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HISTORY OF FORMATION AND DEVELOPMENT OF THE CONCEPT OF DIGITAL LITERATURE

Abstract. The article discusses the content, genesis of a new literary phenomenon – the concept of digital literature and the current state of digital literature in the modern literary process, its main features. This paper analyzes not only the issues related to the history of formation and development of the concept of digital literature, but also the factors that contribute to the spread of both digital literature and traditional literature in the global network. The relevance of this research work is due to the lack of a fundamental study of digital literature in Kazakh literary studies. Only a few articles related to the concept of digital literature are devoted to the study of specific digital genres recognized as digital works. Currently, there is a lack of voluminous academic papers devoted to the problems of digital literature. Despite the fact that digital literature has become the subject of study in many disciplines, such as sociology, literary criticism, folklore, cultural studies, a universal methodological apparatus for studying digital literature, taking into account its features, has not yet been formed. The paper defines the main stages of the process of formation of digital literature associated with the historical change in the functionality of the Internet, the intensive development of devices and programs of information technology. In addition, various approaches to the definition of the concept of “digital literature” are taken as a basis and literary and theoretical analysis of the concept of “digital literature” is carried out. It is concluded that a new creative phenomenon – digital literature, which includes the unique properties of traditional literature and its own characteristics as a new phenomenon in literary studies, should become the object of large-scale scientific research.

Keywords: Internet, network, digital literature, information technology, digitalization, hyperlink, digital author, digital literary space, electronic device, social and cultural phenomenon.

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Желілік әдебиет ұғымының қалыптасу және даму тарихы

Аңдатпа. Мақалада жаңа әдеби құбылыс – желілік әдебиет ұғымының мазмұны, генезисі және заманауи әдеби процестегі желілік әдебиеттің қазіргі жай-күйі, оның негізгі ерекшеліктері жайлы сөз қозғалады. Жұмыс желілік әдебиет ұғымының қалыптасу және даму тарихына қатысты мәселелерді ғана қарастырумен шектелмей, сондай-ақ желілік әдебиетпен қатар дәстүрлі әдебиеттің де жаһандық желіде таралуына ықпал ететін факторларды талдаған. Бұл зерттеу жұмысының өзектілігі қазақ әдебиеттануында желілік әдебиеттің түбегейлі зерттелмеуіне негізделген. Желілік әдебиет ұғымына байланысты санаулы мақалалар желілік шығарма деп танылған нақты бір желілік жанрларды ғана

қамтыған. Қазіргі таңда желілік әдебиет мәселелеріне арналған көлемді академиялық жұмыстардың жеткіліксіздігі байқалады. Желілік әдебиет әлеуметтану, әдебиеттану, фольклористика, мәдениеттану секілді көптеген пәндердің зерттеу нысанына айналғанына қарамастан, оның ерекшеліктерін ескере отырып желілік әдебиетті зерттеуге арналған әмбебап методологиялық аппарат әлі де қалыптаспаған. Интернеттің функционалдық мүмкіндіктерінің тарихи тұрғыдан өзгеруіне, технологиялық-ақпараттық құрылымы, бағдарламалардың қарыштап дамуына байланысты желілік әдебиеттің қалыптасу үдерісінің негізгі кезеңдері осы жұмыста айқындалған. Сонымен қатар, «Желілік әдебиет» ұғымына анықтама берудегі түрлі көзқарастар басшылыққа алынып, «желілік әдебиет» ұғымына әдеби-теориялық талдау жүргізілген. Дәстүрлі әдебиеттің бірегей қасиеттерімен бірге әдебиеттанудағы тың құбылыс ретіндегі өзіндік ерекшеліктерін де жинақтаған жаңа шығармашылық феномен – желілік әдебиет ауқымды ғылыми зерттеу нысанына айналуы тиіс деген тұжырым жасалған.

Кілт сөздер: Интернет, желі, желілік әдебиет, ақпараттық технология, цифрландыру, гиперсілтеме, желілік автор, желілік әдебиет кеңістігі, электронды құрылымы, әлеуметтік-мәдени құбылысы.

