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Race, Gender and Sexuality in Bernardine Evaristo's *Girl, Woman, Other*: A Narrative of Intersecting Identities

العرق والجنس والجنسانية في رواية *Girl, Woman, Other* لبرناردين إيفاريسستو: سردية الهويات المتقاطعة

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Abstract:

The study brings out the identity in an intersectional approach. It exposes the interaction of race, sex, and sexual orientation and how the interactions affect the lives of both individuals and groups of people as shown by the characters in the novel. The Critical Textual Analysis is an important instrument that can be used to represent race, gender and sexual orientation in the novel, *Girl, Woman, Other* by Bernardine Evaristo. The ideas made based on feminist criticism, Queer theory and polyphonic narrative theory facilitated the analysis. The findings showed that the Black characters live through the complicated experiences of marginalization and exclusion, and femininity and sexuality are introduced as the space of the experience and expression, as the critical outlook of Black feminism and the versatility of identity. The plurality of stories also reflects the role of artistic form as a means of redistribution of power and the empowerment of the voices of the marginalized. At the gendered level; the discussion shows that the novel fails to establish femininity in terms of the monolithic feminists. In terms of sexual orientation, the findings affirm that the novel assumes the fluidity of sexual identity. Moreover, the results proved that polyphony and a lack of classical punctuation in the novel is a unified artistic solution that allows, on a textual level, to reflect an intersectionality in the text, in which the narrative itself is a powerful semantic unit of expression of a variety of experiences.

Keywords: Race, Gender, Sexuality, Bernardine Evaristo, intersection, Feminism.

المخلص:

تكشف هذه الدراسة عن مفهوم الهوية من خلال مقارنة تقاطعية، إذ تُبرز تفاعل العرق والجنس والتوجه الجنسي، وكيف تؤثر هذه التفاعلات في حياة الأفراد والجماعات كما يتجلى في شخصيات الرواية. ويُعدّ التحليل النصّي النقدي أداة مهمة يمكن من خلالها تمثيل العرق والجنس والتوجه الجنسي في رواية *Girl, Woman, Other* للكاتبة Bernardine Evaristo. وقد استند التحليل إلى أفكار مستمدة من النقد النسوي، ونظرية الكوير، ونظرية السرد متعدد الأصوات.

أظهرت النتائج أن الشخصيات السوداء تعيش تجارب معقّدة من التهميش والإقصاء، كما يُقدّم كلٌّ من الأنوثة والجنسانية بوصفهما مجالاً للتجربة والتعبير، في ضوء الرؤية النقدية للنسوية السوداء وتعدّد أشكال الهوية. كما يعكس تعدّد الحكايات دور الشكل الفني بوصفه وسيلة لإعادة توزيع السلطة وتمكين أصوات المهمّشين.

وعلى المستوى الجندي، تُظهر المناقشة أن الرواية لا تُؤسّس مفهوم الأنوثة وفق التصورات النسوية الأحادية. أمّا فيما يتعلق بالتوجه الجنسي، فتؤكد النتائج أن الرواية تفترض سيولة الهوية الجنسية. إضافة إلى ذلك، أثبتت النتائج أن تعدّد الأصوات وغياب علامات الترفيم الكلاسيكية في الرواية يشكّلان حلّاً فنياً موحّداً يتيح – على المستوى النصّي – تجسيد التقاطعية داخل النص، بحيث يصبح السرد ذاته وحدة دلالية قوية للتعبير عن تنوّع التجارب.

الكلمات المفتاحية: العرق، الجنس، الجنسانية، برناردين إيفاريسو، التقاطعية، النسوية.

Introduction

The depiction of identity has experienced many, and radical changes in the modern British literature especially in relation to race, gender and sexuality. Modern literature has changed its attitude to these themes and is not categorized into distinct categories but rather seen as a complex network of cultural and social identifications and experiences (Butler, 2021).

Race is a social construct that is derived out of perceived physical traits including skin color, hair texture and facial features. Racism is an oppressive system in which a group of people of one race have been systematically privileged over another group, usually based on historical inequalities of power such as slavery and colonialism. Racism presents itself as personal discrimination or institutional discrimination. It affects people and society on the emotional level, economic level, and opportunity access. Although Black people are the most affected by racism, it is important to note that persons and people of other races and ethnicities, such as immigrants, refugees, and people of certain nationalities are also vulnerable to racism.

