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STYLE

MOSAIC OF THE MODERN KAZAKH NOVEL

MOSAICO DE ESTILO DE LA NOVELA KAZAJA MODERNA

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ABSTRACT

This research aims to delve into the key components of the contemporary Kazakh novel style, focusing particularly on the literary output of Rollan Seisenbaev during the 1980s. It is important to emphasize that in the Kazakh novel of the 1980s, changes and transformations took place in both form and content components, and this process was directly linked to the social and political routes of the time. At this time Rollan Seisenbaev began to emerge as one of the leading exponents of the Kazakh novel. Taking as examples the works «The Throne of Satan» and «The Escape» written by Rollan Seisenbaev the article examines the stylistic characteristics of the novels, as well as the modus vivendi of the Kazakh novel of the 1980s. The study explores the human freedom stifled and troubled in the Soviet Union in the novel «The Throne of Satan» and the injustices and inequalities of governance in the early years of the system in the novel «The Escape». Using Avilay as an example, the author assessed the injustice faced by a just and honest citizen as Satan's throne. He described the internal mayhem of Kudaibergen and the contradictions of the 1930s against the backdrop of his life.

Keywords: Kazakh literature, Rollan Seisenbaev, Escape, The Throne of Satan.

RESUMEN

Esta investigación tiene como objetivo profundizar en los componentes clave del estilo novelístico kazajo contemporáneo, centrándose particularmente en la producción literaria de Rollan Seisenbaev durante la década de 1980. Es importante destacar que en la novela kazaja de los años 1980 se produjeron cambios y transformaciones tanto en la forma como en el contenido, y este proceso estuvo directamente vinculado a las rutas sociales y políticas de la época. En esta época Rollan Seisenbaev comenzó a perfilarse como uno de los principales exponentes de la novela kazaja. Tomando como ejemplo las obras «El trono de Satán» y «La fuga» escritas por Rollan Seisenbaev, en el artículo se examinan las características estilísticas de las novelas, así como el modus vivendi de la novela kazaja de los años 1980. El estudio explora la libertad humana sofocada y perturbada en la Unión Soviética en la novela «El trono de Satanás» y las injusticias y desigualdades de gobierno en los primeros años del sistema en la novela «La fuga». Usando a Avilay como ejemplo, el autor evaluó la injusticia que enfrenta un ciudadano justo y honesto como el trono de Satanás. Describió el caos interno de Kudaibergen y las contradicciones de la década de 1930 en el contexto de su vida.

Palabras clave: Literatura kazaja, Rollan Seisenbaev, Fuga, El trono de Satán.

INTRODUCTION

Literature refers to a body of written works that encompasses imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. It is traditionally classified based on various systems, including language and genre (Rexroth, 2024). Literature is used to describe anything from creative writing to more technical or scientific works, nevertheless, the term is most used to refer to a wide range of genres of the creative imagination, including epic, lyric poetry, essays, dramas, oratorios, satire, prose, drama, fiction, non-fiction, and personal documents (Levine, 2023). Literature represents a rich tapestry of human expression, creativity, and storytelling that reflects the cultural, historical, and societal contexts in which it is produced (Wang & Yang, 2023).

The history of Kazakhstani literature stretches back through a single continuous process to the oral creativity of ancient times. Over the centuries, literature has traversed a difficult and thorny path of development, resulting in a high degree of classicism and a wealth of national creativity. Much of Kazakhstan's culture and history can be approached through the study of its literature. If we consider the works of folk literature, we find that since ancient times, the Kazakh people have used oral literature as a means of passing on their heritage from one generation to the next. Therefore, through literature, a more comprehensive understanding can be gained of the trajectory and richness of the Kazakh people's creativity (Berikbolova et al., 2014).

However, the historical significance of Kazakh literature is quite intricate to gauge in terms of its qualitative and quantitative effects on the perception of the ethnogenesis of Kazakh people. One interpretation in this regard would be to analyze the historical importance of written texts in the Kazakh language because although Kazakhs have had quite extensive oral tradition, it was only up to the 19th century that this tradition was first set into written texts. In addition, before Kazakhstan's independence, literature faced difficult times with heavy competition from foreign and particularly Western literature and film. But despite its short life Kazakh literature has marked the world as well as that of other countries. This can be verified in multiple works (Batyrgyzan et al., 2014; Berikbolova et al., 2014; Tolenovna & Sabyrbaevna, 2014).