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История формирования и развития понятия сетевой литературы

Аннотация. В статье рассматривается содержание, генезис нового литературного явления – понятия сетевой литературы и текущее состояние сетевой литературы в современном литературном процессе, ее основные особенности. В данной работе анализируются не только вопросы, связанные с историей формирования и развития понятия сетевой литературы, но и факторы, способствующие распространению как сетевой литературы, так и традиционной литературы в глобальной сети. Актуальность данной исследовательской работы обусловлена отсутствием в казахском литературоведении фундаментального изучения сетевой литературы. Лишь несколько статей, связанных с понятием сетевой литературы, посвящены изучению конкретных сетевых жанров, признанных сетевыми произведениями. В настоящее время наблюдается нехватка объемных академических работ, посвященных проблемам сетевой литературы. Несмотря на то, что сетевая литература стала предметом изучения многих дисциплин, таких как социология, литературоведение, фольклористика, культурология, до сих пор не сформирован универсальный методологический аппарат изучения сетевой литературы с учетом ее особенностей. В работе определены основные этапы процесса формирования сетевой литературы, связанные с историческим изменением функциональных возможностей Интернета, интенсивным развитием устройств и программ информационных технологий. Кроме того, за основу взяты различные подходы к определению понятия «сетевая литература» и проведен литературно-теоретический анализ понятия «сетевая литература». Делается вывод о том, что новый творческий феномен – сетевая литература, включающая в себя уникальные свойства традиционной литературы и свои особенности как новое явление в литературоведении, должно стать объектом масштабного научного исследования.

Ключевые слова: Интернет, сеть, сетевая литература, информационная технология, цифровизация, гиперссылка, сетевой автор, сетевое литературное пространство, электронное устройство, социокультурный феномен.

1 Introduction. (A. Kenzhekozhayeva, J.O. Mambetov)

The digital revolution that took place on the cusp of the XX-XXI centuries allowed us to realize the potential of new technological forms of information representation. This opportunity has become a potential, large-scale digital power not only in terms of solving

ordinary, simple utilitarian tasks and goals, but also realizing the aesthetic positions of Internet users.

Today, the process of globalization, digitalization, technological progress, and the active development of the Internet have contributed to the fact that in subsequent decades the life of mankind has become more closely connected with these new technologies. Humanity has moved to work through the Internet carrying out various studies, collecting statistical data, sharing a wide variety of information, publishing literary, cultural and informational data. In this way, special websites have appeared that allow people to present their artworks to the public on social networks and Internet portals. The emergence of the computer and information era on the historical scene has already proved that the technogenic society as a new form of modern science is of great importance in the future.

Internet creativity was carried out from the very beginning without any requirements. Literature on the Internet has given every person who writes a work an opportunity for free creativity. That is, every author can now put himself in the role of a writer and test himself. "Although science and technology are rapidly developing, making life easier for humanity, they are not able to prevent various sudden crises in the spiritual and cultural world. Thus, no one can deny that the promotion of each nation's own unique treasure and spiritual values common to the world community is of great importance. The role of the art of writing is especially important here" (Akish, 2014: 506).

Today, any piece of music, advanced examples of fine art, a novel, sonnet, poem, that is, prose and poetic works are easily accessible to us. It is already clear that the Internet has become the main channel for information exchange. This is an exchange of social and cultural information, which is extensive and different from everyday correspondence. Today, the Internet is a mirror of modern society, culture and literature. We should consider the phenomenon of the Internet in literature or literature on the Internet not only as a new direction, but also as a social and cultural phenomenon, a suitable environment for the development of the literary process. That is, the study of the modern literary process should go beyond the previous traditional analysis and study and be considered on a large scale, in a global context.

The theoretical significance of the work includes the development of a methodological apparatus for the study of digital literature on the basis of interdisciplinary connections of literary theory and textology with such humanitarian disciplines as sociology, cultural studies and philosophy. The practical significance of the research work lies in the fact that the obtained research results can be used in teaching problems of national literature on the Internet, the interaction of literature and mass culture, intensive processes in modern culture, in further scientific research, as well as in the practice of teaching philological disciplines, including courses on the history of the new literary process, seminars and special courses on literary theory, teaching disciplines devoted to interdisciplinary connections of literary theory and other humanities.

