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Innovative Strategies of the Storytelling Genre in the Era of New Digital Generation

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ABSTRACT

The article substantiates the direction of research observed at the intersection of modern textual criticism and the problems of modifying narrative structures characteristic of the 21st century. In this regard, the study of the transformation of literary genres expands theoretical knowledge in the context of the trends of the information age. The article examines the possibilities of using new forms of storytelling in social practice, and the influence of digital communication on the development of the storytelling genre as a popular way of transmitting information and knowledge. Innovations in the genre strategy are revealed, conditioned by the influence of social networks, ideas about a literary work, its language and style. The purpose of the article is to identify modifications of traditional narration in the digital environment and to explore the development trends of modern text structures. The study of the transformation of literary genres on the Internet is relevant for understanding the evolution of literature and ideas about the digitalization of content. The classifications of traditional and digital narratives are considered, and an algorithm for working on a digital story is described. Key attention is paid to the possibility of using one of the types of innovative educational technologies used in social practice and education—Digital Storytelling, with the help of which the storyteller forms the impressions and emotions of the audience they need.

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1. Introduction

Our country has defined its current development status as Digital Kazakhstan. The Government of the Republic of Kazakhstan approved the Concept of digital transformation, development of the information and communication technology industry and cybersecurity^[1].

Digital civilization, as noted in the document, will open up new professional opportunities for philologists, whose task will include understanding the phenomenon of the functioning of language on the Internet and its capabilities. Language becomes an integral part of the environment in which it exists, including virtual reality. The study of the transformation of literary genres is relevant for understanding the evolution of works of fiction under the influence of digital technologies.

The influence of digital technologies on fiction has been observed since the second half of the 20th century, became noticeable in the last decades of the previous century and has been steadily increasing in the current century. Digitalization overcomes the boundaries between states, national cultures, and genres. A speech genre is a historically established text type that serves a specific area of human activity. The speech genre is determined by the communicative goal (a set of private goals embodied in speech) of the speaker, stylistic and compositional design and gravitates towards one of the poles of human communication – phatic or informative^[2].

Genres classify literary works according to certain common characteristics, including style, mood, length, and construction features. Traditional genres that have existed for many thousands of years undergo natural changes due to new discourse and new technical possibilities. As observations show, in the new conditions, along with traditional ones, speech genres that were previously encountered episodically, remaining the prerogative of colloquial and everyday discourse, are becoming widespread. In accordance with the requirements of the media environment, they are transformed and receive a different stylistic sound, while creating and strengthening contact with the audience. According to G.Ya. Solganik, the main reason for the evolution of the genre sys-

tem is the change in the category of the author – the producer of speech^[3].

Analysis of the texts shows that the system of genre forms is in constant motion, dynamic change, and renewal, associated with the emergence of new, experimental forms of work's content. This was pointed out by D.S. Likhachev, who considered the category of literary genre as historical. Genres appear only at a certain stage of development of the art of words and then constantly change. According to D.S. Likhachev, it is not only that some genres replace others and no genre is “eternal” for literature, but also that the very principles of distinguishing genres are changed, just as the nature of genres, their types and functions are changed in a particular era^[4]. The literary and cultural aspect of the study convinces us that the formation and development, the emergence of new and the extinction of old genres is a historically inevitable process. In recent decades, fiction has actively interacted with computer technologies, giving rise to new genre forms and ways of organizing narrative. Thus, in the digital age, hybrid genres emerge at the intersection of verbal and graphic systems. The volume of relevant information is constantly increasing, and the search for compact communication opportunities continues. Today we are seeing the emergence of new genre forms and formats of storytelling, such as comic stories, graphic stories, etc., which combine verbal and visual or interactive components. The genre transformations of the work testify to the processes of interpenetration of various types of art, as well as to the authors' creative approach to the formation of works. In an effort to make the text more interesting, informative and meaningful, the addresser is forced to expand the narrow boundaries of the genre form. Thus, under the influence of digital communication, the system of modern genres is transformed, and their interpenetration is observed.

The originality and new possibilities of presenting information material lie in the search for new forms and approaches that meet the needs of the digital audience, in the analysis of the adaptation of traditional storytelling to the digital environment.

New platforms and technologies such as virtual reality

(VR), augmented reality (AR), artificial intelligence and machine learning are emerging in the modern world. Innovative narrative-influencing strategies that activate audiences open up new storytelling opportunities by providing viewers with interactive and personalized experiences. In the context of digital media, we are witnessing a mixture of traditional genres, which allows storytelling to take on unique forms. For example, bloggers often use elements of a game narrative in videos, and streamers show real events taking place at the moment, whether it's a concert or a mass event, while conveying sincere emotions and reactions to what is happening: joy, surprise, sadness. These innovations make it possible to create a sense of greater truthfulness and attractiveness, and for viewers to feel like a part of the broadcast.

2. Literature Review

The theoretical and methodological basis of the study is made up of current works in the field of literary criticism, linguistics, and journalism by such famous scholars as V.V. Dementyev^[5], V.I. Karasik^[6], N.I. Klushina^[7], L.R. Duskaeva^[8], A.G. Kachkaeva^[9], L.E. Malygina^[10], and others. There are several areas in which the stated issues are studied at the present stage of scientific development: the theory of genres and media texts^[11–13]; methodological foundations of storytelling^[14,15]; cognitive linguistics^[16–19]; technologies of effective communications^[20–23]; online journalism^[24–27]; interactive storytelling^[28–30]; storytelling and longreads^[31,32].

