

The Main Images of Internet Poetry of Kazakhstan

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Introduction

Modern literature is literature intended for the mass reader. In such conditions, it is extremely difficult to assess the level of a work of art, its true value. In order to help the reader in the formation and preservation of artistic taste, modern criticism focuses on the format of literary awards. A major role in the development of both traditional and Internet literature in Kazakhstan was played by the Open Literary School, founded in 2009 and which today has its own website <https://litshkola.kz/>. The school's teachers Oksana Trutneva, Elena Klepikova and Ksenia Rogozhnikova, Ivan Poltoratsky, Dina Makhmetova prepare future prose writers, poets and playwrights for conscious literary creativity, providing an online platform for publications - the Daktil magazine.

The Open Literary School of Almaty holds its own literary competition for the Qalamdaz Prize, approved in 2022. The award was created in memory of the founder of the Musaget Foundation, Olga Borisovna Markova. As a rule, the publications of the award nominees occupy a large volume of the Daktil magazine, which concentrates works of Kazakhstani Internet literature. Let us turn to the analysis of works of art published on the pages of the Internet magazine. An analysis of Internet literature created in the Kazakh language reveals the activity of writers, poets and playwrights in all three generic directions. The poetic content of the literature largely continues the traditions of the classical Kazakh tradition both in the choice of topics and in the methods of creating imagery. Let us turn to the personalities.

Methods: Analysis of Internet poetry is a relatively new direction in literary studies, which requires the adaptation of both traditional methods of analysis and the development of new approaches to working with digital content. The main methods used to analyze Internet poetry in this article include: Cultural and sociological analysis. Cultural contexts allow us to study the influence of digital culture and social networks on the style, themes, and forms of poetry. The features of the perception of poetic works by the online audience are considered. Social aspects will show how media forms and Internet platforms influence the structure and content of poetic works.

Researchers and writers studying Internet poetry cover a wide range of issues related to digital literature, online cultures, and the impact of the Internet on the forms and content of poetic texts. Manevich (2001) examines how digital technologies change forms and genres, including Internet poetry. His work addresses issues of multimedia impact and changes in poetic expression in the context of new media.

Kirschenbaum (2008) examines how the Internet and digital technologies influence literature and poetry, emphasizing the formal and technical aspects of texts created in digital space.

Hayles (2008) studies electronic literature, including Internet poetry, focusing on its new forms and interaction with multimedia technologies.

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Fankhauser (2008) examines the history of digital poetry, from its origins to the forms that exist on the Internet. He describes how internet poetry developed through early digital technologies.

Drucker (2009) explores the possibilities of poetic creativity in digital environments and how the internet is changing traditional notions of poetry.

Rettberg (2019) examines electronic literature, including internet poetry, in detail, emphasizing its evolution and interaction with digital platforms.

Fateeva (2017) examines internet literature and network poetry, analyzing its forms, themes, and methods of distribution.

Abasheva examines new genre forms of Russian poetry that have appeared on the internet, paying attention to its transformations and interaction with digital technologies (2017)

Patronova analyzes multimedia aspects of poetry created on the internet, exploring how new media influence the text and its perception (2013)

Discussion

The poem "Sher keshu" by Korganbek Amanzhol belongs to the genre of poems, dedicated to Ermukhan Bekmakhanov. The poem creates the image of a patriot, citizen, a person with high moral qualities. The tragic fate of the hero is reflected in the described perplexities of the fate of the lyrical hero. Speaking about the features of the poem, we can note the motives of ancient zhyrau. Educational, patriotic activities of Bekmakhanov are detailed in the described hardships that the hero of the poem had to endure.

The poem is graphically and substantively divided into several parts: "Ermukhan", "Mahabbat", "Maskeude", "Mehnat", "Sot", "Sher keshu".

The peculiarities of the poetic description of the historical figure include the fact that he is inscribed in a number of iconic names in the history of the Kazakh people. Epic thinking allows the author to create a broad picture that connects the past, present and future of Kazakhstan, and to make his hero a kind of conductor, connecting these links of time in the reader's mind. One of the features of the author's creation of an epic poetic text is that all three time layers organically coexist here. Reading the poem allows the reader to learn the most important historical moments in the life of the Kazakh people for understanding.

The main semantic dominant of the poem is selfless service to the Motherland, otherwise human existence loses its meaning:

Man and history, era and people, personality and time - these are the key landmarks of the poetic space created by Korganbek Amanzhol. And, undoubtedly, Alash becomes that symbol of devotion to the Kazakh people and the national idea, the conductor and devoted follower of which the author considers his hero.

