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REFLECTION OF SOCIAL REALITY IN KAZAKH PROSE

Abstract. The article analyzes works of prose related to the leading genre of fiction literature. The work presents the main manifestations of originality in Kazakh prose of the 1970s and the works of the prominent representative of literature of that time – Kalikhan Iskakov. The article proposes an artistic portrayal of reality in the writer's works, emphasizing historical events taking place in the writer's homeland. During the analysis, the originality, skill, and stylistic individuality of the author were characterized. In the analyzed works of K. Iskakov, special attention is given to the relationship between content and form, artistic representation of historical reality, the use of ideological and artistic techniques in the text, and others. We present our own vision of the writer's artistic world, taking into account official and historical documents of that time.

Keywords: prose, writer, Kalikhan Iskakov, nature, ecology, hero of the work, issue.

Conflict of interests:

The authors declare no conflict of interest.

Article history:

Received: 02.05.2023

Accepted: 12.06.2023

Introduction

Literature is the science of man. If so, then it is clear to whom the above points were assigned special tasks. Poet-writer – is engineer of the human soul. If the most powerful, the most almighty being on Earth is man, why don't we direct his power to actions on the way to the winning of the concept of good and the elevation of his status? In the world, we say that we need to change, update this or that, and why not try to change the disposition of an almighty person?

Looking at the national characteristics, we say that the best is English literature, Kazakh literature, Japanese literature, Russian literature. In reality, no matter whose literature it is, its best examples will join the great ocean called World literature. While the origin of humanity is one, literature is also a part of world literature. The study of a human, turning a human into an object of research, transformation of a human, direction of

human disposition, aspirations for the right path - these were the goals that were especially sought in the sixties of the last century. The tasks facing the entire world literature were also caused by the aforementioned problems.

The Kazakh national literary process, which began in the sixties of the twentieth century, is a significant contribution to our original culture. The “thaw” that occurred in society in the second half of the fifties, a deep dive into the being of a human, into his life, content, etc. became the basis of creativity of K. Iskakov, M. Magauin, A. Tarazi, D. Isabekov, O. Bokeev, A. Saraev, T. Abdikov and other writers who came to the literary institute in that period.

Materials and methods

The writer K. Iskakov also belongs to the representatives of this dynamic group. In his works, the writer tried to reflect the realities of the era, social truth as realistically as possible. And it is worth noting that the writer focused on the problem of ecology. He created images of characters unlike each other. K. Iskakov, who raised issues of caring for nature, caring for it, creating some characters, calling for protecting nature, the ecology of the environment around us, paid special attention to the ecology of the human soul. Nature – man – society. Many writers have dedicated works to preserve this trinity. As we have already said, Kazakh writers such as K. Iskakov, A. Nurpeisov, M. Magauin, Sh. Murtaza, R. Tokhtarov, etc., covered the social reality, many researchers, representatives of the intelligentsia responded to this acute problem, for example, S. Ashimbayev, T. Tokbergenov, collective collection. One thing is important to remember. To protect nature means to protect life. Nature is equivalent to mother in the Kazakh concept.

Therefore, it is important to understand that we relate to Mother earth in a broad sense. It was this problem of ecology that particularly worried the population of the whole world in the twentieth century. The Semipalatinsk test site on Kazakh land, the appearance of various military test sites, various hydrogen and nuclear tests, the disappearance of the virgin forests of Altai, the drying up of the Aral Sea, the gradual drying up of Balkhash have become symbols of human greed, insatiability.

Results and discussion

As you know, between the analysis of works of art on the eve of yesterday's totalitarian era imposed on the national consciousness and today's era of independence – like between the heaven and the earth. Therefore, today we are telling the truth, which we could not tell in the era of yesterday. Therefore, the analysis of national literature means following a certain principle, rules. And analysis, a fair assessment of a work of art is the task of literary criticism. No one denies that in recent years, thanks to the dawn of independence, literary criticism has flourished, developed and continues to develop.

