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## INTERNET LITERATURE IN KAZAKHSTAN: DEVELOPMENT AND TRENDS

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### ABSTRACT

*The relevance of this study is обусловлена тем, что Kazakh literary criticism has not yet sufficiently engaged with the phenomenon of Internet literature as an independent and rapidly evolving field of artistic expression. At present, there is a noticeable lack of substantial academic research addressing the problem of digital or Internet-based literature; existing studies remain fragmented and are still at an early, exploratory stage. The scholarly tradition of examining Internet literature in Kazakhstan is only beginning to emerge. Researchers working with online textual material tend to rely on pre-existing methodological frameworks that were originally developed for traditional literary forms. Although the Internet has already become a significant object of interdisciplinary inquiry, Internet literature itself has not been comprehensively studied within the Kazakhstani academic context, and effective pedagogical approaches for teaching non-canonical and digitally mediated literary texts have yet to be developed. The aim of this study is to elaborate a comprehensive theoretical and methodological framework for the analysis of Internet literature, taking into account its key aesthetic features, artistic strategies, and communicative properties. The research also seeks to trace the evolution and development of Internet literature in Kazakhstan, as well as to provide an in-depth analysis of digital literary works produced by contemporary Kazakh authors. To achieve these objectives, the study employs a complex of research methods, including sociological analysis, hermeneutic-interpretive approaches, and the historical-functional method. These methods enable a multidimensional examination of Internet literature as both a cultural and artistic phenomenon. The theoretical significance of the research lies in its multilevel analysis of Kazakhstani Internet literature of the 21st century. This includes the investigation of literary trends and paradigms, thematic and ideological problematics, genre transformations, plot and compositional structures, character typology, chronotope organization, narrative strategies, as well as stylistic and linguistic diversity. The study contributes to the formation of a conceptual and analytical apparatus for understanding digital literature within the broader context of contemporary literary studies*

**KEYWORDS:** Internet Literature, Terminology, Poetics, Genre System, Plot-Compositional Structure, Kazakhstani Internet Literature.

## 1. INTRODUCTION

Artistic works on the internet have now become the primary form through which texts reach the modern reader. The internet is eagerly embraced by both emerging and established writers. It has become evident that the development of a new communication system significantly impacts not only Kazakh culture in general but, more importantly, influences the literary process. Thus, online literature appears to be the phenomenon that most fully embodies the characteristics of this new communicative space.

The emergence and spread of the internet, which inevitably led to the creation of a digital segment in literature, have sparked interest in this issue. A legitimate question arises about how these two concepts relate to each other and what kind of relationship they have. It is important to note that online literature is often seen as an independent phenomenon.

Contemporary literature is a complex aesthetic system that actively develops the artistic traditions of the 19th and 20th centuries and is open to the influence of modern digital civilization and technological revolution. Currently, literature is forced to compete with mass culture products such as television, popular film projects, and virtual reality shaped by the internet.

At the same time, literature becomes somewhat dependent on the book publishing industry and publishing marketing strategies that are more focused on profit than on enhancing the ethical and aesthetic quality of works. All this creates challenging conditions in which contemporary literature must seek new artistic forms and meanings to reveal its aesthetic and moral potential, as well as new distribution channels, new ways of communicating with readers, and new norms of literary life that are closely aligned with the needs and perceptions of the modern reader. In these circumstances, contemporary literature is particularly compelled to explore the global internet, experiencing the influence of the technical and content formats that are in demand in online culture.

Currently, a relatively new situation is emerging in contemporary literature: artistic texts are losing their exclusive distribution in printed or handwritten form and are increasingly being disseminated through electronic channels and social networks. This has a significant impact on the genres, perception, form, and content of literary works. In particular, texts published online may exhibit characteristics such as interactivity (the technological ability to instantly interact with the reader and

receive their feedback), processuality, and fragmentation (the division of the text into relatively short fragments).

According to Maksimova T., due to the revolution of information and technology that took place in the second half of the 20th century, we live in the age of a new information culture [1]. The authors of the concept of information society offer different names for the new model of social order, which are close in meaning, such as "information society" (J. Masuda, M. Castells), "postindustrial society" (D. Bell), "superindustrial" (E. Toffler). According to M. Castells, "the Internet is an information technology and a form of society that embodies the information age, just as the electric motor was a lever for social and technical change in the industrial age" [2].

