

TRANSFORMATION OF LITERATURE GENRES ON THE INTERNET

(on the example of Kazakh authors)

*Aryn Y.Zh.¹, Yerzhanova S. B.²

¹PhD student of faculty of Philology, al-Farabi Kazakh National University
Almaty, Kazakhstan

e-mail: a.erke97@list.ru, <https://orcid.org/0000-0002-2615-3676>

²Doctor of Philological Sciences, Professor, al-Farabi Kazakh National
University Almaty, Kazakhstan

e-mail: esb72@mail.ru, <https://orcid.org/0000-0003-3047-6256>

Abstract. This article discusses the genre typology of online literature based on works of art by Kazakh authors published and promoted on Internet platforms and social networks. The purpose of the article is to identify modifications of traditional genres in the online environment. Therefore, the main direction is to describe the subgenres that have arisen between traditional book-format literature and digital literature. Studying the transformation of literary genres on the Internet is relevant for understanding the evolution of literature under the influence of technologies and expands theoretical knowledge about Internet literature. In the course of the study, such scientific methods were used as an analysis based on comparative historical, typological, hermeneutic, cultural and historical methods of works of Kazakh literature published in electronic resources and an analysis of the factors that subject to the transformation of the genre and types of canonical genres was also carried out. As a result of the study, an assessment was made of the state of formation and development of developing electronic literature in Kazakhstan, and specific aspects of online literature were identified. Internet platforms where domestic authors are published were analyzed. It was concluded that the state of development of the modern literary process led to the assumption that, over time, several new types and genres of literary works are being formed on the Internet. It has been established that although samples of traditional literature in the Kazakh language are actively published on the Internet in the form of electronic versions, new technologies and the Internet have remained relatively the exact structure of works. The topic of Internet literature is very well developed and researched in Western and European countries. The value of this study is determined by the fact that a broad analysis of literary genres on the Internet was carried out using the example of domestic authors. The study's practical significance lies in using its results for the development of educational programs and the popularization of Kazakh literature on the Internet. The results of this study make it possible to use the obtained theoretical results and the collected material in the courses of modern literature and the media sphere.

Keywords: Kazakh literature, online literature, genre, Internet, media poetry, blog, fan fiction, social media

Basic provisions

Internet literature today, as part of media literature, is one of the new and unexplored layers of the modern literary process. The reason for this is that the specialists were not interested in studying the topic, or partially deny the phenomenon of the network as a literary mass. Modern society has become an information society, so it is very important to study the various changes in the field

of culture. The relationship between computer technology and literature is one of the aspects of a complex global set of problems related to the adaptation of texts to the media. Many researchers consider media literature as a new format and genre created by a combination of fine arts and digital technologies.

There are many alternative names for online literature, such as "electronic literature", "cyber literature", "digital literature", and "internet literature". Many people know such genre types of literature that are written and distributed on the Internet, such as a diary (blog), fan literature (fan fiction), essays, miniatures, feuilleton, poetry (media poetry), and short stories. In the 21st century, most readers, especially young people, began to adapt to the visual perception of information, which led to the emergence of a hybrid form in literature based on the synthesis of cinema, speech, video, music, graphics, and painting forms. Thanks to this medial nature of the works, the name of the hybrid genre was fixed.

Reviewers of Internet literature view the new cyberliterature as a genre in its own right, embellished entirely by information technology programming, along with the sub-genres that have arisen between them. Internet literature has become a way of distributing literary works. If in the last century, we received all our spiritual food from books, then in the 21st century, thanks to the development of information technology, books are being replaced by audio, video and online forms of literature. Creating work in rhythm, melody, imagery (video), and brevity, formalized in the language of technological programs, eliminates the previous tendency to divide into a specific genre. That is, the process of literary creativity in the Internet communication network has transformed the previously established genre types. That is, the process of consumption of fiction is now possible through the types of media literature. It is an art form that exists in today's society that must be studied.