The authors of this study rely on key terms such as “digital storytelling,” “narrative strategies,” and “digital transformation.” Kato Nabirye H. notes: “Unlike traditional print storytelling, digital storytelling encourages the audience to participate directly through online commentary and annotations, and there is often something interactive in the storyline or plot”^[33].

Narrative strategies in the context of digital storytelling are the methods and techniques by which stories are created and presented in a digital environment. They are used to structure the plot, form characters, manage the temporal sequence of events, and engage the reader or viewer. Narrative strategies are used to attract an audience, to create engaging content in various media, and contribute both to the theoretical understanding of transmedia storytelling and to its

practical application by content creators.

Digital transformation is taking place today — a profound change in communications and ways of interacting with the audience under the influence of digital technologies. In the cultural and media sphere, it also means rethinking how content is created and distributed.

Digital storytelling engages audiences through computer tools to share messages. Bryan A.^[34], Pilgrim J. & Pilgrim M.^[35] show how, through the use of digital technologies such as virtual reality (VR), it is possible to use immersive storytelling concepts that provide the audience with the opportunity to convey the feelings of the narrator, the nuances of his presence at the scene of events. As intercultural learning is increasingly seen as essential in higher education, researchers are advancing it by integrating digital storytelling into cultural exchange activities. The research of domestic and foreign scientists on educational policy issues made a great contribution to the actualization of the problem under study: Butsyk S.V.^[36], Cheng–Yueh Jao, Ching–Huei Chen & Hui–Chin Yeh.^[37], Yang Y.T.C. & Wu W.C.I.A.^[38], Robin B.^[39], Karakoyun F., Kuzu A.^[40] and others. They describe the important educational value of Digital Storytelling technology in a digital format, which activates communication between students, helps to reveal the imagination, develops creativity, and contributes to increasing students' understanding of the content of the curriculum, their readiness for research and the ability to think critically.

Scientists Anılan B., Berber A., & Anılan H.^[41], Logi-nova A. V.^[42], describing the experimental studies conducted among large groups of students and pupils studying foreign languages, show the influence of the integrated digital storytelling (DS) methodology on writing (narration) skills, self-expression in various modalities. Stories can be used as effective learning tools because they are easy to remember. With digital storytelling, children not only make learning fun, engaging, and creative, but also help develop their reading, listening, writing, and speaking skills. Digital stories have the potential to focus the student on the course across multiple different learning styles, enabling both individual and team work. Nik, E., Gauci, R., Ross, B., & Tedeschi, J. consider digital storytelling as a creative method of maximizing student engagement in the cognitive system^[43].

Presenting both quantitative and qualitative data from survey and interview experiments, G. Gürsoy highlights the

positive impact of digital storytelling on the skills of future teachers in the 21st century, as it provided meaningful and continuous learning, was interesting and motivating^[44]. The presented research concepts reveal the substantive nature of contemporary narrative technology trends.

Despite the significant number of publications devoted to storytelling, both in scientific and popular literature, this topic remains insufficiently researched. This is especially true for a comprehensive understanding of both the theoretical foundations of storytelling and the practical mechanisms of its application in various fields, from marketing and education to political communications and digital media. In this regard, it seems relevant to continue studying both the conceptual framework of storytelling (genres, structures, narrative strategies) and its applied potential in the context of modern media reality.

3. Research Methodology

As observations show, information technology and digital tools are becoming increasingly significant and widely used in storytelling. At the same time, digitalization in the global sense is not a methodological approach, but can only help in the implementation of existing methods and, if necessary, propose new activities within these methods. The scientific and methodological basis of the comprehensive study, which was based on the fundamental works of both domestic and foreign scientists, is a trinity of philosophical principles, linguistic theory and a system of scientific research methods. The choice of research methods is determined by the nature of the material being studied and the problems being solved.

The research methodology is based on a systematic approach to understanding the genre nature of narration, which was implemented in accordance with the general scientific principles of objectivity and reliability. Depending on the objectives, a set of philological methods was used in the work: methods of communicative–discursive analysis, semantic–stylistic, synchronic–descriptive and synchronic–comparative analysis of the text. The method of scientific description is used, based on the techniques of observation, generalization, comparison and classification of empirical material. At different stages of the research, the methods of comparative–contrastive, conceptual, typologi-

cal, functional–stylistic and structural–semantic analysis of stories published in traditional literary collections and electronic resources, generalization and systematization of literature on the topic of the research were used. Communicative–discursive analysis involves the extraction of semantic blocks from communicative practices, specific texts, the use of tools from various fields: semiotics, speech act theory and others, as well as the analysis of specific communication situations. The method of discourse analysis as a modern method of interpreting speech communications is closely connected with the science of cognitive linguistics, since external information is analyzed within our consciousness. Types of discourse analysis include analysis of visual, verbal, as well as conversational and textual discourses. Content analysis allows us to identify the qualitative and quantitative characteristics of the analyzed materials.

Previously created literary works, scientific and critical texts published by foreign and domestic publishing companies are posted on social networks, and electronic textbooks are actively being developed. Their advantages are mobility, accessibility and speed of search, in connection with the development of information and communication technologies around the world, as well as the ability to choose not only the appropriate language level, but also the level of proficiency in information on a specific scientific aspect of the addressee's interest. The use of information and communication technologies in the study of new literary genres is becoming an integral part of the methodological toolkit. In the era of digital transformation of society, significant changes are taking place in the scientific environment and infrastructure of the humanities.

4. Discussions & Results

A detailed and multi–aspect study of the structure of the story genre allows us to understand the specifics of transformation at the speech level.