The new technologies are considered today as a new reality that shapes the personality of man. T. Sterledeva writes in the monograph "The Human World in Virtual Reality" that "we are in the second phase of the information society, the core of which is EVR (electronic virtual reality)" [3]. Indeed, with the advent of personal computers, the development of the World Wide Web, the rapid proliferation of social networks, and the concomitant expansion of information space, changes have occurred not only in the realm of economics and politics, but also in the realm of culture and literature.

Today there are works on certain aspects of literary interaction and computer discourse on the modern Internet (E. Stavtseva), on a new type of electronic communication (L. Zainullina, I. Sidorova, N. Kozlova), on the emergence of Internet genres (M. Chernyak, A. Soloviev, A. Zhitenev, E. Bazhenova), the formation of a network language (T. Germasheva, O. Khudyakova), the emergence of electronic hypertext as opposed to linear (Yu. Balakina), etc. Guobin Yang, in his essay "Chinese internet literature and the changing field of print culture", concludes that internet literature is changing print culture [4].

Internet literature, a dynamic and evolving field, represents a significant shift in how literary works are created, distributed, and consumed. This new form of literature not only democratizes access to literary works but also fosters a more interactive and participatory relationship between authors and readers. The blending of text with multimedia elements such as audio, video, and hypertext creates a multi-dimensional reading experience that redefines narrative possibilities.

As the internet continues to shape various aspects of modern life, its influence on literature becomes increasingly profound. Online platforms allow both

emerging and established writers to publish their work without the constraints of traditional publishing. This freedom has led to the emergence of new literary genres and forms, such as interactive narratives and visual novels, which are uniquely suited to the digital medium. Furthermore, the collaborative nature of internet literature, where readers often contribute to or influence the development of stories, challenges the traditional notion of authorship and narrative authority.

The rise of internet literature also reflects broader cultural and technological shifts. In a world where digital communication and virtual interactions dominate, literature must adapt to remain relevant. This has resulted in a genre that not only embraces the tools of the digital age but also responds to the changing needs and preferences of contemporary readers. As a result, internet literature has become a key site of innovation, where the boundaries between writer, text, and reader are continually being redefined.

This article defined the boundaries of the "Internet literature" concept. In fact, the study logic is designed to "systematize" and "finalize the structure" by denoting the institutional structure of the network literary field. The study will determine the chronological, linguistic, and cultural boundaries of the Internet literature concept identify its content; and designate synergetic system structure and content of its subsystems.

The article is descriptive, which will present a theoretical and literary analysis of the "Internet literature" concept, indicating the main milestones in network literature development history cooperatively with the historical change in Internet functionality and evolution horizon of network reader expectation. This article explores the evolution of internet literature in Kazakhstan, looking at how it has grown and changed over time. We also examine some works by contemporary Kazakh authors, showing how they use online platforms to create and share their stories. By analyzing these texts, we aim to understand how internet literature in Kazakhstan reflects the country's culture and society.

## 2. LITERATURE REVIEW

Research in the field of literature that has occupied the internet space takes on various directions, encompassing different aspects of scientific knowledge about this relatively young phenomenon. These include the global nature of electronic communication (M. Castells), the prospects for technological development in the

humanities (McLuhan), the ethical aspects of new technology development, hyperreality and world modeling within it, the introduction of the concept of simulacrum as a particular myth (J. Baudrillard), the synthesis of computer technology and literature (A. Genis), the properties of computer discourse (N. A. Lepsheeva), the possibilities of creating imagery through digital technology (M. Epstein), the analysis of the electronic literature market (L. Danilkin), genre ambiguity on the internet (R. Shortt), the formation of Russian internet literature (A. Dolgoplov), criticism in the online space (N. Sergunina, N. Pasyonkova, A. Sadovnikova), the specifics of internet blogging (Idlis, E. V. Lazutkina), the interrelationship between print and online literature (T. Kolyadich), the online activities of individual creative groups (Lapina-Kratasyuk), the influence of digital technologies on poetics (O. Dedova, L. Dzhoya, T. N. Markova), the prospects of internet literature (P. Levy), and conversely, its complete collapse (D. Bykov, S. Kostyrko, M. Lipovetsky).

