

**L. Mukhtar**

Al-Farabi Kazakh National University, Almaty, Kazakhstan  
Almaty Technological University, Almaty, Kazakhstan  
e-mail: mukhtar.l@atu.edu.kz

## DIALOGUE FEATURES AND COMMUNICATION MODES IN ROMANTIC VISUAL NOVELS: MEDIA CONTEXT IN KAZAKHSTAN

The relevance of the research is due to the rapid development of the genre of visual novels and their importance in the formation of cultural self-determination in digital format in countries with a promising new media industry.

The article analyzes the characteristic features of dialogues and communication in the genre of romantic visual novels. One such example in Kazakhstan is the novel TUZAQ, released on July 11, 2024.

The study examines media coverage of the game, its perception by players in the country, and the role of communities in the process of cultural transformation of the genre.

The scientific significance of the work is due to a comprehensive analysis that combines content analysis, a combination of various communication methods, and media-representative practices. This approach allows us to determine the level of importance of dialogues in people's perception of experience and the reconstruction of collective memory.

The study demonstrates how visual novels integrate games, literature, and mass communication, including features of local culture, and use combined forms of storytelling.

The research methodology is based on the use of the TUZAQ case in comparison with global examples, including the online audience and online communities.

The practical significance of the research lies in the argumentation of the further development of the Kazakh genre through the development of educational programs, the promotion of student projects and development groups to create visual novels. Special attention is paid to the qualitative adaptation of literature and the writing of content that meets the expectations of the audience in a cultural context.

In conclusion, the author concludes that visual novels have a high potential for maintaining and transmitting cultural and historical heritage in the modern digital media environment.

**Keywords:** visual novels, interactive history, cultural self-determination, TUZAQ, Kazakhstan, content adaptation, media environment.

Л. Мұхтар

Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан  
Алматы технологиялық Университеті, Алматы, Қазақстан  
e-mail: mukhtar.l@atu.edu.kz

### Қазақстандағы медиа контекстінде романтикалық визуалдық новеллалардағы диалог ерекшеліктері мен коммуникация түрлері

Зерттеудің өзектілігі көрнекі романдар жанрының қарқынды дамуына және олардың болашағы зор жаңа медиа индустриясы бар елдерде цифрлық форматта мәдени өзін-өзі анықтауды қалыптастырудағы маңыздылығына байланысты.

Мақалада романтикалық көрнекі романдар жанрындағы диалогтар мен қарым-қатынастың сипаттамалық ерекшеліктері талданады. Қазақстандағы осындай мысалдардың бірі – 2024 жылдың 11 шілдесінде жарық көрген «ТҰЗАҚ» романы.

Зерттеу барысында ойынның бұқаралық ақпарат құралдарында жариялануы, оны елдегі ойыншылардың қабылдауы, жанрдың мәдени қайта құрылу процесіндегі қауымдастықтардың рөлі қарастырылады.

Жұмыстың ғылыми маңыздылығы мазмұнды талдауды, коммуникацияның әртүрлі әдістерін, бұқаралық ақпарат құралдарының өкілдік тәжірибесін біріктіретін жан-жақты талдаумен байланысты. Бұл тәсіл адамдардың тәжірибені қабылдауындағы және ұжымдық жадыны қалпына келтірудегі диалогтардың маңыздылық деңгейін анықтауға мүмкіндік береді.

Мақала көрнекі романдардың ойындарды, әдебиеттерді және бұқаралық коммуникацияларды, соның ішінде жергілікті мәдениеттің ерекшеліктерін қалай біріктіретінін және баяндаудың аралас түрлерін қалай қолданатынын көрсетеді.

Зерттеу әдістемесі жаһандық мысалдармен, соның ішінде онлайн аудиториямен және онлайн қауымдастықтармен салыстырғанда TUZAQ жағдайын пайдалануға негізделген.

Зерттеудің практикалық маңыздылығы білім беру бағдарламаларын әзірлеу, көрнекі романдар жасау үшін студенттік жобалар мен даму топтарын ілгерілету арқылы қазақ жанрының одан әрі дамуын дәлелдеуде жатыр. Әдебиеттің сапалы бейімделуіне және мәдени контексте аудиторияның үмітін ақтайтын мазмұнды жазуға ерекше көңіл бөлінеді.

Қорытындылай келе, автор көрнекі романдардың қазіргі цифрлық медиа кеңістігінде мәдени және тарихи мұраны сақтау және беру үшін жоғары әлеуетке ие екендігі туралы қорытынды жасайды.

**Түйін сөздер:** көрнекі романдар, интерактивті тарих, мәдени өзін-өзі анықтау, TUZAQ, Қазақстан, контентті бейімдеу, медиа кеңістік.