A story as a narrative, a presentation of certain events is constantly present in our lives. At the same time, artists use visual images in their work, musicians – sound, professional writers – poetic, and most people – traditional, verbal. Some of them are masters of storytelling, wanting to convey their thoughts to the addressee; some are laconic in their narration, while others are figurative. Stories in their

traditional understanding are constructed according to the same principle of logical sequence of one event after another. This is the most common form of verbal interpersonal communication in oral and written forms. This genre is characterized by a limited number of characters and a minor inclusion of landscape sketches. The language means of traditional storytelling are characterized by brevity, precision, and expressiveness. A story in written form constitutes the area of short prose in literature. Oral storytelling is not only a consistent and logical narrative; it is, first of all, emotions that are transmitted from the narrator to the listeners. Let us name some of the criteria of narration, for example, oral storytelling, which are defined by both domestic and foreign researchers as fundamental:

- The story is most often told in the first person, in the voice of the narrator himself, and reflects real events and the absence of fiction;
- The story reveals personal meaning, semantic interpretation with the help of verbal and non-verbal, emotional and expressive means;
- The story contains an intrigue that is indicated at the beginning of the narrative and revealed at the end;
- History presupposes concise presentation and gradual development of the plot, economical use of time and pictorial means, and their careful selection, which gives the narrative completeness.

Oral storytelling, according to T. Cochrane is defined as artistic narratives circulating among the people about contemporary events that took place in reality, were refracted and formed in the imagination of the narrator, acquiring elements of artistic fiction and figurative expression that have an emotional impact on the listener^[45]. Moreover, as E.G. Elina notes, the oral storytelling genre is a kind of “speech selfie” that allows one to capture a moment from life^[46].

The empirical basis of this scientific study was the texts of oral stories recorded during conversations with veterans of the Great Patriotic War. In the period from 2008 to 2010 inclusive, we interviewed about sixty participants living in the city of Karaganda region (Kazakhstan). The further the events of those times go from us, the more the interest of scientists and researchers in the stories of their active participants and eyewitnesses increases. People’s stories as a method and source of research contribute to the

further expansion and deepening of ideas formed over many decades about this cruel time, and allow us to try to understand the feelings, emotions, and thoughts of a person who found himself in the most difficult conditions of wartime. Relying on documentary sources and oral recollections of front-line soldiers, the authors strive to convey as truthfully as possible the reliable stories of war participants about the difficult heroic years. Their oral stories have been studied as the most common form of verbal interpersonal communication. Real traditional stories that arouse the interest of the listener, reader, and television viewer have been analyzed. According to their artistic features, they are biographical stories—memories (memorates) of realistic content, sometimes with elements of fiction.

Among veterans, as is known, folklore works of various genres were widely circulated, supporting the fighting spirit of the soldiers. The themes of oral stories create a generally detailed chronological history of the Great Patriotic War. Of course, the most vivid, reliable, truthful, time-tested materials are those that are stored in the memory of people who survived the war. The characteristic features of these memories are expressiveness and figurativeness of speech, meaningfulness, gestures, intonations, and an amazing ability to remember. Observations have shown that they are constructed as a combination of individual episodes stored in memory^[47]. The oral speech of former front-line soldiers is full of rhetorical questions, repetitions, convincing arguments, and their own assessment of the war. It can be noted that oral stories about the war are not distinguished by compositional harmony or logical consistency – they are interrupted by digressions and subjective assessments.

The Soviet poet K. Simonov emphasized the enormous importance of recording and preserving memories of the war – “living” memory and “living” history^[48]. Of particular importance for contemporaries are the testimonies of not only veterans of the Great Patriotic War, but also home front workers, residents of the occupied territories, whose reflections on the difficult times in oral stories, journalistic articles and literary works are of the nature of “generalized memoirs” – since, having artistically rethought their personal life experience, they express the moods of the majority of their peers, comrades and friends, the front-line generation as a whole.

Describing the specifics of the transformation of oral

text, L.A. Kokhanova points out the main feature of this process: the functioning of the modern language in the virtual environment is carried out according to completely different rules than before the active introduction of Internet technologies^[49]. In connection with the growing popularity of new forms and platforms for online communication, the study of techniques, forms of creating online texts, as well as the most common sign systems, the study of the transformation of genres is a pressing problem. Digital culture and various media tools are increasingly taking up space in the forms of communication between people. Thus, the narrative has undergone many changes and transformations in structure and content^[50]. Note that the text in multimedia materials retains its position, but the video or audio materials accompanying it do not simply become its illustration, continuation, but constitute a complex multimedia product.

The modern era of human society creates new conditions for the development and formation of a completely new representative of the human race. The establishment of intercultural connections, the development of art, music, the emergence of new styles and genres have entailed global changes in the external and internal world of each individual^[51]. At the end of the 20th century, a change in the cultural code took place. The predominantly verbal national culture is experiencing a crisis of logocentrism, giving preference to visual and sound methods of transmitting information. The authors of online publications independently determine the format and content, bypassing the traditional intermediate links in the form of editors, typical of traditional media. The videos may not belong to any of the established genres of journalism, which is due to the “polyphony” of platforms like Telegram: the same event is viewed by a wide variety of people, and they present their impressions in different forms. According to X. Zhang^[52], “the rapid popularization of the Internet makes the audience invest in the new media environment in a relatively short period of time”.

When we talk about the digitalization of storytelling, we primarily associate this phenomenon with the influence of the global information and communication environment of the Internet on fiction. The Internet has opened up the opportunity for everyone to make their own writings public property, thanks to the elimination of the time gap between the creation of a text and its placement on a website, blog and other resources that prove their effectiveness in practice,

allowing authors to realize their creative potential, helping to save time.