The uncertainty in the terminological framework of contemporary literature deserves attention: blogger literature (Pustovaya), internet literature, "cyber environment" (V. Gorny), "computer discourse" (F. Kataev), "digital literature", "e-literature" and others.

Among those authors who not only researched but largely created the internet space, E. Gorny stands out as the coordinator of the largest portal "Setevaya Slovesnost", who attempted to systematize the development of Russian internet literary expression. This development is divided into two periods: the separation and, to a greater extent, the opposition of offline and online worlds of literature, and a later period - their practical complete merging.

Osovsky refers to the "polyphony" of networked literary texts as the ability to incorporate various non-verbal elements, such as audio, video, and other digital tools. Authors highlight as a positive aspect the readers' ability to independently determine the "center" (meaning) of the electronic text, thereby freeing it from "authorial limitation" [5]. In other words, according to researchers, active participation in the creation of the narrative undermines the autonomy of the author, thus confirming Barthes' thesis on the "death" of the author. A. Gubailovsky notes in this regard that networked literature "utilizes new conditions for presenting the text" [6].

T. A. Zolotova and S. A. Rummyantseva point out a feature of networked literature: the absence of a target audience, as authors are more focused on the process of creating the text, unlike traditional

literature, where the writer or poet aims for a final result. As the authors note, here the text “transforms according to demand” [7].

Researchers have identified the following genres: getbook, virtual persona, reviews, portals, interactive text, game-books, and others. The authors note the peculiarities of a genre not always included in this list – the visual novel. This refers to a networked text with a predetermined scenario, possessing typical features of net literature. According to researchers, specific genre characteristics include a high level of graphic and musical components, but the leading trait is the orientation towards elements of traditional poetics, such as an emphasis on mass literature and the use of literary archetypes. Another distinguishing feature of the genre is its commercial nature. Examples of visual novels include “Romance Club”, which references Hollywood animation. The authors also note that this genre has reversed its trajectory and gained a printed form. In linking the concepts of interactivity and dialogue, T. A. Zolotova and S. A. Rumyantseva elaborate on the meaning of the term, noting that interactivity in net literature does not always imply direct connection and the ability to intervene in the process of creating the text.

There are two approaches to defining the concept of “internet literature”. The first approach encompasses the entire body of texts on the internet, regardless of their artistic value. The second approach focuses only on well-crafted texts that possess elements of original poetics.

The characteristics of electronic literary texts include hypertextuality, multimedia, fragmentation, processuality, polycoding, and the minimization of the author's presence. The presence of literary texts on the internet is referred to by various terms: “internet literature”, “networked literature”, “net literature”, “cyber literature”, “cyberspace”, “digital literature”, “hyperliterature”, “electronic literature”, and “cybertext”. Authors of these texts are often called “cyberators”. We propose the term “networked literary text” as a working definition, which we understand as a coherent, internally organized unit of literary expression accompanied by software.

The relationship between networked literature and artistic movements is explored by S. Kornev, who sees the emergence of the internet as a channel for artistic communication, signaling the end of modernism and postmodernism and a return to premodernism. The author argues that modernism is oriented toward the mass reader as a consumer of information. However, literary texts in the internet space contribute to the formation of a narrow circle

of cultural consumers, paradoxically rejecting mass consumption of artistic information available to anyone with access to printed materials. This “cultural differentiation” is, according to the researcher, akin to the salons of the 18th and 19th centuries – limited communities of individuals with a particular artistic taste [8].

The modern literary text existing in the internet space possesses several key properties. An integral characteristic of a literary text placed on the internet in electronic form is interactivity, understood as the exchange of information within a specially organized system. Another property is processuality, followed by fragmentation, and multi- or transmediality. In contemporary philology, the theoretical concept of the electronic text has emerged, which is defined as “a text produced with the help of any electronic medium... and combining features of both oral and written speech” [9].