2 Materials and methods.

2.1 Research methods. (A. Kenzhekozhayeva)

In the process of writing the article, general scientific empirical approaches such as analysis of scientific works and data on the considered issues, the creation of a reference

and bibliographic apparatus were used. As methodological approaches, a systematic, historical and cultural, comparison and collation approach were used, which provides a multi-aspect analysis of digital literature, which is recognized as an integral part of the modern literary criticism system.

2.2 Description of the material. *(A. Kenzhekozhayeva, J.O. Mambetov)*

The scientific foundations of the study of digital literature are laid in the works of I.M. Sechenov, I.P. Pavlov, V.M. Bekhterev, A.N. Leontiev, P.S. Simonov, H. Ebbinghaus, J.W.F. Piaget, P.Ya. Galperin, L.V. Zankov, V.V. Davydov, Panini, por-Royal, W. Jones, V. von Humboldt, F. de Saussure, L.S. Vygotsky, N.I. Zhinkin, A.I. Nikolaev, V.I. Annushkin, V.N. Toporov, M.M. Bakhtin, E. Gorny, A. Karakovsky, E. Rogachevskaya, Werner Scheltjens, S. Kornev, D. Kuzmin, D. Manin, A. Zhitinsky, R. Leibov, A. Gajiev, V. Smolensky, M. Karymova, E. Pogorelaya, V. Pustovaya.

This topic was discussed in Russia in the late 1990s. Users of the specialized literary portal "Setevaya Slovenost" – theorists (E. Schmidt, V. Scheltjens), authors, prose poets (E. Gorny, L. Vishnya, D. Manin, I. Petrov, M. Mitrenina, etc.) conducted research in this direction.

At the beginning of the new millennium, the problems of digital literature became the object of academic research. In particular, the innovatory articles by S. Korneva "Neterature of theory" and M. Nasedkina "Neterature", as well as articles of Yu. Rakita, A.B. Dolgopopov, O.B. Skorodumova, published at the same time, helped to determine the directions of future research. The special course of professor A. Gajiev "Neterature: the history, typology and poetics of Russian digital literature" introduced the issue of the inherent aesthetic value of digital literature into the agenda.

Among the studies of the next 10-15 years, the works of E.V. Ponomareva, T.V. Shomin, E.I. Grigorieva and I. Sitdikov, A.A. Minor and dissertation research of F.A. Kataev on the transformation of prose poetics in connection with the development of electronic means of communication are particularly distinguished. In the works of T.M. Kolyadich, the problems of modern literature devoted to author's strategies in the process of forming reader demand in the Internet era were studied. Yu.V. Shcherbinina considered such phenomena as book trailers and fan fiction related to the network environment.

3 Discussion. *(A. Kenzhekozhayeva, J.O. Mambetov)*

Undoubtedly, the concept of "literature" is much broader, more voluminous than the concept of "digital literature". However, digital literature, which appeared as an alternative form of the literary process, has formed in a short time as one of the fastest growing segments of modern literature. Today, the concept of "digital literature" is not new in the world of literary studies, although this concept is known in the literature of individual nations, it is also true that no theoretical and methodological basis has been laid, academic works have not been written. Now the authors are looking for readers on the Internet, readers are getting acquainted with new names who have entered the literary environment not in the library, but through a computer. We can say that the global network will become a publishing house, similar to a common and accessible tool for popular writers to present their works to the public.

Sergey Chuprinin expresses the opinion that: "The Internet has become the habitat of the art of writing. Even the literary space on the Internet has a wider reach than the traditional literary space. Especially at a time when modern economic and commercial demands began to displace the traditional literary space, the Internet entered the scene. The Internet absorbed literary life throughout its development and gradually began to make changes" (Chuprinin, 2007: 153).