Researchers rank *blog literature* first in terms of prevalence. According to V.E. Pustovaya, the blog made the online standard of expression relevant – fast and capacious designed for a response and at the same time valuable in itself, not requiring context for understanding^[53]. Blog texts are laconic in volume (a number of authors create them so that they fit on a smartphone screen), and also allow the possibility of reading any fragment of the work as completely self-sufficient. It can be noted that blog literature denotes new facets of literary creativity, which include:

- The virtuality of the personality of the author and any subject of speech, which determines freedom in terms of communication and in relation to responsibility for what is said;
- The fragmentation of the text, each statement of which can be perceived as self-sufficient and integral in any volume;
- The ability of the author to directly address the readers, which is not characteristic of printed literature, as the art of indirect communication;
- Leveling of the differences between oral and written speech.

Recently, literary Telegram channels have appeared dedicated to the work of modern authors. Of course, publication on these sites does not automatically make a person a professional writer. Social media users are familiar with situations when low-quality products end up on the Internet.

At the same time, the Internet is becoming a platform for creative ideas. We can observe the emergence of new artistic forms. The number of options here is not limited and depends only on the author’s imagination and the software or online services used. A digital story can be a presentation with text, graphics, sound, music, video, animation; a photo story with photographs accompanied by text, voice narration and music; a film with dialogue, monologue, on-screen commentary or voice-over, still and moving images; a digital photo collage, etc.

Note that the digitalization of storytelling is breaking down strict genre boundaries, opening up new forms and ways of creating stories. The combination of different media formats, interactivity, and the use of technology to generate

content affects the perception of genres and allows you to create flexible, dynamic and adaptable narratives. As a result, the traditional genre conventions that have become the basis for classifying works are becoming less significant in

the digital context, and we are seeing many new genres and approaches to storytelling.

The key differences between different types of narratives are presented in **Table 1**:

Table 1. Key differences between different types of narratives.

Characteristic	The Traditional Narrative	Digital Storytelling
<i>Structure</i>	linear	linear and nonlinear
<i>Format</i>	text, speech	video, audio, text, hyperlinks
<i>Reader participation</i>	passive	active, interactive
<i>Devices</i>	paper, voice	computers, smartphones, VR
<i>Technologies</i>	minimal	high-tech

So, digital storytelling differs from conventional, traditional storytelling primarily in its form, presentation method, audience engagement, and technology used.

To make it easier for readers to navigate the modern literary space, “*navigators*” have appeared. Thus, the *longread* format, thanks to its structure and design, facilitates the perception of the text, helps not only to convey a large amount of information to the reader, but also promotes its absorption. It is more adapted to electronic media, where the author has the opportunity to tell his story. A properly constructed longread, having a dramatic structure, should be perceived as a story that develops according to the principle of having a plot, development and culmination of the conflict, necessarily with a clearly defined plot line. It is important that a longread is characterized not by the volume of information, but by the depth of penetration into the topic, unique content. As a rule, stories are remembered better when they touch on feelings and emotions, can convince and inspire.

Longreads are an effective way to present information if you need to tell a story that is important to many people, where there are details, visual, audio and video additions. The materials for the analysis were longreads of foreign media. The New York Times, BBC, National Geographic, and Kazakhstani Vlast.kz , Informburo.kz , The Village Kazakhstan. Using a continuous sampling method, we selected 10 longreads from the online publications presented. These materials are a special form of content that uses long, detailed text, often with multimedia elements. Multimedia elements make the works richer and more layered, helping readers better understand the context and feel the topic. **Figure 1** demonstrates the average indicators of the quantitative analysis of the use of visual elements in foreign and Kazakhstani

longreads for the period 2020–2025.

The data obtained indicate a significant lag between Kazakhstani and foreign media in terms of the use of visual components, the frequency of which is two times lower. The analysis showed that foreign media often use complex visual solutions, interactive content, infographics, and scroll animation. Kazakh media makes longreads more static, with less visual diversity, but the level is increasing from year to year. We emphasize that the transition from print media to the Internet environment provides more opportunities to reveal the topic and create a connection with the reader: photos, videos, infographics, etc.

Vine videos have caused a real boom among Internet users. Stories with an interesting, exciting plot and parodies of various life situations are very popular, gaining thousands of views, which brings recognition and even profit to the authors of such videos. The goal of the narrative video format is to convey a message and interest the viewer in the shortest possible time. One of the interesting ideas of Viners is to show–narrate different types of people, for example, types of women, types of gym–goers, types of drivers, etc.

The popularity of vines is explained by the fact that they are understandable and interesting to different age and social groups. A well-known vine in Kazakhstan, Beksultan Kazybek, decided to direct his humor and talent to creating a story about a young superhero named Batyr, who wants to earn the respect of society and therefore tries to help people, fights with the villains. The modern batyr *KazakhMAN* is strong, brave, and has superpowers. The Kazakh humorous action comic about a superhero was published in a print run of 15 thousand copies and continues to gain popularity among Kazakhstanis. It combines the features of folklore

narrative, pop culture and modern media discourse, being a vivid example of the cultural discourse of post-Soviet Kazakhstan. Not only Kazakh comic book fans learned about *KazakhMAN*, but also foreign publishers and distributors

from the CIS countries, Europe and the USA, who showed interest in the new project. Experts from the University of Chicago, one of the most prestigious universities in America, took part in the creation of the English version of the comic.