Having studied previous works and investigated the nature, form, and content of networked literature, we have chosen a fundamental concept for this study – the “internet literature”. In our view, this term is optimal for explaining the essence of networked literature. We define it as “a coherent, internally organized unit of literary expression accompanied by software”. This definition, in our opinion, reflects several important aspects for understanding the nature of networked text. The main characteristic of the modern networked literary text is the transformation of artistic communication at the “author-reader” level.

### 3. MATERIALS AND METHODS

The study material is literary works published on the Kazakh Internet segment in Russian and Kazakh languages. Prose, poetry and dramaturgy were considered. The study of the functioning of works of art shows that, at its core, it is directly related to the interaction of the work with the reader. In the context of this article, net literature is considered primarily through the prism of the functioning of the net literary text and the characteristics of net space, which, on the one hand, imposes certain limitations on the text and, on the other, offers technical possibilities that book literature does not. The study of the communicative side of artistic creation is important in the initial phase of the consideration of this or that emerging phenomenon, since the tradition of study, criticism and evaluation has not yet been formed.

The Internet as a technology was originally created as a tool for storing and transmitting data. The environment in which netliterary texts exist is

geared towards constant and instant communication, which has been noted by both netliterary authors and researchers of netliterature. Therefore, the issue of functioning and teaching methods, the interaction of a network with teaching methods, which, due to the specifics of the network environment, were given the opportunity to directly influence the literary process, is one of the keys to understanding the phenomenon of network literature as a whole. The field of literary criticism, which deals with the functioning of a literary text, has incorporated many academic works that have proved useful for the study of network literature. The works that deal with the problem of mass literature, paraliterature, and the relationship between mass and elite cultures play an essential role in understanding the network literary process. These are, first of all, the studies of Yu. Lotman [10], works of V. Bazarov [11], B. Tomaszewski [12], Ortega y Gasset [13] and John Cawelti's technique of analyzing literary works as expressions of literary formulas [14]. In the net space, there are many texts that resemble popular literature in some ways, for example, the so-called "fan fiction". Fan fiction has much in common with mass literature. In particular, many of these texts follow a strict genre-themed canon, are standardized, and bristle with stylistic clichés. The presence of fan fiction in the Request section shows that this Internet community is focused on meeting readers' expectations. Based on the analysis of the characteristics of net literary texts, several ways of expanding the methodological apparatus for the study of net literature are proposed and justified, highlighting precisely the external characteristics related to the functioning of the net text, such as poly-authorship, variability, relevance and openness. Literary criticism deserves special attention as an aspect of the functioning of the artwork. In the net literary process it plays a role no less important than in the field of traditional literature, even if it has taken somewhat different forms, but this has only strengthened its position. There are given an access to comments from readers who could react immediately and exert direct influence.

To achieve the study goal, the following methods were used: sociological, hermeneutic-interpretive, and historical-functional.

The synergistic categories complex helps to rethink a number of traditional problems of literary criticism, anthropology, cultural studies, social and historical psychology, and ethics while revealing previously little-studied causal relationships. The dialogical background of synergetic contributes to productive use of its apparatus in creativity

mechanisms study and process of a literary work perception. It is also methodologically important that dialogism of self-organization concepts is in complete harmony with the ideological attitudes of neo-nonclassical science, which contains in its arsenal the principles of complementarity and uncertainty, the law of necessary diversity, many-valued logics, etc.

The use of sociological method is determined by study's object. This method will allow considering network literature as a socially conditioned phenomenon, in its many-sided connections with the life of society, with the socio-philosophical and ethical ideas that dominate in it and even with the way of life. The sociological method's application in literary criticism cannot be limited to interpretation of event (content) level, only incidentally supplementing it with information about the artistic techniques used by the writer. It is necessary to show how the artistic system leads reader to understand and interpret the events in society. For a literary critic, the study's subject is a literary work as an aesthetic re-creation of reality by figurative means, the embodiment of the writer's artistic world.

Also, we used qualitative analysis to examine the evolution of internet literature in Kazakhstan. By closely analyzing the works of contemporary Kazakh authors and providing a detailed description of how this literary form has developed over time, we aim to shed light on how digital platforms have influenced both the creation and distribution of literary works in the country.