There is an analysis and study of the spiritual, cultural, original benefits of whatever people, whatever nationality they were, when this people or this nation were dependent, subjugated people, including when the people became independent and free. A person – a poet-writer who creates the spiritual benefits of the people, the nation, cannot go beyond the society, the requirements of the society, in which he lives. There is an unconditional acceptance of the tasks proposed and demanded by society, the desire to fulfill these desires without resorting to anything, as well as internally object to these requirements, hinting at the blatant truth.

On the scale of time and space (according to M. Bakhtin “chronotope”, according to T. Zhurtbay “the premise of the writer's idea”, according to B. Maitanov “mekenshak”) there is one thing that begins to signal a trend of development or failure, progress of the triad of Human – Society – Consciousness. Being not angels, but only people, referring to time, the demand of time (as they say, “time was like this”, “the demand of time was different”, but not taking into account the fact that time has no difference in that yesterday or the present, time also changes thanks to people and actions), despite the fact that we try to be in tune with our heads, we continue to talk about the priority of greed that has engulfed consciousness in relation to nature and the environment. A group of people is called a society. It is necessary to know that when one or several people destroy mother nature and turn it into a source of wealth, do not see any obstacles from society, from the holders of power, then we can say that the consciousness of society as a whole tends to greed and gets used to it, and does not seek to be cured of this disease.

The huge consequences of the violation of harmony with nature alarmed the world's population, as a result of which the famous writer, who felt the close connection of natural ecology with the approach to the ecology of the human soul, made efforts to make everyone hear the cry of the soul. The works of Kazakh, Russian writers, writers from other countries: “Rozhdennaya svobodnoy” by D. Adamson [‘Born free’], “Zhertvovanie soboy” by Sh. Aitmatov [‘Self-sacrifice’], “Posledniy dolg” by A. Nurshaikov [‘The last duty’], “Chernobylskaya molitva” by S. Alexievich [‘Chernobyl Pray’], “Tsar fish” by V. Astafiev [‘Tsar-fish’], “Proshchanie s Materoi” by V. Rasputin [‘Farewell to Matera’], “Belaya Aruana” by S. Sanbaev [‘White Aruana’], “Krasniy svet” by D. Brin [‘Red Light’], “Otchayanie, ili Mertviye brodyat v peskakh” by R. Seisenbaev [‘Despair, or the Dead are wandering in the sands’], “Dikoe yabloko” by S. Murabekov [‘Wild apple’], etc., as well as a double novel by K. Iskakov, which is discussed above, of course, it is not possible list all the works of world literature – all this is a clear proof of our thought.

Due to its national specifics, an ecological catastrophe related to a universal problem has a different approach of writers of each country. The idea is general. Only the national attitude is different. From this point of view, the characters of K. Iskakov, although they do not feel it, go through dark, fateful events.

From the point of view of pictorial communication, corporate identity, writing skills include the fact that:

- If we rely on the principle “Just as a person consists of three pillars of integrity – unity of body, soul, spirit, each national integrity consists of three pillars of unity: national nature – cosmos, psyche – character of the people and logos – warehouses of thought” (transl. into Kazakh – by us) (Rossiya – Ukraina ..., 1997).

K. Iskakov received in organic unity with different characters, principles of society and even the (characters) moments of life themselves;

- Aseken, Sigat, Beket, Beskempir, San Sanych, Abdizhappar, and others – are mysterious souls that, by definition of the author, do not reveal the inner world for everyone;

- the writer’s ability to individualize the characters against the background of a fiery, flowing, tangible feeling when, if not all, then at least some (especially Beket), albeit late, but began to understand the ecological catastrophe that happened on their native land, on their mother land;

- Striving for lyrical, psychological and philosophical depth with an idea stemming from the author's position.