The poetic part "Mahabbat" appears different in lyrical mood. The meeting of young people, falling in love, and the sincere feelings of the characters do not seem accidental. The fate of Khalima's father is as tragic as the fates of many Kazakhs who found themselves in a foreign land. Soul mates, feeling the attraction, bind their fates and, in the poet's understanding, are symbols of the new history of Kazakhstan. The poetic description in this part of the work is replete with pictorial means.

The love of young people compares with the feelings of Farkha and Shirin, it is described as sublime and faithful.

In the poetic part "Moscow" it is told about the doctor's defense of Yermukhan - the breakthrough of the Kazakh scientist in the field of science. The author presents a poetic description of the scientific achievements of Yermukhan, which for the first time determined the historical truth of Kazakh history.

In the poetic part "Mekhnat" describes the tragic turn in the fate of the hero, who was publicly slandered in the article of the newspaper "Pravda" dated December 20, 1950. In this part of the poem, a poetic collective image of the enemy is described, who became informers and slanderers, whose gossip led to the fact that Yermukhan was expelled from the party and deprived of all the privileges of a scientist and public figure. In the understanding of the poet, Yermukhan became one of many, and his fate became the fate of a typical Kazakh intellectual.

The description of the troubled time in the history of Kazakhstan is accompanied by merciless characteristics of the henchmen of the government:

Horoshie associated with slander

Slanderers and slanderers do not retreat.

The genre poem determines the epicness of the narration, the borrowing of a number of prosaic devices in the unfolding of the poetic text, for example, the transmission of speech in an indirect way:

- This is an Ermukan scholar,

What is called science is not my education.

He copied it from others.

Not even a single word is known...

The images of the enemies, the situation of the persecutions are described realistically and become a continuation of the thematic traditions of world literature, including Pushkin's, which describes the personality of the hero, opposed to the injustice of the society. The poet not only describes the past historical events, but also projects them to the present and opens a moral and spiritual picture on a wider scale:

Humanity remains, as does reason.

It's a warm day every day...

"humanity", "reason" - these and other values, lost in the described historical period, should, according to the author of the poem, be fundamental in any historical era, and their loss is a direct path to historical tragedies, similar fates of representatives of the Kazakh intelligentsia of the 20th century .

In the compositional part "Court", the lyrical hero is presented as a brave fighter for justice, who is broken by the circumstances of life:

Even if you judge me, judge others

What a liar!

At the same time, the realism of the description determines the detailing of the inner experiences of the hero through poetic images:

Tears flowed from his eyes for a moment.

He doesn't even know what happened to Halimoi.

The flower is similar to the curd.

As if the sky had fallen to the ground,

The author puts into the mouths of Yermukhana's opponents negatively colored vocabulary, which increases the reader's sense of the injustice of what is happening:

Wolf in sheep's clothing...

Why is Bekmakhanov corrupt?

Why ten invites to Kazakhstan...

In the final part of the poem, called "Sher Kechu", the events of Ermukhan's exile to Siberia are described and the poet's thoughts are summarized. The fate of the lyrical hero, who repeated the fate of thousands of compatriots, whose fault was the search and finding of historical truth. The historical credibility of the events described in the poem, references to names, facts, and commentary on the artistic text allow us to accurately define the genre of the work as realistic. Also, the civic orientation of the work, which has a lyrical-epic character, is clearly defined.

S. Erzhanova, studying the features of Kazakh poetry of the 21st century, notes the emergence of new genre features in the poetry of youth, justifying this by the fact that the new form accompanies the change of historical epochs.

S. Erzhanova also notes the following trends in the thematic orientation of modern poetry of the post-independence period: the presence of essential existential themes, the appeal to national self-determination, the coverage of broad topical problems, such as history, culture, religion, the fate of the native language, etc. The researcher noted four main trends in the development of Kazakh poetry of the 21st century:

1. formal poetic experiments;
2. turning to mythopoetics and historical images;
3. presence of religious motives;
4. return to classic poetic forms;
5. wide use of verlibra.

Calling genre searches of modern poetry "experiments", literary experts call established modern forms by a special term - intellectual poetry: "It is noticeable that today's poets gradually turned to intellectual poetry from formal experiments."

Everything that has been said can be fully attributed to poetic Internet literature, and this is clearly visible on the example of the poetry of Korganbek Amanzhol and other authors, in particular, who create voluminous poetic forms.

Balgyn Abbaskhan's lyrical heroine translates feelings inspired by spring in the poem "Tongue is very quiet". The style of the poetess is picturesque, rich in artistic expressiveness:

Tears fall like broken ashes,

If it rains, light falls from the sky.