#### 4. RESULTS

The results of the literary analysis of the net literary process, taking into account the main milestones in the history of the development of net literature, and the conceptual understanding of these analysis results also serve to clarify the question of the functioning of the net literary text and teaching methods. The focus of the research is not so much on the text as a creative constant, an independent literary entity, but on the text as part of a continuous creative process. P. Bourdieu has written at different times about the struggle of definitions as an essential part of the literary process [15].

Today, two approaches to define the network literature have been clearly identified: a more general one, which implies consideration of the entire array of modern literature published on the Internet, and a more specific one, according to which the criteria for the network literature of work are the necessarily used electronic communications capabilities, such as hypertext (an integral system text pages, which is

characterized by the presence of cross-references, for example, from one part of the book to another), interactivity (instant dialogue with reader and getting reader's response, but also reveal nature and degree of interaction between author and reader), visualization (as a method of transforming the invisible into visible through various visual means available to author to display the artistic picture of world), text audialization (sound and voice reproduction of a work of art), etc. The project working group agrees with those researchers who share the first (more general) approach; the use of electronic effects makes it possible to single out such a phenomenon as cyber literature within the framework of network literature, the works of which are precisely distinguished by the attention that the authors pay to cyber-effects in the publication of literary texts. In this regard, the use of the hermeneutic-interpretive method is conditioned.

"Network literature" largely copied structure of literature's traditional world (there were magazines, awards, and theoretical and critical works within the community), but with a significant caveat: the status distance between author and editor was significantly reduced in comparison with book literature. Largely due to this, active and visual communication took place between the various components of network world, which has a great influence on network literary process.

**Forms of Internet literature repeat printed ones, but have their own characteristics and are classified as follows:**

- Literary network magazines;
- Network libraries;
- Network literary games;
- Literary sites, guestbook forums, chats;
- Literary virtual associations;
- Literary computer programs.

Net literature is gradually taking printed literature out of literary circulation, which at one time replaced handwritten form of literature. Internet space is attractive for literary authors because it allows them to publish their works without reviewing and evaluation by well-known critics. Network literature is developing as literature of not very high quality, but author has opportunity to quickly advance in literary market with an unlimited number of users.

Performance of network literary works is carried out in digital format, which allows maintaining its following characteristics: dynamism of form and content, processing of significant amount of concepts, images, ideas, and rapid implementation of any fantasies and utopias.

The defining feature of Internet works reader is his activity in discussion, and sometimes in joint creation of literary forms with author [16].

Also, by analyzing the contemporary internet prose of Kazakhstani writers, we can see that it represents a dynamic and diverse literary environment where traditional Kazakh motifs blend with new forms of expression shaped by the development of digital technologies. Kazakh authors actively utilize online platforms to publish their works, allowing them to reach a broader audience and experiment with genres and styles. This digital space provides a unique opportunity for both professional writers and emerging voices to explore and innovate within their craft.

In this online literary sphere, a wide range of content emerges, including short stories, novellas, essays, and even novels. These works often tackle pressing themes such as social change, national identity, urbanization, and contemporary political and economic realities. A key feature of Kazakh internet prose is its polyphony – works are written in Russian, Kazakh, and other languages spoken in Kazakhstan, reflecting the country's rich linguistic and cultural diversity.

Some authors aim to preserve and develop Kazakh traditions by weaving elements of folklore and epic narratives into modern plots, while others embrace postmodernism, using metaphor, irony, and playful language. Kazakh internet prose also mirrors global trends such as multiculturalism, gender issues, and environmental concerns, often interpreted through the lens of local culture and traditions.

## 5. DISCUSSION

The advent and spread of the Internet, which inevitably entailed the appearance of its network segment in the literature, in no way contributed to the clarity of this problem. The question naturally arose as to how these two terms are related and how they relate to each other. It is important to point out that digital literature is usually considered as a separate phenomenon (at least on the terminological level).