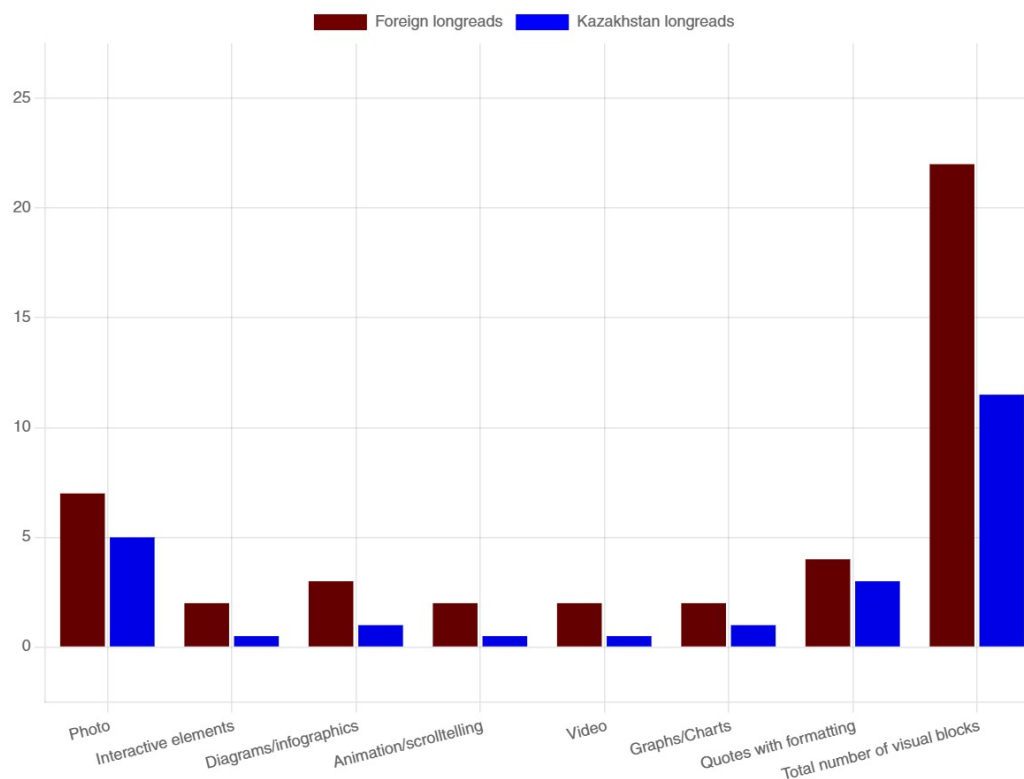


Figure 1. Comparative analysis of visual elements in longrids (2020–2025).

The *Kazakhmap Batyr* comic is one example of a Kazakh graphic work that includes elements typical of interactive comics. The visual style of the comic is characterized by a dynamic montage structure, in which we see alternating scenes of the urban environment, accentuated moments of movement (for example, jumping) and fragments of everyday life. Visual storytelling is realized using traditional elements of a graphic novel — dialog clouds that convey the characters’ speech cues.

The narrative is distributed in various formats, including stories, photographs with emotional and psychological effects, sketches and classic comic panels, which indicates a multiplatform orientation. This approach helps to expand the visual language of the work and adapt it to various digital media of content consumption. Analyzing the visual content in the *KazakhMan Batyr* comic from the point of view of digital storytelling, reveals how visual and digital elements work

together to create a deep, interactive and culturally rich story. Also, the humorous action comic “*Kazakhman*” can be noted as a potentially linguistic and cultural hybrid that combines a Western format (comic book, superhero), Kazakh ethnic identity, trilingualism (Kazakh–Russian–English), national narrative through language.

The very name of the comic “*Kazakhman*” speaks of a hybrid character: Kazakh ethnicity is determined by the word “Kazakh” and the English–language suffix “MAN” is added like “Superman”, “Spider-Man”. This named mix is easy to read in both Russian and English. It is noted that languages alternate depending on the context: for example, Russian is more common in everyday scenes, Kazakh is more common in dialogue with spirits and ancestors, and English is the language of the superhero genre.

It is noted that languages alternate depending on the context: Russian is used more often in everyday scenes,

Kazakh is used in dialogue with spirits, ancestors, and English acts as the language of the superhero genre. In comic books, dialogues in Russian often contain colloquial vocabulary, interjections, and short phrases. The Kazakh version probably adapts colloquial constructions and calculus, preserving emotional expression and local flavor.

The comic uses stylistic and lexical solutions to combine the superhero tradition with Kazakhstani realities. The language — simple, colloquial, with an interweaving of Kazakh words, cultural references and dialectal details — works to identify the reader with the hero and local plausibility. Expressive techniques are also used: exclamations, interjections, slang constructions — all this adds dynamism to the scenes, conveying an emotional connotation.

Thus, the comic strip “KazakhMan” combines a lively conversational style with onomatopoeia and simple syntactic constructions, easily recognizable by Kazakhstan’s national cultural markers and linguistic stylisms that enhance emotionality and dynamics, especially in dialogues.

The youth audience well acquainted with virtual and augmented reality technologies, *chatbots*, and artificial intelligence, is already developing certain media consumption habits that differ significantly from the preferences of previous generations.

It should be noted that the authors of modern types of narration strive to create an effect of involvement, which is more clearly expressed, in contrast to the traditional story, which deals with events that are very distant in time. Thus, videos from hot spots, where correspondents talk about the exploits of soldiers in combat situations or about the hard life of civilians in enemy-occupied cities, can make the viewer want to help them.