Л. Мұхтар

Казахский национальный университет имени аль-Фараби, Алматы, Казахстан  
Алматинский технологический университет, Алматы, Казахстан  
e-mail: mukhtar.l@atu.edu.kz

### **Особенности диалогов и форм коммуникации в романтических визуальных новеллах: медийный контекст Казахстана**

Актуальность исследования обусловлена бурным развитием жанра визуальных новелл и их значимости в формировании культурного самоопределения в цифровом формате в странах с перспективной отраслью новых медиа.

В статье проводится анализ характерных черт диалогов и коммуникации в жанре романтических визуальных новелл. Одним из таких примеров в Казахстане является новелла TUZAQ, выпущенная 11 июля 2024 года.

В рамках исследования рассматриваются освещение игры в СМИ, ее восприятие игроками в стране, роль сообществ в процессе культурной трансформации жанра.

Научная значимость работы обусловлена комплексным анализом, сочетающий контент-анализ, сочетание различных способов коммуникации, медиа-репрезентативные практики. Данный подход позволяет определить уровень значимости диалогов в восприятии людьми опыта и воссоздании коллективной памяти.

Исследование демонстрирует как визуальные новеллы интегрируют игры, литературу, массовую коммуникацию, включая особенности местной культуры и применяют комбинированные формы рассказа.

Методология исследования основана на использовании кейса TUZAQ в сравнении с мировыми примерами, включая интернет-аудиторию и онлайн сообщества.

Практическая значимость исследования заключается в аргументации дальнейшего развития казахстанского жанра через разработку образовательных программ, содействие студенческих проектов и групп разработчиков по созданию визуальных новелл. Особое внимание уделено качественной адаптации литературы и написания контента, соответствующего ожиданиям аудитории в культурном контексте.

В заключении автор приходит к выводу, что визуальные новеллы имеют высокий потенциал для поддержания и передачи культурно-исторического наследия в современном цифровом медиапространстве.

**Ключевые слова:** визуальные новеллы, интерактивная история, культурное самоопределение, TUZAQ, Казахстан, адаптация контента, медиапространство.

## **Introduction**

Romantic visual novels in an interactive format are an original media format with the basics of literature, animation, and video games. In this format, the dialogues between the player and the characters are fundamental, which determine the course of the narrative and influence the formation of an overall

impression. Visual novels in digital media are not only an interesting pastime, but also reflect trends and their features in society, culture, and gender stereotypes (Gao et al., 2025).

This article analyzes the ways and methods of communication in romantic visual novels, their perception and media coverage. This genre is gradually starting to develop in Kazakhstan. A vivid confirma-

tion of this was the TUZAQ game, which was released on July 11, 2024, in collaboration with Uaqt Machine and 7DOTS. This is a non-linear novel that highlights the Kazakh-Dzungarian war with a translation into Kazakh. It contains a large number of interactive dialogues and has an extensive plot. TUZAQ is considered not only as a spectacular product, but as a characteristic sign in the formation of Kazakhstan's informational cultural uniqueness. The genre is developing with the support of local initiatives: the active Visual Novels KZ community at Discord, GameLab student gaming hackathons at KBTU, and educational programs for working with the Ren'Py engine, creating the necessary infrastructure. In Russian-language publications, for example in 98mag.kz TUZAQ's output was highly appreciated for its originality; however, critics noted the weaknesses of the literary aspect, which is important in the development of local products of linguistic and cultural level.

In Kazakhstan, this genre is actively developing as a cultural phenomenon, using the example of TUZAQ. The first visual novel in Kazakhstan, TUZAQ, released on July 11, 2024, presents a multifaceted story dedicated to the Kazakh-Dzungarian war in Kazakh. The released game provoked a wide public response: critics noted the rich illustrations and traditional folk music, but pointed out the insufficient literary part. This novel served as a basis for discussing aspects of the national language, the quality of writing, and the representation of culture in the media environment. Critical media responses demonstrated the expectations from national projects of a well-written text capable of directing attention and expressing a multifaceted cultural meaning. In addition to TUZAQ, other elements have formed in the development of the local infrastructure of the visual novel genre: Discord, the Visual Novels KZ community, student events at KBTU GameLab, and educational projects. This activity creates a favorable environment for joint cooperation, mutual exchange of experience, knowledge and discussion of visual novels in the Kazakh context.

### Literature review

Visual novels, as a special form of interactive storytelling, are considered in the context of media and storytelling. The study of modern visual novels allows for the identification of their development within the globalization of new media and their subsequent adaptation to local cultural peculiarities. In the English-speaking world, this genre is

combined with a broader group of interactive short stories, covering various digital narratives ranging from simulated workplace interactions to interactive travel. As Chen (2017) notes, in such games, users act as co-authors and determine the development of the plot through their choice of dialogue.