The relevance of Kazakh literature is multidimensional and can be viewed from various perspectives. In the context of university education, the study of modern Kazakh literature is an urgent task for the professional training of future philologists. The study of literary competence in

this context is essential for a holistic understanding of the modern literary process, including the domestic one (Sabdaliyeva et al., 2024). Furthermore, the linguocultural and cognitive aspects of teaching the language of Kazakh legends and folklore are significant for preserving and revitalizing the historical and cultural legacies of the past in the information society. The study of folklore genres, such as tales, fairy tales, epics, proverbs, and sayings, can help restore lost roots, traditions, values, and cultural origins (Zakirova et al., 2023). In addition, the specificity of comedy in contemporary Kazakh prose, such as the short story cycle of Ermek Tursunov, contributes to the construction of a comprehensive history of the development of comedy in contemporary Kazakhstani literature. The analysis of Tursunov's stories reveals the importance of irony, non-direct speech, Chekhov's humorous tradition, national Kazakhstani traditions of comedy embodied in folklore, and the synthesis of an anecdote with elements of satire in constructing comedic plots. This study offers new insights into the role of comedy in contemporary Kazakhstani literature and contributes to the broader understanding of humor as a cultural phenomenon (Baktybayeva & Bizhanova, 2023).

According to the previously cited works, the relevance of Kazakh literature is evident in various contexts including university education, linguacultural and cognitive aspects, comedy in contemporary Kazakh prose, etc. These studies highlight the importance of Kazakh literature in preserving cultural legacies, understanding humor as a cultural phenomenon, and preparing qualified specialists for the globalized world. Then, as has been stated, literature has always played a role that binds the national idea of the state with the spirit and ideas of the people (Daija & Kalnacs, 2022). Therefore, one of the primary reasons Kazakh literature is an important area of study is due to its historical significance (Dubuisson, 2017). Considering the above, the objective of this work is to analyze the main elements of the style of the modern Kazakh novel, especially the works produced in the 80s by Rollan Seisenbaev.

DEVELOPMENT

In the Kazakh novel of the 1980s, the processes of transformation took place in the context of the socio-political processes of the time, and the genre attained new qualities and was selected in its specificity in comparison to other periods. Certainly, it was in the first place directly linked to the general process that transpired in the Soviet Empire. During this period, identified as the reconstruction period, historicity took its place as the leading principle of the Kazakh novel. During this period, prose samples expressing national memory, which had been banned for many

years, began to take center stage. Rollan Seisenbaev's novels "Escape" and "The Throne of Satan", and Smagul Yelubay's "Lonely Yurt" attracted attention for their critical spirit, devoted to events that occurred during the Soviet era.

In the 1980s, Kazakh literature and prose provided examples of novels set in relatively early periods of history and shedding light on the events of those periods. Kabdesh Dzhumadilov, one of the best-known representatives of Kazakh literature, describes life in East Turkestan in his two-part novels called "The Last Street" (the first part was published in 1974, the second in 1981) and the novel "Estimation". Given the geographical proximity and the fact that several Kazakhs also live in East Turkestan, there was an interest in expressing similar fates in the literature of both peoples. The struggle for liberation in East Turkestan in the first half of the 20th century is the main theme of Kabdesh Dzhumadilov's aforementioned two historical novels. In Ilyas Esenberli's novel "The Golden Horde", published in 1983, the historical environments of the 13th and 15th centuries and the existence of the Golden Horde state are presented to the reader in a perfect artistic form.

In the historical novels written during the 1980s, the Kazakh-Russian relations, as well as the specific matter of the subordination of Kazakh lands to the Russian Empire, have been worked out as a separate and leading theme of Kazakh literature. It is to be noted that Abish Kekilbaev's novels "Erker" (1981) and "Elen-alan" (1984) articulate about Kazakh-Russian relations in the 18th and 19th centuries. Mukhtar Maghaun's two-part novel "Alsapyran" (1980-1983) reflects events related to the Kazakh history of the 16th and 17th centuries.