The concept of network literature, that is, digital literature, appeared in 1971, when Michael Hart implemented the Gutenberg Project – gutenberg.org. It was the first step to preserve literature in a new format, to introduce literature into the Internet space. Literature in the Internet space is like a universal system that has assumed the role of a modern publishing house, archive and creative environment.

In 1995, the first interactive literary project called "Roman" was launched in Russia. The first chapter of "Roman" was written by Roman Leibov, a philologist at the University of Tartu. At that time, Georgii Zherdev, one of the editors of the web journal "Setevaya Slovesnost", discussed two issues related to digital literature. One of these two issues concerned the form, and the other the content. That is, the first examines the peculiarities of literary processes on the Internet, and the second considers the problems of self-identification of digital literature, recognition of this phenomenon as a new form of art.

During discussions about digital literature, representatives of Internet literature such as Roman Leibov, Sergey Kornev, Alexey Andreev, Roman Delitsyn, Georgii Zherdev note the following differences of "digital literature" from "traditional literature":

- Inability to write a work directly on the Internet and read the work outside the Internet;
- Significant decrease in the role of the author as the creator of a work of art, as a result of which the reader interferes in the process of writing a work, there is a multi-authorship of the text;
- Use of multimedia technologies and modern hypertexts provided by the Internet as a method of fiction;
- Ability to repeatedly change, supplement, rewrite the main, source text.

Georgii Zherdev notes the following as the main prerequisites that determine the form of digital literary works:

- Weakening of control over the literary process;
- Variability of content (ability to edit at any time);
- Distribution of work in real time and space;
- Multi-authorship (Zherdev, 2000: 11).

Based on these prerequisites, when defining the boundaries between "digital literature" and "traditional literature", we recommend recognizing the art of writing on the Internet as a unique social and cultural phenomenon and determining its role and place in the literary process using the table below:

Table 1. Similarities and differences between digital and traditional literary works

The main features inherent in digital literary works:	Traditional literary works (similarities and differences)
A certain type of artwork;	A certain type of artwork;
Use of hyperlinks;	There are no hyperlinks, references may be made to the works of other authors;
Intensity (increasing the size by making changes to the text);	In some cases, it may be re-supplemented, although in most cases the main text is retained;
Multimedia;	Will be decorated with drawings, illustrations;
Number of authors;	Usually belongs to one author;
Transparency of authors;	Authors of some works do not publish their names but use pseudonyms. However, it should be noted that such a thing can be encountered in digital literary works.
Reader activity: he can write and publish a review of a work.	The activity of professional critics and literary critics prevails over readers.

The main differences between traditional and digital literary criticism include approaches to determining the object of criticism on the Internet. When carrying out traditional literary criticism, critics clearly know who the direct author of the work is, and when it comes to digital literature, here it is partly clear, but in most cases it is unclear, uncertain. That is, in the case of multi-authorship, it will be necessary to discuss not one specific author, but several authors.

It should also be noted that digital literary criticism simultaneously performs two functions in terms of the functions of the author and the reader. According to E. Ermolin, “the author becomes a reader of other authors; readers, in turn, try to put themselves in the place of authors, thanks to the development of Internet communities, there can be several authors of a text, being authors and readers at the same time” (Ermolin, 2003: 44). The object of digital literary criticism research is extensive, and its scope includes all genres recognized as typical for digital literature.

The Russian name of the term is a synthesis of the word “network” and the international word “literature”. In addition to Neterature, the name “rulinet” was also used, which was formed by shortening the phrase “Russian literature network” in the literary segment. Researchers of foreign network literature use such terms as Electronic literature, Digital literature, Cybertext, and there is also the term Network fiction for works of fiction published on the Internet. The processes of formation and development of the term “network fiction” began with the “hypertextual” experiments of Judy Mello and Michael Joyce in the 1980s

and the work "Reading Network Fiction" by New Zealand author David Ciccoricco, published in 2007. Cuban writer and poet Juan Gutierrez proposed an original term defining the symbiosis of the words "computer" and "literature": Literatronics ("literature" + "electronics"). Later we learned that the "neterature" was formed in Russian literary criticism during the translation of the English term of "neterature" by M. Nasedkina into Russian. Rettberg's concept of "Electronic Literature" includes literary works written and read using a personal computer or a computer connected to a network" (Zherdev, 2000: 13).