The struggle of the Black Women to secure women rights has always been sidelined. Various Black women also felt marginalized by the mainstream movements and created their organizations during the Second Wave of Feminism (Collins and Vundla, 2022). As it applies to Black Women, the women have a special experience that is influenced by both Racism and Sexism which informs their feminist views (Crensha, 1999). This brings to the point the idea of intersectionality, in which oppression is compounded, and a Black woman is discriminated against based on her race and gender, and a Black lesbian woman is discriminated against because of her sexual orientation (Gupt, 2019). These experiences are not always easy to express and the nature of the power is made in such a way that it is preferable to remain quiet and marginalized, because this is how the power structures are built.

In this regard, the novel by Bernardine Evaristo, *Girl, Woman, Other*, can be seen as one of the narratives where the concept of identity is discussed in an intersectional context and the conventional patterns that have dominated western literary narrative are challenged (Haring, 2023). The novel points out that the identity is formed in the web of unequal relations, which are always interwoven with race, gender, sexuality, and social standing (Evaristo, 2019). The novel reveals many tales of characters who mostly are black women of various cultural, social, gender, and sexual origins.

The novel *Girl, Woman, Other* by Bernadine Evaristo is an example of an intersectional novel and Black Feminism. Its twelve heterogeneous characters demonstrate how their race, class, sexuality, and age define their experiences and social identities lived in them. Such characters are intergenerational Black British women who have unequal experiences in their lives because of their age, race, gender, sexuality, and class. The book is filled with short and fragmented chapters and each of these chapters narrates about a single character who leads her own life, although she is intertwined to the other characters in a manner that is rather surprising.

Girl, Woman, Other is not just a literary piece talking of gender diversity and sexuality; it is a form of narrative discourse that illuminates the issues of marginalized identities and brings out their centrality in the narratives, which has hitherto been missing in classical British literature. This study also dwells on how the novel uses artistic methods that are not normal such as free flowing narrative, lack of punctuations and multiple point of view. *Girl, Woman, Other* views such deviant artistic methods as aesthetical instruments that augment a critical mind-set with regard to identity.

Resting on the above, this study seeks to critically and deeply read the novel *Girl, woman, other* as a narrative work that brings out the concept of identity in an intersectional approach. It unveils the connections between race, gender and sexual orientation, as well as the impact of the interconnections on the experience of each individual and group of people through the characters in the novel. The given research contributes greatly to the study of literature criticism as it highlights the fact that the artistic form can be used as a useful tool in deconstructing the relationships of power and representing the marginalized population. Hence, the study will be used to add literature with a qualitative and

contemporary literary study, which presents the analytical model that can be used to analyze other narrative books concerning identity, cultural difference, and pluralism issues.

1.1. Research problem

Since publication, *Girl, Woman, other* has received a lot of critical attention and received the Booker Prize. Yet, one should also mark that the majority of earlier researches and studies looked at the novel through the prism of one abstract concept, i.e., the contemporary feminism or Black identity (Rajapandi et al., 2022; Mufidah, 2024; Wajiran and Labibah, 2024; Abram, 2024). This implies that the critical nature of the novel has been merely touched by the previous research, which is the nature of the novel. The novel creates an abundance of multifaceted human experiences that yielded the interplay of race, gender, sexuality, and identity, which are hard to interpret or comprehend in detached and singular contexts. This requires one to look at it in an intersecting, intersectional manner.

Thus, the study aims at investigating how the novel, *Girl, Woman, Other*, represents the interplay of race, gender, and sexual orientation to construct the individual and communal identity of the characters. The research issue is in the fact that it offers a detailed critical analysis, which will relate the intersection of identities to the narrative pattern of the novel, and make clear how artistic technique can be used as the way of representing the intersections of identity.

1.2 Research importance

Theoretically, the study is an addition to the current theoretical materials, a modern study, which uses the notion of intersectionality as a critical approach to comprehending and analysing modern narrative texts, most of them touching upon Black women and other marginalised groups. The study will seek to emphasize the need to go beyond individual analyses and provide critical methods that give a human experience in societies that have different social classes and cultural backgrounds.