Introduction

The transformation of plot-driven, formal, thematic, and substantive genres of literary works in the era of postmodernism also leads to the transformation of canonical genres in literary studies. Even the genre typology itself is becoming a conditional mechanism. Various movements and directions have emerged in the literature due to the influence of different sciences and phenomena of the global era. Subgenre varieties appear in literature, while some extensive genres decrease and diminish. Among literary scholars, there are cases where they cannot clearly distinguish the recently emerged forms of literature and genres. Several reasons can be attributed to this, including the predominance of authorial freedom in creating works (especially in post-Soviet countries), the emergence and development of various branches of science and different forms of digital information technologies, and the penetration of the Internet into all spheres of society. The structural, substantive plot, and stylistic systems of literary works written at present testify to the theoretical and practical aspects of this opinion. The article aims to identify transformations of traditional genres in the online environment. To achieve the goal, the tasks were to analyze Kazakh literary Internet platforms, compare traditional and digital forms, and study the author's approaches to adapting genres to the digital space.

Materials and methods

This work analyzes Kazakh literature based on comparative-historical, typological, hermeneutic, and socio-cultural methods of works published in electronic resources such as adebiportal.kz, madeniportal.kz, massaget.kz, Kerekinfo.kz, and on social networks like [Instagram.com](https://www.instagram.com), [facebook.com](https://www.facebook.com), [vk.com](https://www.vk.com), [telegram.org](https://www.telegram.org). The genre features of these works are also examined. To determine the genre typology of works by Kazakh authors published on the Internet, we relied on the works of researchers specifically examining online literature.

It is necessary to distinguish certain characteristics specific to online or Internet literature. Our research concluded that the digital version of literary works on paper represents one aspect of online literature. In the second case, through the synthesis of certain art forms, technological equipment, and programs, new types of literature emerge and exist in the Internet space. Currently, electronic versions of literary works are actively developing in Kazakhstan. Digital versions of works from different periods of Kazakh literature are widely distributed and promoted on literary portals and social networks in various formats, including plain text.

Additionally, new works are published on internet platforms before being printed in books. Russian researcher V.A.Kuchina classifies such electronic books distributed online and offline on the Internet and hypertexts as one genre-form of electronic literature [1, p. 119]. However, we consider this type of genre classification as a digital variant of traditional literature and a change in the internet space of the text of literary works characteristic of printed books. In Kazakh literature, Merey Qosyn used a hyperlink in his story "Bouvet point." In order to make the story interesting to the reader, to depict the character's dream and provide a definition of " Bouvet point", as well as the content of the fairy tale "One Thousand and One Nights," the young author used a hyperlink. In other words, when readers encounter these terms, they can click on the computer cursor and read their definitions on the Google system. The character's dream is also presented in MP3 format, where a song is recorded. The dream of the character is vividly portrayed in the work. However, since Java and Flash player are not supported now, these links are no longer active.

Along with text comments, the reader can fully experience the atmosphere of the work and the author's intention through audio music. In 2017-2018, when we read this work from the Internet, we could listen to the audio in this story. Currently, the hyperlink is not functional, and this story by M. Qosyn is published on other websites without the audio recording (without the hyperlink).

The second type of Internet literature is a literary work created with the help of artificial computer programs, in which elements of music, song, painting, and cinematography are synthesized with verbal symbols and formed on a computer monitor. The main mechanisms for creating electronic literature include animation, multimedia format, interactive processes, and standalone textual models [1, p. 120]. Some researchers specifically consider digital works as a genre of network literature [1, p. 123]. This genre includes hypertext electronic works hybridizing images, music, sound, and text.

The distinction between the genre of network literature, online/offline books, and hypertext is the textual component word, where the overall picture is connected with a hyperlink. In the first type of genre, the development of hypertext mechanisms from a numerical perspective was not observed. The classification of literature composed with the help of computer programs as network literature by A. Kuchina can be considered a conditional category. Currently, a literary trend refers to works disseminated and located in the public internet space as network literature.

In modern conditions of communication development in Kazakhstan, the influence of media on language (as well as on literature) is important since new meanings are formed in it, new definitions appear that denote modern realities of life, and, with the help of multimedia technologies, the processes of modification occurring in society are dynamically displayed [2].

