of self. The woman, especially if she chooses to enter another romantic relationship, may establish another external attachment that once again results in the projection of the object onto the undeveloped ego. Subsequently, she finds herself in the same state of purposelessness, merely with a different illusion.

Interestingly, a major motivation some widows give for seeking companionship is merely that “dating meant being seen as a woman—not as a widow or a grandmother, but to be appreciated as feminine and attractive” (Watson 272-273). Once again, this ties one’s existence as a woman intricately to romantic involvement: to be feminine is to be appreciated as a romantic object, and this is what gives a purposeless life the illusion of a purpose.

When a widow decides to pursue another romantic relationship after the death of her spouse, a common tactic is maintaining one’s autonomy in middle age by dating casually. A 2011 study examining the dating habits of widows and widowers found that widows who are looking for a relationship are not looking to get remarried, because they did not want to “give up their independence” (Watson 272). In her analysis of the independent woman, Beauvoir discusses how a liberated woman may try to form romantic attachments in the same way a man would: with limited dependency and while maintaining autonomy. Of course, the situation of patriarchal oppression makes this nearly impossible. Beauvoir argues that this detached form of dating is nearly impossible for the independent woman because romance inherently involves the woman being conquered by the male subject, even if she believes she is a subject in the relationship. Beauvoir writes, “The woman can thus take only when she is prey; she must be a passive thing, a promise of submission” (729). Thus, the very condition of romance, despite intentions to maintain independence, demands that a woman surrender her own pursuits of an identity to the interest of the next man in her life.

Old Attachments with a New Identity

Perhaps the widow’s tendency to seek another attachment to and subsequent dependence on another romantic partner can be explained, once again, by Beauvoir’s explanation of a woman’s tendency to obsess over her younger self. When, following the death of her husband, a woman realizes that the last time in her life that she was an autonomous individual was when she was a young girl, it would follow that she would lean into the habits and tendencies of her younger self. Thus, the widow’s tendency to act more like a teenager in her pursuit of a new relationship may be the manifestation of her attempt at recreating the time in her life when she felt she had held the most agency and autonomy.

Whether a widow enters a new romantic relationship or begins to pursue a new purpose in her independence, the new construction of an identity threatens relationships that were tied to the illusory purpose of her marriage. One example of such relationships is the relationship between mother and child. As previously discussed by Beauvoir, a mother's relationship to her child rests upon her attachment to her husband (537). What, then, becomes of this relationship when this attachment has been uprooted, and perhaps replaced?

Of course, most widows will always feel a love and attachment for the husband whom they have lost, and this love can continue to fuel a positive relationship between mother and child. At the same time, though, the widow's sense of self is now entirely different, and while the love between mother and child may not disappear, the mother's attachment to the child which was fueled by her attachment to her husband is fundamentally changed. As shown through Beauvoir's writing on mothers, the attachment to and alienation in the child are often the manifestation of her desire to be a subject: Since the mother is oppressed, the child gives her the opportunity to conquer something, or someone, the way she has historically been dominated by men. Beauvoir explains this through the lens of pregnancy: when a woman is pregnant, "she is no longer an object subjugated by a subject...her body is final her own since it is the child's that belongs to her" (538). In other words, a mother takes pride in the fact that a child belongs to her, not unlike how she "belongs" to men. With this in mind, I would argue that in the absence of the oppressor, the mother may feel less obligation to exercise her sovereignty over the child, and in turn, become less dependent on spending time with the child. The child no longer holds the same place in the mother's world as they did before the death of the husband.

The parent-child dynamic following the death of a husband or a father becomes particularly complicated when the widow pursues a new romantic relationship. In this case, the woman's newly developed object cathexis and subsequent

projection of this attachment onto her ego may not only replace the obligation to the child entirely, but also demonstrates the unsettling truth of femininity to the observing child, which may become especially detrimental to daughters of widows. A 2013 study investigating the impacts of widows and widowers dating on adult children revealed that adult daughters often felt more distress and showed less support of their widowed parent dating than adult sons (Carr 494).

Arguably, this resentment of the mother from the daughter may be explained by Simone de Beauvoir's account of the psychoanalytical approach to feminist thought. Beauvoir explains the Freudian concept of daughters "experienc[ing] feelings of rivalry and hostility toward her mother" as a result of a sort of shame in their perceived castration (51). Freud attributed women's feelings of powerlessness and explained their devaluation by society as a physical lacking of male genitalia. A woman, in Freudian theory, sees the phallus as a source of perfection and power; thus, her lack of a phallus is not just an anatomical difference, but an imperfection that prevents her from identifying with the father. Looking at her mother, then, the daughter sees a reminder that she is doomed by their common defects—she cannot be her father because she is predestined to become her mother.