According to Yu. Lotman, it is possible to define the boundaries of fiction from two points of view: functional (based on the functions that the text performs within the cultural field) and from the point of view of text organization [16]. Considering the fact that net literature is still an under-researched phenomenon, at this stage of the research it seems necessary and useful to take a broader and more general view of the material and the features of its

effect in a general cultural context.

With the advent of the Internet, this trend can be traced back much further than, for example, the use of literary texts in cinema or poster art: the characteristics of the perception, dissemination, and storage of information on the World Wide Web as a new medium open up other possibilities for the analysis and discovery of the artistic. On the Internet – a fundamentally new media space – institutions have been forced, as mentioned above, to reproduce themselves anew and in the shortest possible time, which has exacerbated a number of problems – especially in connection with determining the boundaries of a particular phenomenon.

A theorist studying the literary experience of Internet users often encounters several difficulties: The boundaries between journalistic and artistic texts, which were rather shaky before the advent of the Internet, are practically impossible to draw on the Web, due in part to the peculiarities of media production on the Internet, as well as to the emergence of a more generalized genre such as the post and the lack of a unified system for organizing the process of text production (both journalistic and literary) institutions, which has already been pointed out.

As a result of a detailed examination of the net literary material in this study, an increasing tendency toward mutual integration of net and book literature became apparent, narrowing the originally assumed boundaries of the concept of net literature and grouping together those works based on the use of purely specific features of the Internet. Hypertext novels, for example, can be designated as such, since this form cannot be transferred to paper without significant losses. Formally, the merging of online and book literature can be seen as a reason to consider the history of online literature as a completed process, allowing researchers to study literature as a *fait accompli*.

**Internet as a carrier of texts provides author with a number of tools and techniques that are not available on paper, which are:**

- Non-linearity of text: due to hyperlinks, reader can independently build his own trajectory of movement through text;

- text interactivity: author can provide readers with opportunity to complete existing text in accordance with certain rules or in an arbitrary way;

- multimedia text: it is easy to insert sound files, files with animated images and so on into a literary work that posted on Internet.

Some people argue that all these ways of working with text were invented long before Internet: for

example, reader's alternative ways of moving. Internet contributes to a change in the hierarchy of genres and forms [17]: types of text that are best adapted to network existence come to fore and gradually crowd out others. Prose miniatures (one-screen text that doesn't require vertical scrolling to read from beginning to end), essays, and diary-type literature were proposed for the role of predominantly network genres and forms.

Opponents of this idea believe that the role of Internet in history of certain genres and forms, in fact, deserves to be studied [18], but doesn't give grounds to talk about special network literature. It's possible that only place of essay or short prose in all literature changes.

An important complement to the existing literary methodology can be the experience of philosophers and culturologists engaged in the study of the art of new forms. Moreover, it has been proved that the sociological aspect plays an important role in the study of the net literature, which justifies the inclusion of the theory of "secondary orality" in the study of the net material, and in the future will help to gain and find new opportunities for the application of the theory of social fields of Pierre Bourdieu, the discoveries of Howard Becker, Frederick Jameson, Perry Anderson etc.

As soon as the publishing on Internet has recently become one of the most accessible and popular forms of text output to reader, online collections and almanacs, sites with free placement of works and blogs are also willingly used by recognized authors. In this regard, it becomes obvious that formation of a new communication system has a significant impact not only on Kazakh culture in general but, first of all, affects the literary process. Thus, network literature seems to be precisely phenomenon that most fully embodied the features of new communicative space.

The fundamental difference of this study is development of a theoretical and methodological apparatus for studying modern literature, taking into account peculiarities of text functioning in society and national consciousness uniqueness. The study of the latest literature's poetics, scientific reception and systematization of its levels is carried out in line with synergetic studies.