Literature review

S. Kuchina, the author of the work "Electronic Literature: Genre, Semantic, and Structural Features," considers works combined with electronic narrative and computer games as a genre of interactive artistic literature, and works reflecting events and characters in a dialogic interactive form as an interactive dramatic genre, in addition to media narratives and locatives based on mobile GPS technologies as a unique genre [1]. In our view, dividing the hybridization phenomenon of art forms such as electronic-information technologies and words, pictures, music, and animation into several subgenres is not logical. Advanced technologies can significantly influence literature and diversify the structure of a work and its overall poetic architecture. We believe that such literature should be referred to as the genre of electronic or digital literature.

Researchers who have studied the influence of the Internet on literary creation have specifically examined the genre typology of network literature. In the linguistic aspect, based on scholars such as E.I. Goroshko and T.L. Polyakova, who were the founders of the subject of "Virtual Genre Studies" [3], V.A. Kazakova and A.A. Dolganina [4] presented three classifiers of internet literature: 1) literary genre of traditional paper format, unchanged on internet pages – file transfer of text; 2) network (digital) literature created on the Internet and living in this virtual space; 3) hybrid (synthetic) genres formed through the influence of the Internet on traditional genres. It is not logical to assign the first classification determined by researchers to a genre. It is merely an electronic version of a book that the reader is already familiar with. Neither the author nor the structure of the work has changed. This opinion is supported by a Belgian researcher who specifically studied network literature, V. Schelstiens: "In a broad sense, the term 'net literature' means any literary text on the Internet. In this case, net literature should not be said to be a special genre" [5]. Researcher L. Sarin recognizes network literature as a continuation of the postmodernism movement but, on the other hand, believes that the new form of network presentation, instead of developing the traditions of postmodernism, eliminates it. According to him, "writers on the internet, without creating new texts, renew the archetypes of previously born texts" [6, p. 435].

Internet literature differs from classical literature in that it actively engages with readers, giving them greater participation in creating and developing texts. "It also

allows authors to experiment with form, structure, and genre elements, creating unique stories that can be more interactive and dynamic” [7, p. 38]. It is especially important to note that Internet literature is becoming a platform for preserving oral heritage. Many peoples have unique oral traditions passed down from generation to generation. The Internet provides the ability to record and preserve these stories, making them accessible to a wider audience and protecting them from oblivion.

Results

Literary blogs, diaries, electronic portals, literary magazines, social networks, individual author websites, and others on the Internet have contributed to the emergence of genres in the contemporary network literature. As known, when considering the genre typology in internet literature, traditional literary genres predominate and hold an important place in the formation of virtual genres. Through the phenomenon of hybridization, subgenres of network literature have emerged. If we think beyond virtual literature, in reality, the previous extensive genres have undergone significant changes and have become more concise. Among the representatives of contemporary Kazakh literature, Didar Amantay's novel "Flowers and Books" and Madina Omarova's "Mother-Life," are other semi-page stories. New forms of conveying ideas, authorial intent, artistic methods, and techniques have been formed. Many authors prefer to adhere to the global method of the iceberg, where instead of short, precise reflections and lengthy narratives, they conceal the treasures of thoughts in the final layer of the text. In the press, a competition was announced under the heading "The Shortest Story" [8], and several stories were posted on the website. From everyday practice, it is known that readers who appreciate short stories also enjoy works in the genre of classic novels and novellas.

Some researchers in the genre classification [3, p. 106] in internet communications have generalized literary stories containing 6 to 1000 words online under the general genre complex name "flash fiction online." The stories of two or three sentences presented by researchers are written clearly and concisely, with the author's thoughts compressed to the maximum.