Literarily, the value of this study is given the attempt to give a comprehensive critical analysis of one of the greatest and most renowned works of British literature in the 21st century. The study proves the fact that narrative form may become a strong weapon of cultural resistance, which is also crucial as the content itself. It is also hoped that this study will lead to new directions of investigation and new studies in the context of the correlation of narrative and power, identity and belonging.

2. Literature review

2.1 Intersectionality Theory as a Central Analytical Framework

The intersectionality theory is applied to comprehend the processes of identity construction within the social power. It is a modern theory, which is founded on a primary idea that the interrelation and interaction of different types of discrimination in the society, such as race, gender, sexual orientation, and class, generate compound human experiences and that such interactions and overlay cannot exist individually. Here, according to Kimberly Crenshaw, the disregard of forms of discrimination and relations within the social power structures is what leads to the marginalization of the experience of Black women, specifically, which she focused on as the part of her feminist and rights-based critical discourse (Crenshaw, 1989).

Intersectionality theory has great relevance in the study of literature in that it can be used to unveil the invisible forms of domination in narrative literature works. The intersectional theory dictates that oppression is not a personal phenomenon but occurs as a result of a complex cultural and social system.

In this context, Patricia Hill Collins has highlighted that the Intersectionality theory can challenge numerous systems of knowledge, and one of them is the critical discourse (Collins, 2019).

In this respect, the Intersectionality theory serves as a critical analysis of the novel *Girl, Woman, Other* as the characters do not exist in a vacuum, but instead, all of them experience multiple types of exclusion and social subjugation, which are conditioned by many factors, including the gender of the women, the blackness of the women skin, or the lack of normativity of their gender or sexuality. Thus, the Intersectionality theory applied to the novel enables the researcher to be intersectional both in terms of the structure of the narrative and in terms of the theme in general.

2.2 Contemporary Feminist Criticism

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2.3 Queer Theory and Gender Identity

Queer theory has been regarded as one of the relevant theories that subvert the binaries of sexual and gender identity analysis in the Western cultural discourse. Rather than being determined, Judith Butler claims that gender is a performativity practice shaped by social repetition (Butler, 2021).

Queer theory studies gender identities in reading and analyzing the narrative as fluid identities that do not fit into closed and fixed categories, including male and female, or normative and non-normative. Moreover, the Queer theory helps to establish the relationship between gender and power since gender norms are the means of social organization and symbolic exclusion.

2.4 Polyphonic Narrative

Mikhail Bakhtin explains that the polyphonic novel is a realm where several points of view co-exist (Bakhtin, 1981). The narrative form will also be discussed in the given research as a powerful and active semantic component. A narrative form enables the researcher to perceive the narrative structure

of the novel as the artistic expression of intersection, in which the multiplicity of identities is reflected in the polyphonic. Moreover, the lack of punctuation may also be viewed as an aesthetic tactic, which overcomes rigidity and order, trying to copy the fluidity of identity.

In accordance with the above analysis, the present analysis is going to attain a methodological convergence among Intersectionality theory, feminist criticism, Queer theory, and narrative theory whereinby the different theories are considered as overlapping frameworks each of which creates valuable information to comprehend identity, discuss gender and sexual attributes and connect elements to the artistic structure of the text.

3. Research methodology

To achieve the research objectives, the qualitative analytical method, based on Critical Textual Analysis, will be employed. Critical Textual Analysis is a crucial tool for representing race, gender, and sexual orientation within Bernardine Evaristo's novel, 'Girl, Woman, Other'. The qualitative analytical method is considered the most suitable for the nature of this research.

The analysis methodology relies on Close Reading, whereby the researcher will deconstruct narrative passages and search for their deeper meanings that reflect representations of identity, analyzing them within their social and cultural context.

An Intersectional Approach will also be used. Race, gender, and sexual orientation will not be analyzed in isolation or separately, but rather as interwoven systems that produce cross forms of human experience. The analysis will be supported by concepts drawn from feminist criticism, Queer theory, and polyphonic narrative theory.