Kazakhstan's internet literature has undergone significant development, and today we can review its emergence and evolution. Currently, there are several online platforms that host literary content, providing a space for Kazakh authors. The first internet communities in Kazakhstan began to appear in the 2000s, and internet literature actively developed through online magazines, literary circles,

and other digital projects. For example, the literary and artistic full-color magazine called Prostor (<http://prostor.samal.kz>); "The Knigolub" newspaper, which had the status of a national book review (editor-in-chief A. Alekseev; <http://samal.kz/~kb>); the literary association in Petropavlovsk, Northern Kazakhstan, had a website called "Litera"; the "Dar Slova" website operated in Karaganda; the "Srorny naroda" website of the literary association in Kokshetau (<http://struny.narod.ru>); the online almanac of contemporary Kazakh literature "Russkoyazychnaya Aziya" (edited by L. Kalas and V. Saveleva; <http://ra.site.kz>); "The Mussaget" website of the public fund for humanitarian development (<http://www.musagetes.com>), and so on.

The very first form of literature on the internet was found in online magazines and websites, where texts were organized into categories within menus. The main advantage of this format was the rapid promotion of the author.

Today, the internet hosts a variety of platforms that contain literary content, including literary portals ("Adebi portal", "Kitap.kz", "Drama.kz", "Proza.kz"), online magazines ("Tamyr", "Daktil"), personal websites ("Bukhta Nagaeva"), literary communities ("Qazaqpen club", "kz451"), and international portals featuring Kazakh content.

The modern internet space is represented in various formats, which, in one way or another, are borrowed by different forms of art, including literature. Kazakhstan's internet literature is still in its early stages of development, but key trends are already emerging. In the current environment of widespread digitalization, classical forms of art are compelled to seek new ways of existing. The focus on the reader as a consumer of information encourages the creation of new forms of literary expression.

The long process of establishing the thesaurus of internet literature can now be considered nearly complete, and the next step is to actively analyze contemporary internet literature. The accessibility of internet literature significantly influences both its form and content. When defining the process of creating a literary text and its interpretation as a form of modeling, the founders of reception aesthetics suggested that each reader creates their own model of the text, each time a new one.

"The Internet is a world of information flows that envelop and permeate everything around us, with the potential to materialize messages in any tangible form, encompassing the entire diversity and variety of information being created, stored, and transmitted" [19].

Today, every seventh person on the planet is registered on the social network Facebook, and the number of new users continues to grow. Our interest in this social network is driven by several reasons, one of which is the genetic connection between Facebook and postmodernism. **The characteristics listed below are inherent both to postmodernism as a whole and to Facebook, which embodies the philosophical ideas of postmodernity:**

- The merging of art with technology;
- Understanding the world as a text;
- The phenomenon of the small world;
- Quotations and co-authorship;
- Playfulness;
- Narrativity (small stories replacing grand narratives, life after history);
- The principle of collage, the mosaic nature of reality;
- Polyphony or multivoicedness;
- Schizophrenia (fragmentation of the world);
- Intertextuality;
- Hypertextuality (cross-references between facts and anti-facts);
- Rejection of authorities;
- The need for reflection: a return to myth and disbelief in the future.

All of these characteristics are, of course, applicable to the Internet as a whole. The relationship between art and technology is at the core of online communication. Today, without a doubt, the social network Facebook serves as a creative platform, a space for interaction, and a tool for self-promotion for authors. Many writers and poets, including those from Almaty, maintain their own blogs on this social network. We believe that this marks the uniqueness of the current moment: only in the postmodern era has it become possible to use such a means of communication.

For example, the internet poet Samuray Samrat presents his poems in the format of audio and video recordings, often with music overlays. On March 28, 2018, the author published a poem titled "It's First and Foremost a Woman". In this work, the internet author raises the issue of prostitution and society's treatment of women. The author exclaims, "Where is it written: 'It's okay to flog women in the streets with a whip...'" [20].

Addressing his readers, the author asserts that every woman is important and significant to someone, and that we should try to solve the problem rather than resort to punishment: "But you don't know all her thorns, and how will your whip help?" [34]. According to A.I. Ryadinskaya, "In the work of Samrat Irzhasov, not all typical features of internet

literature are present, despite him being one of its well-known representatives in Kazakhstan. His works are not published anonymously, and there is no collective co-authorship, though he maintains a strong connection with his readers. The most frequent themes in the author's work are pressing social issues. While themes of love appear in his work (e.g., 'More Loving Than Loved', 'To a Woman of Persia'), they are not defining. Eternal themes are present, but the most significant topics are contemporary issues such as terrorism, questions of religion and faith, and women's rights" [21].