The lyrical heroine merges with nature, becoming herself and appearing. The poetic consciousness is syncretic, in some places it is recognizable as folklore and is highly vivid:

Or freeze your shower

Because you love the rain...

The sky thunders.

You fell down when you felt that it was coming.

Syntactic parallelism brings the author's and folk word closer, and lyricism turns into intimacy, permissible only in communication with the closest interlocutor. The feelings of the lyrical heroine are diverse. This is despair:

I know one thing

Or what is capable of love

I can't believe...

And the burden of pretended efforts:

I deceive myself with what I like.

I've been screaming lies all my life...

Люди этого не чувство!

Despair:

Write me a letter...

write a letter

When I miss you.

No questions asked! No commas, no dots...

Unrequited love:

or loved

Ya ne mogh be lyubimtsem!

Each line of the young Kazakh poetess becomes a revelation for the reader, thanks to the lyricism of A. Akhmatova, the sharpness of M. Tsvetaeva and the realistic sincerity of F. Ongarsynova. It is possible to say that the poetess continues the tradition of describing the feelings of a lyrical heroine in the best works of modern Kazakh and Russian poetry.

"If you don't sharpen me" Zhanylkhan Asylbekova is a lyrical appeal to the interlocutor, a friend with gratitude for support and life lessons. The address "you" makes the poetic miniature confessional, gives character to the dialogue between close people. The lyrical heroine describes her fate as not simple, but recognizes the fruitfulness of her efforts, the strengthening of the spiritual foundations of the personality, supported by friendship and love.

Formal signs of Zh. Asylbekova's poems - free form, lack of strict rhyming, non-constant number of verses in a stanza - testify to a fairly free attitude to the form and priority of semantic dominants.

In the poem "The Beginning of Virtue" the form looks more clear: 6 quatrains are distinguished, there is a tendency towards non-strict cross-rhyming.

I will talk and write endlessly,

I saw pain from this letter.

I was looking for a good source,

Market, full of good.

Alliteration is found in:

Many times I either agreed or adapted,

Horizontal, which we saw.

In the poem "Bir Uzik Samat" the lyrical heroine is presented as a strong person, not broken by failures in love, but faithful and vulnerable, who was not able to forget her previous feelings.

Anaphoric repetitions strengthen the key combination of words - A brief moment:

Let me tell you, even if it's sad, it's less.

This is a fake that burned in an instant.

A brief moment, like a light in his life,

It's like that moment.

Such a repetition is unique in the space of the poem, but it contains the key semantics that unfolds in the preceding and following verses.

Smysvoy ryad "is happy and smiling", "lives cheerfully without any worries", "be content with your fate, everything, forgive everything that you can understand!" - is completely opposite to the real feelings of the lyrical heroine, which intensifies the acuteness of feelings and emphasizes the sincerity of feelings and the poetic emotionality of the poem.

In the work "Black House" the poetic motif of home and childhood is realized. Turning to the past is inspired by happy memories, in the image of a carefree happy time in the life of a lyrical heroine.

The anaphoric beginning in stanzas 1, 3, 4 and 5 in various variations of the ending lines form a hierarchy of increasing semantic load of the image of a village house:

There is a house with a horse's head in the village...

I dreamed that there was a house in the village...

There is a house in the village that I always miss...

There is a house in the village, many people come...

The same poetic technique is observed in the last three stanzas. Moreover, a double repetition is found in the latter. Note:

Fourth stanza: Black family with ten qualities...

Fifth stanza: Ten black houses, which drove every soul...

Sixth stanza: He is blessed by the elder of the black family...

This is a black house.

One of the topics poetically recreated in the works of Zhanylkhan Asylbekova is the history of the Kazakh people, for example, in the poem 1937. Here, as well as in the previous poem, there is an anaphoric repetition, similar to the title, and another one - which is repeated twice in the final lines, expanding the volume of the last stanza:

I feel the immortal spirit of Great Alasha!

I feel the immortal spirit of Great Alasha!

The poem "I am not Isadora" intertextually refers to the images of Sergey Yesenina and Isadora Duncan. The lyrical heroine contrasts the image of herself and her chosen one with a poetic couple, emphasizing the statement "I am not Isadora".

The absence of a strict strophic division increases the monologic character of the lyrical heroine. The entire poetic series is perceived by the reader as a stream of consciousness. And the last lines are, without a doubt, only Blockovsky symbolism:

night of ghosts

Ghost day, ghost...