The selection of textual quotations will be based on a set of dimensions that reveal tensions related to identity and belonging, with particular attention to showcasing the diversity of the characters from whom the quotations were taken.

4. Research Analysis

4.1 First: Race and Black Identity as an Intersecting Experience

According to the novel, Black identity is shaped within specific contexts as a result of a set of contradictions and structural pressures. This contradicts its description as a biological or social construct. One passage in the novel expresses a character's anxiety regarding her sense of belonging: "she's used to clients and new colleagues looking past her to the person they are clearly expecting to meet (P-117)

This quote points to a state of duality and anxiety experienced by Carole. As the character indicates, the Black body is visible, yet unrecognized. From an intersectional perspective, this exclusion cannot be separated from the character's gender, which exacerbates her social anxiety and her social standing. This description transcends the traditional discourse of racism, as it emphasizes the intersection of race with class and cultural background, meaning that not all Black characters experience the same thing. This undermines the idea of a 'single Black experience', according to Collins (2000), who points to the multiplicity of experiences within a single identity.

In another quote from the novel: "black people in Britain are still defined by their colour in the absence of other workable options." (P-432) The symbolic, physical dimension of racial identity becomes clear, revealing how blackness becomes a marker of identity before the individual even defines themselves.

This means that in these cases, race is not considered part of the self; rather, it becomes a social construct that generates expectations and preconceived notions. When femininity intersects with blackness, individual recognition is lost, and the female body becomes a subject of forced representation.

4.2 Second: Gender and the Deconstruction of the Standard Model of Femininity

The novel breaks down the idea of femininity as a monolith and does not accept the portrayal of women as a homogenous group. This can be seen in an extract of one of the characters.: " we the women/whose praises go unsung/whose voices go unheard" (P-227)

This quote reinvents femininity and has deeper meaning. It assumes that femininity is a discourse, rather than a text. Such a view overlaps with the criticism of white feminism that has identified the presence of universal feminist experience.

In another quote:

“women are designed to have babies, not to play with dolls, and why shouldn’t women sit with their legs wide open (if they’re wearing trousers, obv) and what does mannish or manly mean anyway?” (P-322)

This quote confounds the concept of one, correct type of femininity and emphasizes gender as an area of choice and experience, rather than an enforced one. This statement directly opposes the fact that there is only one form of femininity which is in agreement with modern feminist criticism that does not confine women to specific social roles..

4.3 Third: Sexual Orientation and the Fluidity of Identity (Queer Identities)

The novel addresses sexual orientation as a central theme and an integral part of identity formation. One passage in the novel includes the following: “*this is not about feeling something or about speaking words this is about being together.*” (P- 452)

This quote echoes the classic dichotomies between love and gender identity, and the fact that romantic relationships form a human experience that cannot be categorized. This is in line with the fluidity of gender and sexual identity as noted by Butler (2021) who has interpreted this fluidity as performative practices which he would not refer to as being fundamental constants.

In another quote from the novel:

“Megan wondered aloud how she could put her gender-free identity into practice when they were living in a gender-binary world, and that with so many definitions ... the very idea of gender might eventually lose any meaning.” (P327)

The quote represents an obvious criticism of the logic of gender classification using labels as instruments of social organization as opposed to manifestations of subjective truth. In the Queer theory, the text brings out the resistance of the character and how her desires and identity is narrowed and pigeonholed into limited language descriptions, as the gender identity is not a given or definite experience but a fluid experience that evolves with place and time. And it is through this, specifically, that we realize that Morgan does not agree with the notion of labels, male and female, as being social and advocates the belief of being a true identity.

4.4 Fourth: Narrative multiplicity as an artistic representation of intersection

The author's choice of polyphonic and the absence of traditional punctuation can be considered an aesthetic strategy reflecting the fluidity of identity. From Bakhtin's (1981) perspective, this polyphony is a significant contribution to the coexistence of diverse viewpoints without the dominance of any single voice. One passage in the novel includes: “she kept getting the black sisterhood nod, as if the play somehow connected them together.” (P-419)

This quote provides a metanarrative account of the very structure of the novel in which no story is accorded total autonomy but the meanings are constructed in overlap and intersection. Narrative multiplicity in this context is not merely the diversity of the art piece, but it reflects the philosophy of the text as well, which denies isolation and individual identities. In this way, the narrative form is a pure work of art depicting the concept of intersection, in which no voice can be perceived without referring to the rest.