Rollan Seisenbaev occupies a special place among the modern Kazakh prose writers who have made their mark on the world stage. Rollan Seisenbaev's novel "The Throne of Satan", written in 1981-1983 and published only in 1988 due to bans, has aroused great interest not only in Kazakh literature but also among readers in different countries all over the world. "The symptoms of the sorrow of the people lie on the mankind himself, inside of man, as well as on the remote and recent past of the Kazakh nation, which have been persuasively demonstrated in 'The Throne of Satan' by Seisenbaev" (Abdykhanov, 2020).

In Rollan Seisenbaev's narration, the ancient Kazakh spirit, thought, and ideals act as an element and distinguishing articulating essence. Although the plot of "The Devil's Throne" is drawn from its own time and historical stratum, the novel's main concern is that of national memory. In terms of time and space, there are two lines in the novel.

First, Iskandar's son Abilai and his experiences. Secondly, Iskandar's daughter Bayan and her life story and her confession.

At first sight, "The Throne of Satan" is a simple family novel with a traditional type of hero written with Soviet realities in mind, in which a failed love relationship is expressed, providing a new, different, and tested response to the political reality of the time on a national level, with historical subjects included in the text. The events linked to the hero Kushikbai, presented under the narration of Makpal, Iskandar's mother, were presented as an alternative and a comparison with the present day, as a result, Satan ascended to the throne of power.

In the novel, the problem of individual freedom in society and the problem of the position of a citizen are the main lines of ideas. As a result of a fight with several people, Abilai is thrown into prison, where he discusses various topics with the people he befriends, proving to the believers that the concept of freedom is extremely conditional in the current environment.

Dramatic character of novels by contemporary writers is realized on the level of the psychological state of the characters. Reasoning about the things of reality, they sometimes contradict themselves, with habitual foundations and values. Former stereotypes are either being crushed with the working out of a new value scale or result in a conflict of personality. (Temirbolat et al., 2015).

Abilai behaved in the same way as his ancestor Batyr Kushikbai in the war with the Dzungars and fought to the end against those who hurt his personality. It is no coincidence that the legend of Kushikbai is called "honor". In his dialogue with his father, who came to meet him in prison, he makes it clear that he is innocent in terms of conscience.

In Seisenbaev's novel, we are faced with the absurdity of old ideals in new conditions. This is simply vital for the self-preservation of the nation and its spirit. The law of non-violence (even heroism) transforms the scale of values in the Kazakh soul into a different range, other waves, other concepts. (Gachev, 2016).

In our mind, the author tried to show the restrained management system of the existing Soviet system and the overloaded civil society and human personality by choosing a prison environment as a condition. In the person of Iskandar and his son Abilai, the author showed an example of honesty in society, being a citizen and an individual. Abilai comes to life before us as a real person in the toughest prison conditions, a person who lives by the values of his people. His cellmates are also honest and convincing

people. It is also absurd that people who could contribute to the development of society are in prison. In this, as we mentioned yet again, there is an expression of the author's resistance to the era, to Soviet power, and to protest against the injustice of the system. The author compares such management to the throne of the devil.

The legend of Kushikbai draws attention to the history of Kazakhstan and its era of courage, creating a parallel in the novel with modern times. Like his father, Kushikbai fought for his country, land, family, and people. And finally, when he encounters the endless desert, he resolves that wherever he lives, he is in one line, in one line with his children, who live a truly human destiny.

I am standing nearest to a high mound in the desert. Whose grave is this? Are you wise? Exaggerated? A musician? Kazakh, Dzungar, Russian, Mongolian, or Chinese? In what year and century did the unknown architect build this mysterious building? No answer. The tired field is silent. The Mountains are silent. The endless sky is silent. O history of my ancient land - you are like a flash of lightning on a dark and rainy autumn night, and I am burning to see the sparks of this lightning. Oh my world, my desert, I want to understand you! Oh, ancient history of my country, your fate is like birth pangs. My home, my desert, I want to understand the secret of your eternal life. Tell me what the roar of your rivers and the rustling of stones in your lakes whisper. Tell me the fate of my ancestors, who were born in this silent desert and left this world. (Seisenbaev, 1988).