Beauvoir clarifies through Alfred Adler's approach to psychoanalysis, though, that these anxieties and resentments that Freud attributed to biological and innate perceptions of genitalia are more likely related to symbolic representations of gendered power (Beauvoir 53). This may provide a more helpful framework for understanding the ways in which perceptions of the differences in autonomy affect the ways daughters may view their widowed mother's romantic relationships.

Watching the mother cultivate a new identity through the means of pursuing a new romantic relationship not only displaces the child's occupation of the mother's previously attached ego, but also serves as a disheartening example of the fragility and underdevelopment of female identity. The daughter is oblivious, at least in

her conscious mind, of her mother's oppression by her father; but when she watches her mother construct a second illusory identity around another man for whom the daughter has no personal attachment, the charade of romance as a mere distraction from the self is exposed. She sees how the inability to cultivate a purposeful self is masked by the pursuit of male companionship and she grows frustrated with the mother because she knows that this could easily become her fate as well.

Conclusion

I am only a few months away from turning 21. I had always known that my mother got married when she was 21 years old, and although I knew it was relatively young, I didn't realize until I was approaching that age how very peculiar it was. At my age, I change my mind about future life decisions all the time, whether it is where to live, what to study, or what career to pursue. My identity is still developing, my sense of purpose is always changing, and my greatest fear is that this development is inherently stunted. I've watched the loss of a spouse break a woman and learned the painful lesson that we may have been broken from the start.

At the end of "The Story of an Hour," the protagonist learns that there was a terrible miscommunication and her husband was, fortunately, still alive. The sight of her husband kills her instantly—the disappointment that the realization of her freedom would never come to fruition was too much for her to bear, but the doctors ironically conclude that her cause of death was the shock of happiness, calling it "joy that kills." Our society is structured to form the expectation that women cannot live without men; in reality, though, it is this dependence on men that can keep us from having a sense of purpose, a self, or a life at all. Even though the women of today are not directly prohibited from pursuing interests and careers of their choice, they are still indirectly taught that the ultimate happiness comes from structures such as romance and family. What

is needed, then, is social reform that not only allows, but encourages women to follow passions and pursuits beyond the goals of ultimate domestic bliss; And, unlike the protagonist of Kate Chopin's story, we shouldn't have to wait until the news of a husband's death to realize all of life's possibilities.

Bibliography

de Beauvoir, Simone. *The Second Sex*. Vintage Books, 2011.

Carey, Raymond G. "The Widowed: A Year Later." *Journal of Counseling Psychology*, vol. 24, no. 2, Jan. 1977, pp. 125–31. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&AuthType=ip,sso&db=eric&AN=E-J154806&site=eds-live&scope=site.

Carr, Deborah, and Boerner, Kathrin. "Dating After Late-Life Spousal Loss: Does it Compromise Relationships with Adult Children?" *Journal of Aging Studies*, vol. 27, no. 4, 2013, pp. 487–498. Dating after late-life spousal loss: Does it compromise relationships with adult children? - ScienceDirect. Accessed 19 Dec. 2024.

Chopin, Kate. "The Story of an Hour." *The Kate Chopin International Society*,

"The Story of an Hour" text. Accessed 19 Dec. 2024.

Freud, Sigmund. *The Ego and the Id*. W. W. Norton & Company, 1989.

Freud, Sigmund. "Mourning and Melancholia." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, edited by James Strachey, The Hogarth Press, 2022, pp. 243–258.

Standridge, Sarah, et al. "Blossoming: Finding a New Identity after the Loss of a Spouse." *Leisure Sciences*, vol. 46, no. 6, Sept. 2024, pp. 848–61. EBSCOhost, <https://doi.org/10.1080/01490400.2023.2285947>.

Watson, Wendy K., and Stelle, Charlie. "Dating for Older Women: Experiences and Meanings of Dating in Later Life." *Journal of Women and Aging*, vol. 23, no. 3, 2011, pp. 263–275. <https://doi.org/10.1080/08952841.2011.587732>. Accessed 19 Dec. 2024.