In addition to the above-mentioned scientific papers, researchers have also begun to identify the problem of digital literature research, including the stages of its research. S.S. Burtseva, who has been engaged in research in this direction and has written a scientific paper, divides the stages of digital literature study into three stages:

the first stage – the first articles and discussions about digital literature (1990-1999).

the second stage – theoretical understanding of problems of digital literature, the theory of digital literature (2000-2012).

the third stage is the analysis of works of digital literature (from 2012 to the present) (Burtseva, 2019: 20).

Based on this conclusion of the scientist, it is clear that paying attention to the scientific and practical significance of the established periods will be useful for Kazakh literary studies. After all, the network is a phenomenon caused by the demand of society, and the demand for literature does not lose its relevance in any period.

In addition, the literary Internet space has changed not only the traditional space-time concepts, but also the general definitions of "author" and "reader". The steps from "constantly read text" to "constantly written text" are taking place within the framework of the rapid development of literature on the Internet. Modern digital literature is a literary process that includes a complex mixture of all genres of traditional literature and brings its own characteristics.

"Information technologies of the 21st century offer such types of literature as audio, video, network and cyber literature that replace books. The fact that the Internet not only saves millions of information resources, the cultural heritage of many peoples, including literary works, but also seeks to expand the scope of their distribution, has led to the emergence of digital literature" (Saulembek, 2020: 146).

Digital literature encourages writers to identify patterns inherent in modern artistic consciousness, to create a set of strategies for network writing, to publish works taking into account the aesthetic, formal and technological features of understanding the text on the web, to meet the tastes and choices expected by the network and mass audience of readers.

We can say that the Internet is the first stage in the development of successful digital literature, which has become a real competitor to the library. It is impossible to count the number of publications on the Internet, there are a lot of them. This direction, which thanks to this advantage is able to compete with the library, began to form at the end of the 90s of the last century. Many publishers have started scanning books and periodicals and publishing them online. Now the need to go to the library to search for new information has decreased, people can find most of the necessary information in electronic form on the Internet without leaving home and without performing additional physical activity.

In 2000, the first literary publications began to appear on the Internet. Some authors have decided to abandon publishing houses and publish their works only on the Internet. Articles, prose and poetry published on the Internet during this period ceased to be published in paper form, which is typical for the traditional form.

Currently, the era of digital literature dominates. The Internet contributes to the formation of modern literature of a global nature. In addition to plain text, hypertexts have also come into use. A distinctive feature of a digital literary work with various structures is its interactivity.

The last stage involves the assumption of the interaction between traditional literature and digital literature. Digital literature has an impact on traditional literature, but does not completely cancel it. Only time will tell what changes will occur in the future in this area.

A.M. Akhmetova, N.B. Akish distinguish two main aspects of digital literature. The digital version of traditional works of art is one of the aspects of digital literature, while the second aspect is the art of writing, realized through the synthesis of other forms of art and modern technological tools and lives in the Internet space. "The first type has gained momentum in Kazakhstan. Works of different eras of Kazakh literature are distributed in the form of digital versions and plain text on portals such as adebiportal.kz, kitap.kz, kazneb.kz, madeniportal.kz and in social networks such as [Instagram.com](https://www.instagram.com), [facebook.com](https://www.facebook.com), [vk.com](https://www.vk.com), [telegram.org](https://www.telegram.org) and etc.

The second type of Internet literature is a literary work created on a computer monitor by synthesizing elements of music, song, painting, drawing and film art using intelligent computer programs" (Akhmetova; Akish, 2020: 278).

Electronic publication of literary texts has a number of advantages for both authors and readers. First of all, it is public and free access, both factors are very important for the author and the reader. From the author's point of view, mass character allows his work to be read by a large number of readers. It may be difficult for online authors to reach thousands to millions of "circulations" (in other words, the number of readers or readings), but even for print authors such circulation is available to only a few authors.