Discussion

Poetry. There is no significant difference between poetic works of Kazakh literature published online and traditional poetry. It should be noted that a systematic genre typology of literary works, consisting of components such as sentences and paragraphs on the Internet, which do not have a media character, synthesized by technological mechanisms and other fields, has yet to be formed. Within the classification of traditional genres, the foundations of network literature typology are laid depending on the work's thematic, content-related, and formal characteristics. Poetry texts distributed in the virtual space are also printed in paper books [9]. There is a difference between Russian online poetry, one branch of foreign literature, and Kazakh poetry recorded online.

1. There must be a stronger interactive connection between Kazakh readers and authors online. In most cases, readers do not seek to continue the work and become

co-authors independently but limit themselves to comments. This trend is dynamic among Russian authors and readers on the "LiveJournal" website.

2. A standard feature for both literary sources is the translation and dissemination of poems in the virtual space without indicating the author. For example, the poem "Online Feelings of Flowers" by poet Bauyrzhan Karagyzy [10] is widely spread on social networks without mentioning the author. However, this poem was included in the poetry collection "Book of the Heart" by the poet, published in 2014. Plagiarism is one of the severe problems characteristic of any online writing, along with literary samples that are distributed and propagated through the Internet.

Many contemporary Kazakh poets write poetry on social networks. The works of poets who are not registered on social networks or do not use the Internet are published on literary portals. In this regard, it is necessary to distinguish the peculiarities of poetic reproduction in publishing texts on the Internet and the use of "smart" programs on the screen. The first type has been discussed above. One of the subgenres of poetry in network literature is called media poetry. Media poetry is well-developed in foreign network literature, including Russian, Ukrainian, and Estonian poetry. Media poetry is rapidly developing through the integration of film, music, painting, visual arts, literature, and digital and information technologies. In the network literature of Kazakhstan, types of video poetry based on short films are published. We have already analyzed this in detail in our previous research. It is also worth noting that when the COVID-19 pandemic spread worldwide and many workplaces had to operate remotely, actors from the M. Auezov Academic Drama Theater in Kazakhstan creatively recited poets' verses and recorded videos. For example, under the "New Poetry" category, dozens of poems were recited, including "You and I" by Zh. Askerbekkyzy (recited by A. Ospanbaeva) [11], "How I Lived Without You" by T. Tolkyntyzy (recited by A. Magzum) [11], "Right Now" by E. Zhunis (recited by N. Kuanishbayuly) [11], and "Story" by Y. Ozhayuly (recited by G. Tutova) [11].

A creative team consisting of a director, artist, cinematographer, editor, and sound director transformed the poems of poet Zhanna Elemes into videos. They embellished her work with technological installations and beautifully conveyed women's sorrow and the inner world through poetic language. The actress who recited the poem, B. Karagyazuly, had excellent control over the technique of reading poetry and truly felt the atmosphere of the poet. Using special effects, she created a new hybrid artwork.

Currently, among the Kazakhstani internet platforms, the Massaget portal [12] stands out as a unique online space promoting video poetry development. The site hosts numerous Kazakh-language video and film works that meet the requirements and criteria of global poe-tronics. The videos and films published on this platform are also distributed on other social networks. However, Some works featured on the Massaget portal [12] may need more developed technical and artistic quality. Their staged or short video clips need to fully demonstrate the creative exploration and professional skills of the actors, directors, and other technical specialists. The portal

has tried to showcase the artistic world created by the original author, but only from one perspective.

Nevertheless, such video recordings can also bring back readers distant from reading literary works. When looking at the space in which video-poetic works are captured on the portal, one can clearly see the nature-infused character of the creative personalities involved. The shooting locations often include waterfronts, parks, and open countryside spaces. We hope that in the future, there will be more high-quality, creative works by Kazakhstani authors in digital formats, as visual forms of literary art in Kazakhstan have only emerged and begun to take shape in recent years.

It should also be noted that the listening and viewing of video and audio forms of media poetry also have a negative side. For example, a reader who experiences the visual format may delve into the deep layers of the artwork and halt the process of independent search for artistic meaning in the work, or vice versa. Furthermore, as seen in the works mentioned above, the author expressively recites their poem on the screen. The aesthetic thinking system of the listener/viewer may become restricted. In reality, the semantic environment in literary art should constantly evolve and be interpreted independently from the reader's perspective. This tendency has primarily provided readers who have distanced themselves from reading literary works, especially those who have suffered visual impairments or have lost their vision, with an invaluable means of engaging with audiobooks. There may be even more reasons contributing to the current inability of readers to read literature in its traditional form.