It can be said that the above refers to the characteristic style of the writer, as well as to the characteristic features of the national character, the novelty and tone of acute universal problems.

K. Iskakov's novels "Kara orman" [The Black Forest], "Aksu – zher zhannaty" [Aksu – paradise on Earth] depict the nature of Altai, the fate of the people who inhabited this place. The relevance of these novels lies in the fact that the problems of the ecology of the soul, arising from spiritual existence, are the main basis. The writer, describing the turbulent events in the Altai Territory through the fate of people, also promotes spiritual and environmental problems. On this side, the critic T. Tokbergenov's opinion: "The description of a person, the fate of a person, in general, a character worthy of a clear drawing is characteristic of Kalikhan, he does not lose sight of the Altai Territory, the place where he was born and grew up. In the work that he has written so far, we see the inhabitants of Altai, the nature of Altai, the fate of the Altaians" (Tokbergenov, 1990) – is a fair assessment.

In the works of K. Iskakov, the gold mine is the fate of people, the existence of main characters. No matter what problem the writer is writing about, he conveys his thoughts to us through the heroic actions, feelings and thoughts of the heroes. One of these characters, bearing artistic and social weight, is Beket.

In the image of Beket, we clearly see the author's platform on which the writer sought to show the beauty of nature and the sublimity of the human spirit. This is clearly evident from Beket's desire to protect his native virgin forest. After all, for Beket, the fate of Altai is the meaning of his life and the foundation of his native country. How not to be sad and not to suffer if a dense virgin forest is cut down, which is like the arteries of the native land?

"The stacked trees are young pine trees that do not meet the standards. Beket calculated the cubic meter and wrote it down in his notebook. He mapped a hectare and the area of the cut down forest and drew a cross on the Zhyndysai site. Now this means that Zhyndysai, as a forest fund, will be forgotten, that it will remain one of those stone hills that are located in the middle of nowhere, where technology is powerless, where you will not plant trees and sow grain, a place from which there is no benefit to the peasant ..." (Iskakov, 1989). And now, because of disregard for the richness of nature, the environment, part of the dense forest of the native land is destroyed by human hands. Every sentence of the writer has a realistic image of public life. "Young pine trees that do not meet the standard", "cut down forest", "drew a cross", "will be forgotten", "stone hill". This can be called a small reflection of the evolution of cruelty to nature.

There are reasons for the occurrence of harmful, cruel treatment and ruthlessness. The main reason is the lack of humanity, a decrease in human qualities. This is dangerous not only for a person, but also for society. The question of morality raised in the novel "Kara orman" ['Black Forest'] is evident in the following monologue of Sigat: "I would take my child to a psychiatrist when he opened the doors of the school before handing him a certificate. The examination of humanity should begin with this. What is it worth to instill skills from the very beginning, whether it is the head of the country, or a simple worker... ...Anger and sabotage, careerism and envy are born from mediocrity, laziness - from primitiveness, bad manners - from rudeness. One should not be guided by the

principle of social equalization of human consciousness and origin ...". Consequently, in the event of such epidemics in society as recklessness, mediocrity, meanness, malice, bad manners, inequality, the emergence of various social injustices, abuses, distortions is also legitimate. And in such a society, the ecology of the spirit and the subsequent chaos misleads a person and ruin, as in the Black Forest.

The humanity of the Sigat, his civic position are especially visible in such life situations as preventing the squandering of the wealth and nature of his native land.

"Why chop down a pine tree for a peg to tie a calf when there is iron concrete under your feet? It's time to give nature a rest. Can you lift the machinery to this ruined peak and make a plow? Not to mention the lost animals and birds, can you restore the taiga, where yesterday even a dog could not pass?... That's it! .. At the end of an ill-considered case, such an unsolvable question remains. If you don't think about it, then the scoundrels won't even bother their heads" (Iskakov, 1989).