The impact of internet literature on children's literature has been particularly significant. One of the most notable developments is the incorporation of the fanfiction genre into modern literature, especially in "thick literary journals". Fanfiction differs from classical literary genres in its derivative nature. In contemporary Kazakhstani children's literature, there are numerous examples of works in this genre, such as Omar Nurhaidarov's "The Fiery Wedding" and Dinara Orazbekova's "Aina in the Looking Glass"[22].

For instance, in "The Frog Princess" by V. Korobkov, the author did not create a new world; it was already established. The characters were already described, and the author did not need to follow a unique style but rather replicate what had been previously written or shown. A good original work stands on its own, while quality fanfiction strives to adhere closely to the original, making knowledge of the source material essential for appreciating its value.

The convergent nature of "The Fiery Wedding" by Omar Nurhaidarov, as described by Andersen's remix concept, is evident in several ways. It simultaneously realizes three well-known principles of historical poetics: syncretism (manifested on the subjective level of specific works in the triad of author-hero-reader within fanfiction), artistic modality (reflected in the nature of fan creativity, which allows the co-existence of polar interpretations of a common source and a polyphonic dialogue between these interpretations), and reflexive traditionalism (expressed in the creation of multiple "poetics" of fandom, the clarity and consistency of creative nomenclature, the defining role of paratext as a contract between author and reader, and the orientation towards the canon).

Kazakh internet literature shares several similarities with oral folk traditions, such as widespread accessibility for anyone connected to the network, instantaneous reactions to current events (notable cases, Kantar – Black January in Kazakhstan,

social issues), direct interaction between the author and readers, independence, and genre specificity.

Kazakh internet literature bears a clear resemblance to Kazakh folklore. For instance, the "Tolgau" (reflections) "Razmyshlismy – Reflections" by Ermek Tursunov primarily addresses social issues. The author's opinions are often harsh but fair. This short volume of "Razmyshlismy" serves as a manifesto, engaging with politics and inviting dialogue on forums. The genre also shows similarities with fairy tale literature, incorporating references and reminiscences of traditional folk tales.

In conclusion, the evolution of Kazakh internet literature reflects a dynamic interplay between traditional cultural elements and contemporary digital forms. As this literary domain continues to develop, it demonstrates a unique blend of classical Kazakh motifs with modern technological advancements. The accessibility of online platforms has democratized literary production and consumption, allowing for a diverse range of voices and genres to emerge and thrive. This has led to a significant cross-pollination between digital literature and traditional folk narratives, enriching the literary landscape with new forms of expression and interaction.

The presence of genres such as fan fiction and the adaptation of traditional storytelling into digital formats highlight the transformative impact of the internet on literary practices. Furthermore, the ability of Kazakh internet literature to engage with pressing social issues and provide a platform for instant feedback underscores its relevance in the contemporary cultural sphere. As internet literature continues to evolve, it will likely further blur the boundaries between established literary traditions and emerging digital practices, contributing to a richer, more inclusive literary heritage.

## 6. CONCLUSION

The article explores the theoretical aspects of internet literature, examining the distinct characteristics that define literary material in the digital realm and the underlying reasons for their emergence. It outlines the evolutionary trajectory of internet literature in Kazakhstan, highlighting how digital platforms have influenced literary forms and content. Additionally, the article analyzes works by contemporary authors, assessing their impact on society and the broader cultural landscape. Through this examination, the article aims to provide a comprehensive understanding of how internet literature has developed and its significance in the context of modern Kazakhstani society.

The influence of the Internet on the field of art and on the world as a whole can hardly be overestimated. Literary art has not been spared from the changes brought about by global virtualization.

This study meets the social interest of country and content of most social programs as "Mangilik El", "Rukhani Zhangyru" and "Digital Kazakhstan". The results obtained will serve as an impetus for the further development of Kazakhstani literary criticism

and domestic literary criticism, and may also be useful for writers who value scientific reception of their works. This study will serve as a multidimensional basis for the development of principles and methods for studying modern literature not only in Kazakhstan but also in other countries.

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