Streaming is becoming popular — this is a video on the Internet that a user broadcasts to an audience in real time. The streamer goes live on social networks or on special sites — streaming platforms. Unlike regular video bloggers, streamers never edit their videos in advance. They communicate directly with subscribers and allow them to watch their actions in real time. This type of communication is often used by the military correspondent of the First Channel of Russian television, Alexander Sladkov. An example of a stream as an extended oral informational video message is a regular column in A. Sladkov’s Telegram channel “War for the Night”. In the video message format, the war correspondent

gives a brief overview of important events over several days, and talks about what was not included in the text messages posted in the news feed. His text, as a rule, sounds in a conversational style, using a direct appeal to the audience. The author often uses the lexeme “guys” — a rather familiar address to the channel’s subscribers, of which the popular journalist has more than 900,000. This technique is used by the communicator to win over the public and appear before the mass audience as “one of them.” Oral stories of war correspondents from “hot spots”, places of military operations, are distinguished by the dynamics of presentation, heightened emotionality. In the format of video and audio reports from places of military operations, thanks to modern Internet technologies and mobile communications, they create the illusion of the presence of the addressee next to the correspondent.

Streams in everyday life are often used by cooks, athletes, travelers, media personalities, event attendees, observers of unique natural phenomena, etc. The genre of extended oral communication involves feedback from the author to the mass audience, to users. It is typical that the addressees can influence the authors of the video, encouraging them, asking questions in the chat, participating in surveys. This indicates the horizontal nature of modern mass media, where the boundary between the author and the audience is very thin. Modern formats of material presentation emphasize new creative possibilities of literature in space and time. The work combines different types of signs and factors of artistic impression — verbal, sound, visual, etc., implementing a non-linear strategy of text creation and its perception.

Without a doubt, the experience of storytelling has long been known and has great significance. At the present stage of development of information and communication technologies, traditional storytelling is being replaced everywhere by a digital analogue. S. Morra suggests considering this phenomenon as the art of storytelling in the 21st century, since digital technologies have given everyone the opportunity to tell their story in both traditional and unusual, transformed formats and share it with the whole world^[54]. From this perspective, Digital Storytelling is understood as a personal narrative in digital format, posted on the Internet. Christina Georgopoulou’s essay explores storytelling as an art form and communication^[55]. The author writes that the term “dig-

ital storytelling” was adopted in the nineties in the United States by Dana Atchley and the Center for Digital Storytelling in California, emphasizing that stories have always been the most interesting and effective communication tool, and now with new media they are becoming more alive. It is important that organizations want to use them to improve brand performance or use them as an effective communication tool. According to the researcher, the goal of digital storytelling is to increase social participation, it is a way of storytelling through which people create stories about their own lives^[56].

Storytelling genres are varied: from stories about people’s lives, stories about interesting cases to parables, congratulations, toasts, jokes, as well as beloved childhood fairy tales. It is important that they all have a fascinating plot.

Analyzing scientific works of both domestic and foreign authors studying this problem, we note that in a broad sense, Digital Storytelling is considered in works as a digital story, as any narrative created using digital technologies: web story, interactive story, hypertext, narrative computer game, video story, animation, graphic images, photographs, etc. For example, along with the above innovations in communication technologies, Bryan Alexander in his book also examines other methods of storytelling, including blogs, games, social networks, podcasts, and web videos. Drawing on his extensive experience, he details the process of creating storytelling using digital platforms that offer new avenues for creativity, interactivity and self-expression^[34].

The experience of using various communication methods in the narrative format is described in a book by another author. Pilgrim Jodi & Pilgrim J. Michael reveal to readers the secrets of immersive storytelling. This is a new form of storytelling that uses cutting-edge technology to create a sense of being on the scene by immersing social media users in a virtual environment. It is typical that as an appendix the author offers the addressee reference information on new technologies and recommends websites for further reading^[35].

Storytelling can be defined as a humanitarian technology, with the help of which the narrator forms the impressions and emotions of the audience that he needs. A story told at the right time and in the right place has a strong persuasive effect on the listeners; in addition, it can contain a considerable educational effect. Sometimes, Digital Storytelling also

includes commercials shot with a digital video camera, as well as feature films and documentaries. Digital storytelling uses audio and video podcasts that exist on electronic media, making it a combined learning tool that combines visual, figurative, musical and verbal components. This factor can certainly help meet the cognitive needs of recipients with different styles of information perception.

Researchers point out the main advantages of storytelling: it is a fascinating story that can involve many people in a conversation and influence them; it is communication in a dialog mode. Success depends on the ability of the narrator to listen to the audience and adapt to their mood. A good storyteller gives listeners the opportunity to create their own picture in their imagination. The main principles of storytelling that contribute to the effectiveness of the narrative also include the following: the presence of a typical representative of the target audience in the plot; as a rule, the main character of the story, compared to other people, should have more vivid, positive qualities: intelligence, integrity, purposefulness. It is important that the problems the narrator talks about are close to real life. Finally, one of the essential factors is that the storyline must be developed rapidly.

The analysis showed that traditional storytelling and digital storytelling share the following factors:

- The presence of an idea that underlies each story. The narrator must reflect the main idea as the story progresses;
- The presence of a hero who is the driving force of the story and, having a strong character, must perform actions, solve problems, and receive a reward as a result;
- Stories are connected with real life. By finding analogies and metaphors in the real world, the listener can identify universal problems, contradictions and find possible successful and unsuccessful ways to solve them;
- following the structure: the development of the story should occur according to a pre-planned plan: plot, introduction, description, climax and denouement;
- Logic and coherence of the narrative: the logical connection of all episodes of the story, the presence of descriptions and metaphors are important. This allows you to hold the attention of the audience, maintain their interest in the narrative;
- The narrative style is able to create the general mood of the story; the activity of the characters is manifested in speech.