Literary blogging or fan literature. The next type of internet literature genre is a blog and fan literature (fanfiction). A blog is an online journal or diary where the reader expresses their opinions based on their approach to the Internet. It originates from the English term "weblog." Blogs are typically written concisely and clearly. Bloggers write about topics that interest them and express personal criticism of societal events. The main idea regarding blogs was taken from the kerekinfo.kz platform, which also provides more detailed explanations of terms such as blog, blogosphere, and blogiad.

Literary blogs are also maintained on Kazakhstani portals and websites. The blog section of the kerekinfo.kz website is developing one of the genres of internet literature, which is fan literature. In the global literary process, fan literature, known as fanfiction (fanfic), is when fans themselves continue to write their favourite works or classical works. In other words, based on famous works in traditional literature, readers recreate the work or voluntarily complete the story of a bestseller while unfolding it differently. For example, the number of fan-written works imitating classical works such as "Anna Karenina," "War and Peace," "Master and Margarita," "Harry Potter," and "Crime and Punishment" is countless. This trend is also observed in Kazakhstani literature. Literary writings based on the works of poet Abay Kunanbayev and literary works published about him have been published on the aforementioned Kazakhstani internet platforms. Domestic fan fiction is currently being published in the blogs of the website.

On the kerekinfo.kz platform, under the pen name Maksache, plagiarized blogs titled "The Path of Abai and Zombies" and other authors' works based on Abai's

moral teachings were published. Through other social networks, it was discovered that the author of the work "The Path of Abai and Zombies" is Maksat Malik. Malik used ready-made texts from a well-known work, including characters' names, employing mashup techniques in this work. The blogger himself wrote a comment and review of the work "The Path of Abai and Zombies" on his social media pages on facebook.com and vk.com. He categorizes the type of work as mashup (combining compositions) and steampunk (a subculture). Creating a non-original new work by combining two or more parts or layers of different works is called a mashup.

The concept of steampunk is recognized as a subculture within a particular cultural layer. The structure and plot of Maksat Malik's fanfiction "The Path of Abai and Zombies" closely resemble the novel "Abraham Lincoln: Vampire Hunter" by Seth Grahame-Smith, published in 2010. In Malik's fanfiction, several ready-made sentences from the first few pages of the epic novel "The Path of Abai" were used without changes. In the original work, there is a moment when a young Abai, who is tired of the slow pace of his guides Zhuma and Baitas, startles them by pretending to be a thief. This widely shared post on social media is considered an example of fanfiction, which has found active use in the global literary space. The blogger on his vk.com page notes that the new work is a kind of game between the reader and cannot enter into debates with the great reality (profound philosophical and artistic value in literature). There are grounds to consider the blogger as an author and a literature fan. One way of creating network literature is to allow the reader to become a co-author of the written work.

Additionally, literary researcher R. Barthes proposed the concept of the "Death of the Author." After writing and publishing, the work should become a literary and spiritual heritage and exist independently from the author. "The author has many grievances he finds in work as if a cruel father who always wanted to rule over his offspring" [13, p. 59]. A new author can insert familiar text from a previous work into a new piece as an artistic technique. Intertextuality includes methods such as plagiarism, quotation, allusion, reminiscence, irony, playing with the reader, simulacra, and others. Some of these methods can be found in Maksat Malik's work "The Path of Abai and Zombies." The blogger developed the story of the classic work differently and according to his desires. Maksat Malik stands out as an author who created a new work based on an outstanding work of Kazakh literature, the epic novel "The Path of Abai."

Conclusion

In conclusion, it can be argued that fan literature arises from resistance to the characters, plots, forms, and norms established in traditional literature. There is an opinion from the postmodernist writer and literary critic U. Eco that "The era of postmodernism arises when art gets tired of creating cultural form and artistic images and begins to deconstruct them" [14, p.228].