5. Discussion

Girl, Woman, Other, a novel by Bernardine Evaristo, is a unique novel that captures multiple identities and identity, gender and sexuality are shown as interrelated networks of human experiences and not as individual entities. Through the textual analysis, the characters of the Black race in the novel are marginalized and excluded in many ways, marginalization that is associated with the existing social and cultural surroundings. It is consistent with the results reported by Collins (2000; 2019) who also stressed that the experiences of one identity are multiple. The concept of understanding identity is based on the idea of seeing it as a complex relationship where interacting situations exist. For example, Carole's condition, “*she's used to clients and new colleagues looking past her to the person they are clearly expecting to meet* (P-117). Although Carole is British, outstanding, and successful, people do not expect her to be the one they wait for. Also, it underscores that race is an indicator of social positioning before it is an element of self.

On the level of gender, the analysis indicates that the novel does not define femininity within the traditional, monolithic feminist framework. This aligns with Hooks' (2015) critique of white feminism, which he argues has perpetuated exclusion by generalizing the Western woman's experience. The character's statement, “*gender is one of the biggest lies of our civilization.*” (P-305), emphasizes the rejection of a uniform standard for femininity. Gender experience varies due to a range of factors, including ethnic, social, and cultural background. This resonates with Crenshaw (1989), who demonstrated that gender is inseparable from race or class when studying and analyzing the experiences of marginalized women. This suggests that the novel offers a multi-layered reading of female identity, rather than a superficial presentation of feminist issues.

In terms of sexual orientation, the findings affirm that the novel follows the plasticity of sexuality as defined by Butler (2021). Gender and sexual identity are not discussed as a set trait but as a performative activity. It is the way the novel approaches human experience as an issue that goes beyond the common dichotomies, which expands the comprehension of the text as a critical space that redefines existing social relations according to the aspects of power and discrimination.

Moreover, the results were proven that polyphony and the lack of conventional punctuation in the novel is a combined artistic tool to represent intersectionality in the text, and the narrative itself is used as a powerful semantic component in presenting a multiplicity of experiences. This is in line with what Bakhtin (1981) outlined concerning the poly-phonic narrative structure as an element of resistance to the hegemony of a single voice.

Girl, Woman, Other turns out as a strong statement of the complex lives of Black women in Britain. The novel presents a heartrending story of Black Feminism through its discussion of intersectionality, representation, empowerment, and solidarity. The fact that she focuses the voices and stories of the Black women, in turn, puts down a challenge to the traditional narratives because Bernardine Evaristo throws light on the subtleties of the reality that are pushed to the periphery of the society. The novel, through the exploits of its characters, does not only critique patriarchal and racist order but also praises them and their resiliency and strength. Evaristo emphasizes the intersection of race, gender, and sexuality to constitute the identities and experiences of a particular individual through the various experiences of her characters.

5. Conclusion

This paper draws attention to the seminal work of Bernardine Evaristo a novel, Girl, Woman, Other, a book that is innovative in the ways it addresses the topic of intersecting identities in terms of race, gender, and sexuality by using innovative narrative elements such as polyphony and the lack of traditional punctuation. The results helped to understand that the novel is not just a superficial reflection of these identities, but rather a redefinition of it as a dynamic process, which is closely connected with the social and cultural context and opposed to the influential discourses on identity and belonging in modern British society.

The talk shows that the black characters experience complication of marginalization and exclusion, and that femininity and sexuality is presented as an experience and expression open space which is characteristic of critical approach of black feminism and openness of identity. The abundance of the narratives also highlights the importance of the artistic structure being used as a critical means of redistributing power and empowering the marginal voices.

Finally, the book Girl, Woman, Other provides an effective pattern of applying literature as the instrument of intersectionality, feminist, Queer, and narrative criticism. In this regard, the work helps the reader and the researcher to comprehend the intricate nature of identity and explain how narrative form and polyphony are not the artistic preference mechanisms, but rather the potent intellectual mechanisms of redistributing narrative capitalism and re-representing marginalized identities within the literary discourse.

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