In the poem "Arylu" the words of Claude Monet act as an epigraph, and the poet draws parallels between the personality of a creatively gifted person and the figure of a famous artist. Reflections on the legacy of an artist or a poet are connected with the concepts of immortality, eternity and the chosenness of those who have the power to create. In the understanding of the author of the verses, poetry is similar to fine art and its main quality is the ability to survive time.

The theme of immortality and time also finds a poetic embodiment in the poem "Eternity". There is also an epigraph referring to the romantic relationship between Edgar Poe and Virginia:

But we loved with a love

that was more than love...

The poet turns to the image of a beloved writer, tragically dead and unhappy in marriage with that celebrity. The poem is a lyrical treatment-reflection on the fate of an unfortunate girl, whose devoted love and bright image are imprinted in the works of Edgar Poe. Turning to European cultural images brings the poetry of the Kazakh poetess beyond national poetry and allows us to talk about the breadth of poetic interests, awareness and, of course, the breadth of poetic topics that are expressed in the artistic world of the poetess.

The poem "Kharman Marashka" is devoted to the event, the response in the poetess's soul - the strongest earthquake in Turkey. Inspired by the tragedy of friendly people, the second poem managed to convey all the pain experienced by the heroes of the poetic description - ordinary people who should have lived a

happy life, felt joy, love, but those faced with tragedy. The feelings of the people who experienced the disaster are not external, this is what the lyrical heroine experiences from the inside:

A mother cries without a child.

The child's mother is sad.

May God give you patience.

Please be patient.

Deep empathy, the depth of poetic lines reveal a vulnerable and responsive soul of the poet.

A wide range of images contrasts with tragic pictures and emphasizes the scale of the event embodied in the poem:

Night in the place where there is a giant

Lunar sky, bright sun.

My breath is deep

Bereg violet of grobota voln.

Result

Internet poetry often goes beyond traditional formats. It can include visual, audio and interactive elements, which makes it a multimedia and hybrid art form. This stimulates new ways of perceiving poetry, destroying the usual boundaries of the genre. For example, poems can include hyperlinks, animation, sounds or interaction with the reader, which gives the texts an additional semantic level. Internet poetry has democratized the process of creating and distributing poetic texts. Poets no longer depend on publishing houses or print media for publication. On the Internet, anyone can become an author and find their audience. This has led to an explosive growth in the variety of styles and what makes this area a rich source for the study of cultural and social changes. In contrast to printed literature, Internet poetry often involves the active participation of the audience. Comments, likes, reposts and discussions can become part of a literary work, influencing its development. It is interesting for researchers to study how such an interaction between the author and the reader affects the content and form of works. Poetry on the Internet allows the study of hybrid genres, such as video poetry, graphic poetry, poetry-games and hypertext works. This opens up new ways of text analysis, including the study of visual, audio and interactive components, which brings literary studies to an interdisciplinary level, including art studies, media studies and cyber-culture.

Conclusion

The study of how poetic works become "viral" on the Internet is also an important topic. The viral spread of poetry through social networks and platforms (for example, Instagram, Twitter) shows how mass culture can influence the perception and distribution of art. This creates unique conditions for studying cultural trends and collective reactions to the text.

Internet poetry unites authors and readers around the world, creating global poetic communities. This opens up access to many different cultures and traditions. The study of Internet poetry can show how globalization and local peculiarities intersect in the digital space, creating new cultural syntheses.

Poets working on the Internet often experiment with technology, using coding, text automation (for example, verse generators) and artificial intelligence. These experiments reveal new possibilities for text creation and provoke discussions about the role of technology in art and literature.

Internet poetry often reacts quickly to current social and political events. Themes such as activism, climate change, pandemics and identity issues can be instantly reflected in poetry. This makes it an important source for studying how modern society expresses its emotions and ideas in real time.

Internet poetry leaves behind huge amounts of metadata, such as timestamps, geolocation, popularity and interaction with the audience. These data can be used to analyze and study how poetry spreads, how different groups of people interact with texts, and how the structure of text perception changes in the digital environment.

Internet poetry often combines elements of high literature with popular cultural phenomena, including memes, Internet slang, and popular trends. This provides researchers with a unique opportunity to study the flexibility of the genre and the intersection between elite and mass cultures.

Internet poetry is a multi-level and dynamic phenomenon that expands the boundaries of literary genres, attracting the attention of both authors and researchers. It opens up new possibilities for analyzing not only the text, but also the interaction between the text, the audience and technologies. The study of Internet poetry allows us to understand how the digital environment changes the way literature is created and perceived, and what it means for future poetry and art in general.

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