As a form of narration, storytelling is multifaceted and interesting because it can evoke a whole range of feelings and emotions. A story that you can laugh at, be sad about, or think about will always be not only more interesting to the listener, but also more effective for establishing contact – both business and personal. The success of storytelling depends on a number of components. First of all, it is an appeal to the audience with a reminder of the main reason for the story. It is also important to be able to attract the attention of the listeners to the necessary actions. The main characters play a significant role in creating the storyline, and they should not be abstract personalities, but specific people with charisma, known to the audience. Therefore, they should have qualities that we want or, conversely, do not want to see in ourselves.

While studying the phenomenon of storytelling, we discovered great interest in it among domestic and foreign scientists, as well as various classifications of this scientific problem. Thus, L. Buturian identifies three categories of digital stories depending on their purpose (goal of creation): digital story as an educational tool; digital story as a way of reflective assessment; digital story as a means of expressing a certain idea/concept^[56]. Essentially, with Digital Storytelling, we replace traditional storytelling with storytelling done digitally. Benmayor defines digital storytelling as a short multimedia story that combines voice, image, and music, as a result, we get a kind of small-form media product that uses digital tools to create and present a story with elements of interactivity^[57].

In our opinion, an important issue is raised in the article by Chinese scientists Jao, Cheng-Yueh & Chen, Ching-Huei & Yeh, and Hui-Chin, noting that most studies on this topic focus on the use of only one language, while the impact of multilingual digital storytelling on students' intercultural learning has not been sufficiently studied^[37]. To help bridge this gap, the researchers analyzed and detailed the impact of bilingual digital stories on Chinese students' intercultural learning in an English-speaking country. The experiment, which included students' learning portfolios, essays on a given topic, and content analysis, yielded positive results, according to the authors of the article^[37].

Among modern educational innovations, widely used in recent years in foreign language teaching practice, one can note the technology of creating an animated film (digital

story, digital narration). It is also called "interactive storytelling", "digital documentary", "digital essay", "electronic memory", "computer story", etc^[42].

Storytelling is not just telling a story about an event. It is creating exciting stories that affect people's feelings and emotions and cannot leave listeners indifferent. Today, when communications are increasingly moving into the virtual world, storytelling is more relevant than ever. When combining psychological, managerial and other aspects, the use of storytelling technology allows both to effectively convey the necessary information to a person and to motivate them to take action in order to achieve the highest possible results. A correctly told story makes it possible to influence a person and their actions.

The indisputable importance of storytelling is that the human consciousness is able to perceive a story well told by a speaker, to experience the events described with the help of visualization, associating oneself with the heroes of the story. At the same time, the power of its influence is very great, as is the influence of cinema on the consciousness of people. An interesting story can completely immerse the listener in experiences, emotions, making him a living participant. As psychologists say, it is through this genre of speech that it is possible to convey to the addressee any attitude, value, idea much more vividly and clearly, since the listener perceives it as his own.

According to the results obtained in other studies described in the scientific papers devoted to the benefits of teaching young people using DigitalStorytelling, scientists have concluded that conducting digital storytelling activities in an online environment attracts the attention of students, accelerates the process of digital storytelling, improves communication between students, and contributes to the development of digital stories of students. In addition, as noted, the skills of the young generation of the 21st century are being developed. These aspects are highlighted by the researchers: S. Balaman^[58], F. Karakoyun, A. Kuzu^[40].

According to B. Robin, educational transformation is positioned as a system of transformations^[39]. Yang Y.T.C. & Wu W.C.I emphasize that digital storytelling has emerged in recent years as a powerful learning and teaching tool that engages both teachers and their pupils and students^[38].

The positive impact of digital storytelling on the skills of future teachers in the 21st century was revealed by both

quantitative and qualitative data. The researchers noted that future teachers found digital storytelling beneficial because it provided meaningful and ongoing learning; however, it also had disadvantages because it was time-consuming and required technological knowledge. Therefore, the researchers concluded, this work should be started early in the training process^[44].

Of interest is the scientific work of scientists B. Anılan, A. Berber, H. Anılan, where they consider digital storytelling as versions of traditional history modernized with the help of technology^[41]. Digital storytelling involves the steps of writing stories related to a chosen topic, recording the written story through a microphone, creating images, adding sound and images into software, combining the added images into sound, giving the film any effects if the software is suitable, and converting the work into video format. Stories can be used as effective teaching tools because they are easy to remember. They make learning more engaging, creative, and help develop reading, listening, writing, and speaking skills.

5. Conclusions

The conducted research allowed the authors to substantiate the process of transformation of oral storytelling and the effectiveness of the use of storytelling technology, which contributes to the effectiveness of communications. We can state the main trend of recent years: maximum convergence of the mass and elite components of the cultural space, their desire for synthesis. Digital storytelling has retained a number of key lexical and stylistic features of traditional oral storytelling:

- Coloring of speech statements;
- Emotional delivery of information;
- Use of colloquial and stylistically reduced lexemes and phrases;
- прямое обращение к аудитории;
- Creating the effect of authenticity;
- The use of colloquial vocabulary in oral narration is the main feature expressing the desire to create a trusting relationship between the author and the addressee.

The format of oral stories allows the speaker to reveal his individuality and creative imagination. In the context of the development of multimedia, we can highlight some basic

trends in text modification:

- Compression of text volumes with an increase in the information load per unit;
- Increasing interactivity;
- Development of feedback forms;
- The emergence of new forms of authorship and a number of other trends.