The writer, highlighting the images of Beket, Sigat, revealing their destinies connected with their native land, reveals the nature of the struggle not only in social terms, but also in the context of true human nature. The cardinal questions arising from their reflections are an ecological disease of that society – each part of the work proves that this is an ecological problem. There is every reason to believe that the images of Beket and Sigat, worried about the fate of yesterday's beautiful Altai, were born from the author's position of the writer. The purpose of the writer is to reliably describe the ecological state of nature and the inhabitants of Altai. The descriptions of landscapes are not aesthetically sublime, not elegant categories, but, on the contrary, a dull and harsh image that begins to lose its beauty. Residents of the region are accustomed to the drying up of rivers and lakes, inappropriate logging, and the squandering of dense forest trees. Yesterday's nature of Altai, the well-being of the people who inhabited this picturesque corner of nature, is deteriorating, nature is being destroyed, and the people are disintegrating. This is the reality of life, and there is a plexus of artistic truth, not divorced from its reality. Special attention is paid to the rational use of forestry, carelessness and negligence in increasing the fertility of the subsoil. We will learn without embellishment the tragedy of our native land, which is doomed to death from such lines as: "Rivers that could not be crossed on a horse became ditches where a horse would not even soak its hooves, then the zhailau left those shores" (Iskakov, 1989) or "A thousand trees will be cut down, and only a dozen will be planted instead rods" (Iskakov, 1989). Especially, the writer was not without attention and the fraud that took place in society, that is, in the economic business. "The forestry enterprise, having decided to make up for the hectares of land lost from above, overtook the hayfield and pasture for cattle, sowing fir trees there, but not only did the Land narrow, but after four or five years it dried up." (Iskakov, 1989).

The compassion of the groom Sherubai for the fate of his native land, the virgin forest, uprooted by dynamite, trampled by the caterpillars of bulldozers, his audacious actions also demonstrate the purity of the world of Sherubai, who live in close relationship with nature "... Sherubai also did not stay away: despite the fact that he served fifteen days in the area for breaking the head of an engineer for forest pathology, he did not give up. He doesn't care about the ashes covering the trees and worms eating it, but the old man, who will be happy to see the impenetrable dense forest again, is busy protecting twigs from saw teeth and axe blades."

The ideological power, thematic relevance of the novel lies in the fact that protecting the nature of his native land is the writer's platform, deeply immersed in the causes of environmental problems of the human soul:

“The native land is dear to anyone. Is it easy to cut down the black forest...” ...A man gave his most precious thing – his life for the sacred black forest...

... Once it was a sacred Aksu, a sacred Sundetsai, and today you call it Zhyndysai. If I had my way, I would cut out this man's tongue and call him Zheruyik! (Iskakov, 1989).

It's like a conclusion that defines the whole character of the novel. The Black Forest is the sacred Zheruyik of the Kazakhs, protected and guarded to the last drop of blood. Each person has his own native land – Zheruyik. That's why its mountain, stone, water and forest are so dear to him. Therefore, it is necessary that the protection of his nature, compassion be the great ideal, the great goal of the whole country. Such topical thoughts and urgent reflections continue to remain an unbroken line in the novels of K. Iskakov. The novel “Aksu – zher zhannaty” [Aksu – paradise on earth] is proof of this.

The novel “Aksu – zher zhannaty” [Aksu – paradise on earth] reveals the author's position. The novel “Aksu – zher zhannaty” [Aksu – paradise on earth] is a work exploring the spiritual world of man. A novel is a search for an author in the field of genre, around the concepts of content and form in fulfilling this goal.

“Yes, the new novel is a completely rewritten version of the same “Kara orman” [Black Forest], which has undergone many, many changes, many, many alterations, added volume and gained ideological and artistic well-being. Here, in the process of improving the work, the most urgent problem of today has found an artistic solution – the fate of the country and the earth, combined with the duty to protect the natural environment” (Iskakov, 1981) – the conclusion of the critic T. Tokbergenova shows the nature of K. Iskakov's work in a new light.