Now let's consider the factors of mass and free access from the reader's point of view. Readers may find these factors to be the most effective. That is, the availability of a wide selection of works for every taste, countless books offered for free on the Internet, undoubtedly contributed to a sharp increase in the number of readers around the world. Thus, digital literature, which has undergone informational and social changes in connection with the "internetization", "informatization", "electronization" of society today, is a complex social and cultural phenomenon that requires comprehensive research and analysis.

A.Yu. Dolgoplov in his dissertation research on this topic highlights the main functions implemented by the structural elements of digital literature:

1. offer the maximum full volume of texts;
2. publish new works in an operative manner;
3. evaluation of works, including literary and critical evaluation;
4. orientation of readers in the selection of works;
5. regulation of the literary process;
6. accustoming readers to the best examples of literature, forming literary taste in them;
7. implementation of recreational and game function (Dolgoplov, 2005: 34).

In a broad sense, the term "digital literature" means any literary work posted on the Internet. Given the unique property of the Internet, it is like a tool for self-expression. The Internet allows you to publish novels, tales, short stories, essays, poetry at any time. When a new work appears on the Internet, the whole world will have the opportunity to read and discuss it at the same time. The author can get different opinions about his published work from other parts of the world via the Internet. That is, digital literature can be called a free generation of new directions – as a new meaning of the concept of "world literature", global and daily literary salon.

Digital literature is literature that requires in-depth research. Today there are many unresolved issues related to this type of literature. Such problems include hypertext, cyberature, unification of terms and glossary for digital literature, the problem of the network reader, the author, similarities and differences between genre, digital literature and postmodernism.

4 Research results. (A. Kenzhekozhayeva)

Today, two different approaches are used to define "digital literature". In an article published in the web journal "Setevaya slovesnost", the Belgian researcher V. Scheltjens noted that "firstly, digital literature is a common word that is characteristic of all literary works on the web and has a narrow and wide semantic scope. In a broad semantic field, the term "digital literature" refers to any literary work published on the Internet. In the narrow sense of this concept, digital literature is defined as works written directly on the Internet using its own specific Internet capabilities. It is for this reason that it is impossible to transfer these works to a traditional literary medium, that is, to paper. Because at the moment of copying such a work, the independent nature of the work, its form undergo serious changes, and the value of the work decreases. Secondly, digital literature is a means of self-expression due to the unique nature of the Internet.

The electronic text provides new opportunities for the development of interaction between the author, the text and the reader, and also establishes new reading and writing procedures, forming a simulated space suitable for interaction, that is, a screen, instead of the previous common static canvas (De Jorge, 2019: 357).

Digital literature is a concept used to refer to a set of literary works published on the Internet. Literature in the network space can be divided into three categories: the first is literature that was originally on paper and later posted on the Internet; the second is literature originally written on the Internet, which did not have a paper version, and then copied to paper without losing its quality; the third is non-printable literature, accessible only to the Internet, since it is written using new information technologies and is literature only for the Internet. There are several cardinal differences that distinguish digital literature from traditional literature: the Internet can provide network authors with tools and methods that are not available when using paper media: this allows to place sound files, photos, and video files in a literary work published on the Internet without any problems. Text interactivity: network author can give his readers the opportunity to finish the text in accordance with certain rules or freely.

In the context of defining a digital literary text, it is very important to identify the differences between digital literary works and literary texts that are written, published and stored only in an electronic environment.

5 Conclusion. (A. Kenzhekozhayeva)

The study examined the entire period of the development of world culture, history, human evolution, from mythology, folklore to written literature printed on all paper forms, and the success of global civilization – the relationship, the main differences and features of online literature. The process of development of this new phenomenon and concept in the literary process, which began with the implementation of the Gutenberg Project in 1971, was analyzed. Digital literature is defined as a unique creative environment that combines the qualities of cultural, social, informational and literary space. Now this concept must be considered as a complex object of scientific research. We hope that the term “digital literature”, which has been comprehensively studied in world literature and Russian literature, will be thoroughly studied in Kazakh literature and will find its place in scientific circulation.

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