Rollan Seisenbaev's novel "The Throne of Satan" is important in Kazakh literature from the point of view of showing the Soviet system, and its exploitative, colonial character. In the novel, the author consciously describes the events of the prison environment and shows that a spiritually and morally free person cannot fit into any framework. On the contrary, he expressed his anti-exploitation attitude by comparing the structure to the throne of the devil.

Rollan Seisenbaev's novel "Escape" which tells about the founding years of the USSR and the period of the Basmachi movement, is one of the most striking examples of modern world prose in style and technique. The publication of the novel in seventeen countries, in nine languages, with a circulation of more than seventeen million copies, is a clear indication of the position that the work has gained on a global scale.

On the other hand, in his novel "Escape", Rollan Seisenbaev remained indifferent to the traditional compositional structure of Kazakh prose of that time, focusing on historical facts and broad artistic plates, and primarily on the thoughts, feelings, and experiences of Kudaibergen, the hero of the novel. The novel begins with an old

man's thoughts, "confusedly wandering in the unknown" (Seisenbaev, 2016), sitting on the seashore, on a stone, regretting the big mistake in his life. Kudaibergen, who is constantly trying to escape from his past, in old age, on the verge of death, understands that this is impossible.

The novel has two layers of time and space. Firstly, Kudaibergen's old age, when he realizes the impossibility of returning, the impossibility of correcting mistakes, is the last years of his life away from his homeland, under a different name. The second is the period of Kudaibergen's youth, which began with the fact that he killed a Bolshevik officer and joined the Basmachi until he was forced to flee. In the novel, the writer makes extensive use of internal monologues and stream-of-consciousness techniques. The novel "Escape" is an example of prose that tries to show the inner world of the individual in all its aspects, like modernist Western novels. "Escape" is a novel about Kudaibergen's inner turmoil. The writer effectively and with great skill described the life of an individual and the suffering that he endured against the backdrop of the injustices of that time.

The main events of the novel begin with the Bolsheviks illegally breaking into the houses of the aul of Kudaibergen and taking away first his horses and then his cows. Kudaibergen certainly does not agree with this, he kills the Russian officer when he returns the gun pointed at him. As in Smagul Elubay's novel "Lonely Yurt", this work draws attention to the occupying nature of the Bolsheviks. Based on the geographical location where the events took place, "Lonely Yurt" takes as its main idea the consequences caused by the famine of the 1930s. In the Kazakh village, which naturally unites around the white tent of Fakhraddin Bay and accepts his leadership, everything continues in order. Fakhraddin Bay is the embodiment of a model of stable governance, space until the Soviet empire entered this geography with its ideological means (Hasanli, 2023).

In the novel, the writer highlighted the robberies and depredations of the common people by the Bolshevik Soviet regime. They were the ones who seized and carried away everything that was the hope of the family. "They also say that the government is on the side of the poor people. Listen, why do they want to arrest him? He was forced to run away from home and has been hiding for several days. How rich is he? Or is he a mullah? What did he do under the previous regime, besides taking care of his master's animals?" (Seisenbaev, 2016).

With the murder of the Kisik family, whom the people consider wise and elder, all trust in Kudaibergen is undermined. In the novel, Kisik's house is the point of holiness and wisdom of the country. His murder for no reason horrifies

Kudaibergen and further leads him to a dead end from which there is no way out. The author does not shed light on the fact of who killed Kisik; this mystery remains an enigma to the reader. However, first, the lords came and bought his horse, then the government asked for his cow, and, according to Kisik, the leader of the rebels, who, according to Kisik, was not inferior to them, the bloodthirstiness of the Baysultan and the forced country, fed up with all this, to leave his native steppe and flee to China, is a sign of the unbearable injustice and unfairness of the times. Kudaibergen's arrival in Kisik's tent out of his inner need, on his advice, and coming face to face with the lifeless corpses of him and his wife is the most dramatic moment of the novel. Kisik was the last person in the world with whom he could talk, and Kudaibergen was late for this conversation. At a moment when Kisik is eternally silent and has no one else to talk to, Kudaibergen monologues before Kisik's soul, redirecting the rhetorical, unanswerable questions he has asked himself throughout the novel, this time to the grave where Kisik is buried. "Come on, I left the herd, I did bad things and robberies, but I didn't die. And you, Kisik? You weren't being rude. You didn't commit a robbery, but that's how you met a terrible death. Or he actually found you. Now tell me, dear Kisik, whose truth is better? Tell me, answer. Aren't they all the same? Where will you give your soul to God? How will you die? Or you tried very hard not to interfere with anything. Tell me, answer, Kisik (Seisenbaev, 2016).