In fan literature, fan authors tend to deconstruct the traditions established in literature and society. They ironically present established concepts and opinions. It is known that techniques such as plagiarism, irony, reconstruction, quotation, and

playing with the reader are part of postmodernist literature. Therefore, there are grounds to consider network literature as a postmodernist work.

In 2013, researcher Vlada Voronova compiled a glossary specific to network literature based on works published on the Internet [15]. The glossary contains terms and explanations related to original, fan, print, and network literature. Most of its definitions are found in Western, American, Japanese, and Russian literature. For example, terms like "angst," "underage," "hate love/bad romance," "femmeslash," "feedback," "fandom," "fanfic," "fanfiction," "slash," "slasher," "mashup," "horror," "action," humour, and so on. Many terms related to the fanfiction genre were used to denote the nature and behaviour of same-sex characters in work (man and man, woman and woman). In addition, words that do not possess terminological potential have also become part of the vocabulary of network literature. Since the conceptual framework of this type of literature is expanding daily, a specific dictionary has yet to be fully formed.

As a result of examining the works selected for the research, it can be concluded that the genre classification of network literature still needs to be fully established. Furthermore, it has been found that several researchers of network literature still need to clearly define the relationship between new types and subgenres in the literature that are emerging as a result of the influence of phenomena such as technology, various sciences, and the Internet on traditional literature. However, the state of development in the contemporary literary process has led to the assumption that, over time, several new types and genres of literary works are being formed on the Internet. It has been established that although examples of traditional literature in Kazakh literature are actively published on the Internet as electronic versions, new technologies and the Internet have remained relatively the same structure of the works.

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ӘДЕБИ ЖАНРЛАРДЫҢ ИНТЕРНЕТ ЖЕЛІСІНДЕГІ ТРАНСФОРМАЦИЯСЫ

(қазақ авторларының мысалында)

*Арын Е.Ж.¹, Ержанова С.Б.²

*¹әл-Фараби атындағы ҚазҰУ филология факультетінің PhD докторанты,
Алматы, Қазақстан

e-mail: a.erke97@list.ru, <https://orcid.org/0000-0002-2615-3676>

²филология ғылымдарының докторы, профессор

әл-Фараби атындағы ҚазҰУ, Алматы, Қазақстан

e-mail: esb72@mail.ru, <https://orcid.org/0000-0003-3047-6256>

Аңдатпа. Бұл мақалада интернет платформалары мен әлеуметтік желілерде жарияланып, насихатталып жүрген қазақ авторларының көркем шығармалары негізіндегі интернет әдебиетінің жанрлық типологиясы қарастырылады. Мақаланың мақсаты – желілік ортадағы дәстүрлі жанрлардың өзгерісін анықтау. Сондықтан дәстүрлі кітап форматындағы әдебиет пен сандық әдебиет арасында пайда болған субжанрларды сипаттау негізгі бағыт болып табылады. Интернеттегі әдеби жанрлардың трансформациясын зерттеу технология әсерінен эволюцияға ұшырап жатқан әдебиетті түсіну үшін өзекті болып табылады және желілік әдебиет туралы теориялық түсінікті кеңейтеді. Бұл зерттеу дәстүрлі кітап форматындағы әдебиет пен цифрлық әдебиет арасында пайда болған ішкі жанрларды анықтауға бағытталған. Зерттеу барысында электронды ресурстарда жарияланған қазақ әдебиеті шығармаларының салыстырмалы тарихи, типологиялық, герменевтикалық, мәдени-тарихи әдістемелеріне негізделген талдау, әдебиеттің жанр мен канондық жанр типтерін түрлендіру факторларына анализ сияқты ғылыми әдістер қолданылды. Зерттеу нәтижесінде Қазақстандағы дамып келе жатқан электронды әдебиеттердің қалыптасу және даму жағдайына баға беріліп, онлайн әдебиеттердің өзіндік аспектілері анықталды. Отандық авторлар жарияланатын интернет-платформаларға анализ жүргізілді. Қазіргі әдеби процестің даму жағдайы уақыт өткен сайын ғаламторда әдеби шығармалардың