The writer sees into the roots of various sufferings and political oppression experienced by the Kazakh people, as well as into the roots of insults and cruelty arising from them. The character's reflections on “Who are we?” make us think that people should always preserve such qualities as humanity and kindness, sanity and mercy. Because it is natural that nature will also be destroyed when the human population and society degrade. In the absence of human warmth and compassion, the disappearance of not only humanity, but also the universe is an inevitable phenomenon. And if we talk about Sigat, Beket, Aseken, who are native children of this nature, and have preserved their human qualities, then in the images opposed to them by Abdizhappar, Tyneken, Zhakyp, Siban, we see only stubbornness and malignity inherent in stupid people.

“It's not an urgent problem that makes a novel a novel. All we need is the fate of a person, his character, and all the relevant problems depend on the person, on his attitude, behavior, thinking. The description of a person and his fate is a general, clear character worthy of an artist”. This point of view can be called a fair assessment of K. Iskakov's artistic skill.

In the novel “Aksu – zher zhannaty” [‘Aksu-paradise on earth’], the ecological problem of the Kazakh land and the problem of the ecology of the human soul are widely and comprehensively considered in connection not only with one Altai region, but also with other regions. The focus of the hero of the work of Vasily Ivanovich, who raised another problem, is the destruction of mother nature. Firstly, the loss of the quality of native lake water, the transformation of crystal clear water into an alkaline-acid precipitate,

secondly, the destruction of the Altai nature, thirdly, the aggravation of the Aral problem from the point of view of a threat to humanity, in fact, the direction given by the writer will make the reader think deeply. This allows us to comprehensively study the problem of the ecology of the soul in the work. It is clear that this is a catastrophe not only of the Kazakh land, but of the whole world.

The root cause of the problems with the intoxication of beetroot on Zhetysu, fish and melon on the Syr Darya is hidden in this. Hence the sources of drying up of the Aral, Balkhash and Caspian seas. Even Turkmens annually lose four hundred thousand tons of cotton due to this alkaline acid. They have already lost two oases. This is the first. Secondly, environmental pollution and poisoning of greenery also bring death to humanity. Realizing that the roots of such problems are in the environment, the question is “Who is really to blame for all this?” it remains very relevant.

Wherever you go, it is difficult for people without medical knowledge to explain that the effects of dust and smoke generated along the railway and highway are worse than poison. “Of course, even when they understand, the country that raised cattle will say: come on, at least fiber, what's the big deal. Although the consequences are not directly visible to us, we do not realize that the animal whose milk we drink and whose meat we eat has already died” (Tokbergenov, 1990), we can see a tendency to separate from the quality of natural harmony. An ecological catastrophe is a common tragedy of mankind. However, until the filial duty to the native land and country, the purity of conscience inherent in human qualities, is doubled, the love of each person for his homeland should be transferred to the true children of the earth, and not to foreigners and benefit seekers. And it is necessary to stop the reckless squandering of natural resources and stop hypocrisy.

“However, the fate of the taiga cannot be left to smokers and random migrants. Altai, first of all, needs a sensible citizen, a country that will not yield, if we learn the peculiarities of the earth from the intentions and psychology of the country, this would be one of the great things that we have completed.” (Tokbergenov, 1990). After all, many foreigners who came to the Kazakh land in search of income and wealth destroyed our country and robbed our land, didn't they? If scammers who think only about profit do not have a good attitude towards people, how can they sympathize with nature?!

The face of Soviet internationalism shines, and the policy of hypocrisy has little effect on the well-being of the Kazakhs, their land and nature. With good reason, we can say that the significance of the novel “Aksu – zher zhannaty” [‘Aksu – paradise on earth’] in the formulation of the problem of ecology lies in the protection of nature, the protection and patriotic love of every citizen for the country and the land. If harmony between man and nature is not preserved, not only man, but also nature will perish.