Despite all this, Kudaibergen is against carnage. He constantly questions himself and whether his actions are right or wrong. "Why? Why can't we wait for the bad weather to dissipate like these ships? Why is he surprised? Why not happy? One person is a great power.... One person is a holy word, one person is a great happiness. Perhaps... Perhaps as much pain, suffering, suffering as he has, he has as much strength, happiness, and even love? Doesn't happiness make one commit errors? Or is it something else... Is it being able to find the only path that is ours after long searches and surprises?" (Seisenbaev, 2016).

When Kudaibergen buried Kisik and walked away, he saw his dog standing near the grave with a sad look, and as he walked away, he heard the dog howling. The writer chose the dog as a symbol of its loyalty to the homeland. However, Kudaibergen always chose a different path, even under pressure from Baysultan, and eventually, leaving his friends of the movement on the battlefield, he fled far away to Siberia. Although he changed his name and remarried, Vladimir (Kudaibergen) could never shake off his past and his conscience. Kudaibergen was suffering. Because he could not remain loyal to his homeland like Kisik's dog, Baysultan tamed him like a horse and

dragged him around until the end of his life. And finally, on the verge of death, he decides to abandon everything and return to his native country. No matter how hard Baysultan tries, he cannot dissuade him from this idea.

At the end of the work, the writer uses as an allusion the work of Chingiz Aitmatov "Early Arriving Cranes", assessing the early arrival of cranes as a sign that the country will revive and there will be abundance and prosperity.

The cranes arrived early this year. This is a clear indication that this year will be abundant. You remember the cranes arrived late last year, there was a drought then frost... I tell you that it is an accurate indicator... Cranes". Ultimately, Kudaibergen, having returned to his native land, wanted to integrate into his native land. The writer's attitude to all these events is expressed in the last sentence. "And the homeland did not forgive them (Seisenbaev, 2016).

"Escape" is not a work with detailed descriptions of nature and numerous dialogues. This is a sample of prose with a deep psychological essence, showing some episodes from the youth and old age of a person, i.e. Kudaibergen, and showing the regret, pain, and suffering of a lost life. The writer shows the sequences of the wasted life of Kudaibergen, who became a murderer against the backdrop of the injustice of the time, with his interior monologues. As in Hemingway's novel "The Old Man and the Sea", in "The Escape", the importance of man is depicted against the backdrop of events that render him unexampled (the war in *The Old Man and the Sea*, the Bolshevik invasion in *The Escape*). Rollan Seisenbaev, like Hemingway, concludes that human life and lifespan are precious, so high that they cannot be compared to anything else in life. The writer gives the example of the ant and draws attention to the importance of the struggle for survival. "Dying is bad. You should not die as long as you can live".

The writer concludes that one of man's greatest blessings is his freedom, and man must be free as long as he lives. Here, the writer evokes the domestication of the horse. Azad had seen many times how free horses were caught with a lasso. The horse struggles with all its might, tears, foams from its mouth, as if in a second it would break the lasso and run free again across the steppe. But no, a horse strangled by a lasso collapses and drags behind the man who has tamed him all his life. Kudaibergen hesitates as to whether he is responsible for what has happened or for his fate. Once again, he asks himself questions and reflects with an inner monologue. This is fate's game. But is it really fate?" (Seisenbaev, 2016).

CONCLUSIONS

The novels “The Throne of Satan” and “The Escape”, written by Rollan Seisenbaev in the 1980s, are serious literary facts that show that Kazakh prose reached a new stage at that time. The content of both novels is an artistic expression of strong protest against the regime. There were reasons for the parallelism of the two novels. The emphasis is on man, his inner world, and no historical event is superior to man. It is possible to establish certain links between Kudaiberger’s memories of the past by the sea towards the end of his life and the thoughts of the sailor Santiago. On the other hand, “Escape” is an interesting example of a novel that filters through the main trends and ways of writing in world literature from this point of view.

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