бірнеше жаңа түрлері мен жанрлары қалыптасып жатыр деген тұжырым жасалды. Қазақ тіліндегі дәстүрлі әдебиет үлгілері интернетте электронды нұсқалар түрінде белсенді түрде жарияланып жатқанымен, жаңа технологиялар мен интернеттің еңбектердің салыстырмалы түрде қалыпты құрылымын сақтап қалғаны анықталды. Интернет-әдебиет тақырыбы Батыс және Еуропа елдерінде өте жақсы дамыған және зерттелген. Бұл зерттеудің құндылығы отандық авторлардың мысалында ғаламтордағы әдеби жанрларға кеңінен талдау жүргізілгенімен айқындалады. Зерттеудің практикалық маңыздылығы оның нәтижелерін білім беру бағдарламаларын әзірлеу және қазақ әдебиетін интернетте танымал ету үшін пайдалануға болатындығында. Бұл зерттеудің нәтижелерін алынған теория мен жинақталған материалдарды қазіргі әдебиет және медиасаласы курстарында пайдалануға болады.

Тірек сөздер: қазақ әдебиеті, интернет әдебиеті, жанр, интернет, медиа поэзия, блог, фанфик, әлеуметтік желілер

ТРАНСФОРМАЦИЯ ЛИТЕРАТУРНЫХ ЖАНРОВ В ИНТЕРНЕТЕ (на примере казахстанских авторов)

*Арын Е.Ж.¹, Ержанова С.Б.²

*¹PhD докторант филологического факультета КазНУ им. аль-Фараби,
Алматы, Казахстан

e-mail: a.erke97@list.ru, <https://orcid.org/0000-0002-2615-3676>

² доктор филологических наук, профессор, Казахский национальный
университет им. аль-Фараби, Алматы, Казахстан

e-mail: esb72@mail.ru, <https://orcid.org/0000-0003-3047-6256>

Аннотация. В данной статье рассматривается жанровая типология интернет-литературы на основе художественных произведений казахстанских авторов, публикуемых и продвигаемых на интернет-площадках и в социальных сетях. Цель статьи – выявить видоизменения традиционных жанров в онлайн-среде. Поэтому основным направлением является описание поджанров, возникших между традиционной литературой книжного формата и цифровой литературой. Изучение трансформации литературных жанров в Интернете актуально для понимания эволюции литературы под влиянием технологий и расширяет теоретические знания об интернет-литературе. В ходе исследования были использованы такие научные методы, как анализ на основе сравнительно-исторического, типологического, герменевтики, культурно-исторического методов произведений казахской литературы, опубликованных в электронных ресурсах, и анализ факторов, подвергающих трансформации жанра и видов канонических жанров. В результате исследования была дана оценка состояния становления и развития развивающейся электронной литературы в Казахстане, выявлены специфические аспекты онлайн-литературы. Проводились анализы по интернет-платформам, на которых публикуются отечественные авторы. Сделан вывод о том, что состояние развития современного литературного процесса привело к предположению о том, что с течением времени в сети Интернет формируется несколько новых видов и жанров литературных произведений. Установлено, что хотя образцы традиционной литературы на казахском языке активно публикуются в сети Интернет в виде электронных версий, новые технологии и Интернет сохранили относительно прежнюю структуру произведений. Тема интернет-литературы очень хорошо развит и исследован в западных и европейских странах. Ценность данного исследования определяется тем, что проведен широкий анализ литературных жанров в интернете на примере отечественных авторов. Практическая значимость исследования заключается в использовании его результатов для разработки образовательных программ и популяризации казахской литературы в Интернете. Результаты данного исследования позволяют использовать

полученные теоретические результаты и собранный материал в курсах современной литературы и медиасферы.

Ключевые слова: казахская литература, интернет-литература, жанр, интернет, медиапоэзия, блог, фанфики, социальные сети

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