Based on the analysis of digital storytelling examples, it has been established that for a modern person who is proficient in this genre, the possibilities are limitless: inexhaustible resources, a wealth of speech tools, oratory skills, charisma; efficiency in the business sphere; a well-told story can replace a lot of boring instructions; a tool for motivation, management, influence on employees, and staff inspiration.

The advantage of this technology is its impact on the emotional sphere, establishing emotional connections between the author and the audience. In terms of structure, digital stories can be linear or nonlinear narratives. Researchers emphasize the trends of qualitative change in the nature of the text: traditional verbal constructions for oral storytelling, supplemented by illustrations and elements of simple graphics, such as tables, charts, diagrams, have given way to texts that are characterized by hyper textuality, a synthesis of multimedia and verbal structures, active use of infographics, augmented reality and other elements of expressing meaning.

The prerequisites for the process of transformation of narrative genres in the new digital environment are: the rapid development of artificial intelligence technologies, the introduction of chatbots, or virtual interlocutors/voice assistants. The computer program interactively imitates human speech (oral or written) and allows communication with digital devices as with living people under the influence of extralinguistic factors. These factors include profound changes in economic and social life, digitalization of all spheres of human life, automation in industry and the economy, changes in working conditions and requirements for workers, the emergence of new areas of employment, changes in the workplace and time, and the growing need for workers to form and develop digital skills.

Mastering digital skills, when modern information and communication technologies make it possible to combine text, graphic and video images, speech and musical accom-

paniment in digital form, is becoming a necessity for text researchers, especially given the introduction of artificial intelligence and various tools in the humanities. The study of narrative in the context of the digital era is characterized by specific features of the scientific environment and infrastructure. Digital transformation opens up opportunities for a deeper scientific understanding of the past and the creation of new methods and approaches to research in the context of digital communication. The youth audience well acquainted with virtual and augmented reality technologies, chatbots, and artificial intelligence, is already developing certain media consumption habits that differ significantly from the preferences of previous generations.

It should be noted that along with the emergence of new technologies, new authorial forms, with a multifaceted process of text transformation, authors have identified a new addressee of the digital story – the “digital generation of youth” – with specific media consumption habits, with peculiarities of perception of the picture of the world, with clip thinking, that is, with a formed habit of perceiving information in fragments, in short and vivid images. In this case, the visual element is of great importance: a video or picture with which one or several theses are presented.

As a result of the “digital transformation” of literary genres, a process of mass interest in digital storytelling is taking place. At the same time, practice shows that in a number of cases, other processes can be observed, when the audience is more interested in illustrations, plot, and the revelation of the characters’ images than in the uniqueness of the style and worldview of the author, or when the addressee superficially consumes information, “unconsciously” relating to the language and style of the work, and is unable to construct his own picture of the world. Modern researchers note the problems of inhibition of the development of language skills in children and adolescents due to an excess of video information; the presence of a high proportion of adolescents who can be classified as Internet addicts according to a number of clinical criteria; a decrease in time for sports and an increase in the number of overweight children, etc.^[36]

The analysis shows that the digitalization of storytelling is breaking down strict genre boundaries, opening up new forms and ways of creating stories. The combination of different media formats, interactivity, and the use of technology to generate content affects the perception of genres

and allows you to create flexible, dynamic and adaptable narratives. As a result, the traditional genre conventions that have become the basis for classifying works are becoming less significant in the digital context, and we are seeing many new genres and approaches to storytelling.

Digital storytelling involves the use of various digital tools such as spoken language, images, videos, music, animation, and graphics to create a narrative in a web context. These digital narratives encourage interactivity between the audience and the narrator, and depend on new media to reveal text, sound, and image in diverse and interesting ways. So, digital storytelling differs from conventional, traditional storytelling primarily in its form, presentation method, audience engagement, and technology used.

Let us emphasize that one of the goals of the state program of the Republic of Kazakhstan “The Concept of Digital Transformation, Development of the Information and Communication Technologies and Cybersecurity Industry” is the development of human capital, which includes the training of highly qualified specialists with modern skills in demand in the age of digitalization^[1]. All links of the modern education system in Kazakhstan should be aimed at training creative, innovative and constructive thinking specialists with a good basic education who will be able to successfully cope with the challenges of the digital era. In these conditions, the task of the higher education system in the Republic of Kazakhstan is the introduction and use of modern learning technologies in the educational process, effective stimulation of students to educational and cognitive activities. Innovative means of knowledge transfer are created on the basis of digital technologies. Digital storytelling has proven its potential as an educational method, as an effective tool in teaching a new generation. It is necessary to develop competencies in 21st century students using 21st century technologies.

In the modern world, information technology has become an integral part of our lives. A digital platform should not only give way to innovations, but also preserve the values accumulated by humanity.

Author Contributions

Conceptualization: Y.D., V.A., and G.I.; Methodology: V.A., Y.D., and G.I.; Software: Z.S.; Validation: V.A., and G.I.; Formal analysis: Y.D., V.A.; Investigation: Y.D.;

Resources: Y.D., Z.S., and A.B.; Data curation: A.B., and Z.S.; Writing —original draft preparation: Y.D., and V.A.; Writing—review and editing: V.A., G.I., Y.D., and A.B.; Visualization: Y.D., and Z.S.; Supervision: V.A., and G.I.; Project administration: A.B.; Funding acquisition: G.I. All authors have read and agreed to the published version of the manuscript.

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