One should take into account the fact that the value of any work is measured by its artistic and aesthetic qualities. Because literature is an art. He is looking for the value of his spiritual life in human nature, therefore, for students of the Faculty of Philology, we consider it appropriate that it should be a comprehensive analysis of the cognitive, educational, aesthetic side of the work.

Conclusion

Whatever the work, the extent to which the appearance of the character is described, what place time nature occupies and the main social problems indicate a lot. The character is the main figure in the work. Therefore, in the Kazakh stories of this period,

the features of the creation of the hero system, its characteristic features, the perception of time as a single world by each writer, etc. were comprehensively considered. In the course of the study, the creative identity of the Kazakh writer, which we considered, was comprehensively studied.

Literature is an indicator of the level of national existence. It is known that the creator of literature, a poet-writer, is the son of his nation, and he works for the good and prosperity of his country. Such are the aesthetic knowledge and tastes in the artistic time and space of the stories of Kazakh writers of the period we are considering.

Summing up, we should pay attention to one truth: the ability of a poet-writer to bring sorrows, dreams of his country into the social reality. K. Iskakov is such a writer. It must be assumed that the writer's ability to express social reality when allegorically, when openly, is a contribution to the problem of ecology, which is now particularly worrying countries around the world.

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ҚАЗАҚ ПРОЗАСЫНДАҒЫ ӘЛЕУМЕТТІК ШЫНДЫҚ КӨРІНІСІ

Аңдатпа. Мақалада көркем әдебиеттің жетекші жанрына жататын прозалық туындылар талданды. Бұл еңбекте қазақ прозасының 70-жылдарындағы өзіндік ерекшеліктерінің басты көріністері және сол уақыттағы әдебиеттің көрнекті өкілі, Қалихан Ысқақовтың шығармашылығы көрсетілген. Мақалада жазушының отанында болып жатқан тарихи оқиғаларға баса назар аударып, жазушының шығармашылығындағы шындықтың көркем бейнесі ұсынылған. Талдау барысында автордың өзіндік ерекшелігі, шеберлігі және стилистикалық даралығы сипатталады. Қ. Исқақовтың талданған шығармаларында мазмұн

мен пішін, көркемдік тәсілдер, тарихи шындық пен көркемдік шешім т.б. мәселелерге баса назар аударылды. Ресми, тарихи құжаттарға сүйене отырып, өз ой-пікірімізді, тұжырымдарымызды беруді жөн көрдік.

Түйінді сөздер: проза, жазушы, Қалихан Ысқақов, табиғат, экология, шығарманың кейіпкері, проблема.

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ОТРАЖЕНИЕ СОЦИАЛЬНОЙ РЕАЛЬНОСТИ В КАЗАХСКОЙ ПРОЗЕ

Аннотация. В статье проанализированы произведения прозы, относящиеся к ведущему жанру художественной литературы. В работе представлены основные проявления самобытности казахской прозы 70-х годов и творчества выдающегося представителя литературы этого времени – Калихана Искакова. В статье предлагается художественная картина действительности в творчестве писателя, делающая акцент на исторических событиях, происходящих на родине писателя. В ходе анализа охарактеризованы самобытность, мастерство и стилистическая индивидуальность автора. В анализируемых произведениях К. Искакова особое внимание уделяется вопросам соотношения содержания и формы, художественному освещению исторической действительности, использованию идейно-художественных приемов в тексте и др. Нами представлено свое видение художественного мира писателя с учетом официальных, исторических документов того времени.

Ключевые слова: проза, писатель, Калихан Искаков, природа, экология, герой произведения, проблема.

Authors` contributions

Kalybekova K.S. – conceptualization, formal analysis, methodology, writing – review and editing, validation.

Khamzina K.M. – methodology, formal analysis, roles/writing – initial draft, writing, editing.

Bekkulova A.D. – methodology, formal analysis, roles/writing – initial draft.