Another researcher, Kim (2019), analyzes non-linearity as a branching structure and distinguishes it from traditional literature. Park's (2022) research highlights the importance of players in media communities and developers who share experiences on forums and blogs, creating active spaces for communication. Park emphasizes the importance of fan communities where players not only discuss plot development but also offer their own visions, perceptions, and expansions of the original content. For Clarke et al. (2017), this genre is an example of "family similarity," in which the main features are visual images, feedback, and multiple plot development options, regardless of the specific implementation. The researchers also draw attention to the fact that as visual novels spread, a culture of "distributed authorship" develops, where the text becomes dynamic and expands through comments, fan texts, visual memes, and remixes.

Based on the results of the study, Sihvonen (2011) believes that players involved in modding and fan creativity within the framework of the "culture of participation" are actively working on the formation of new content, transforming the program text and visual style of the game. Its further improvement depends on the perception of the product's appearance. The Sims is a clear example of how modders, by changing the visual perception and narrative aspects of the game, become joint partners in the game (Sihvonen, 2011). Researcher Reay (2020) assumes that product adaptation is a process of cultural integration. He points out that for a successful perception of a new game, a deep understanding of cultural components, symbols, and narrative techniques is necessary, as these significantly impact the level of immersion in various cultural environments.

Bown and Reeves (2019) explore how the combination of storytelling, graphics, and soundtrack has a significant impact on immersion in digital projects. Similarly, Salter (2013) focuses on narrative and points out that the game's algorithm and tools play an important role in retelling the story verbally and visually. Consalvo (2017) considers the stories of players and their virtual friends to be a phenomenon of gaming culture, noting that player groups and competition practices influence the development of game genres and the creation of unique rules.

According to Schröter and Winter (2020), games are becoming an important part of cultural transformation based on media and cultural practices, including fan engagement, multiplatform storytelling, and digital image creation. Furthermore, O'Hagan and Mangiron (2013) argue that game translation is a comprehensive process involving the integration of graphical and audio interfaces that emotionally affect the player. Hutchinson (2021) posits that games are powerful instruments of national identity, conveying regional cultural characteristics and creating a distinct cultural image in the media. Finally, Jones and Thiruvathukal (2012) draw attention to the importance of the Ren'Py game engine as a powerful mechanism in promoting interactive creative processes and independent game development.

Visual novels are a unique combination of storytelling, graphic design, and interactivity, where dialogues play a key role in engaging players and facilitating cultural exchange (Musintsev, 2025). In this genre, players become co-authors of the story; their choice directly affects the development of the plot and characters, blurring the boundaries between traditional literature and games. In Kazakhstan, interactive storytelling is at an early stage of development, but it is already demonstrating growing importance in the fields of education and cultural mediation (Smailova & Rakhimbayeva, 2022).

Modern research focuses on the multifaceted potential of visual novels. Demyanova et al. (2025) identify innovative approaches to creating stories that integrate text, visual elements, and interactivity, specifically targeting the needs of the digital generation. Satybaldieva and Esenbekova (2023) note that software development and flexible plot structures allow for the creation of variable narratives, granting users considerable freedom of action. Media research confirms that storytelling serves as a tool for learning about culture and forming communities (Amangeldieva et al., 2020; Gagarina, 2024). Local narratives are becoming more widespread due to collaborative digital platforms that facilitate global interaction while preserving unique cultural features (Abdinassir & Kowalska, 2025).

TUZAQ, Kazakhstan's first major visual novel, is a prime example of these trends. The game harmoniously combines historical and romantic storylines with extensive dialogues, the use of the Kazakh language, and multimodal audiovisual components, involving players in a decision-making process that requires active interpretation (Musintsev, 2025; Demyanova et al., 2025). Fan communities are actively expanding the story through discussions, illustra-

tions, and informal modifications, echoing Jenkins's (2006) concept of "textual poaching" and Sultanova's (2023) observations on post-Soviet forms of digital engagement. The dialogues in TUZAQ serve a dual function: they not only advance the plot but also act as cultural channels that convey historical memory and strengthen national identity.

Educational initiatives actively support this developing genre. Seminars, hackathons, and game labs provide students with the necessary tools to create branched narratives, synchronize multimodal elements, and integrate local cultural content (Satybaldieva & Esenbekova, 2023; Demyanova et al., 2025). Game exercises aimed at developing language and narrative skills, as described by Smailova and Rakhimbayeva (2022), demonstrate the pedagogical potential of visual novels in improving literacy, expanding cultural knowledge, and developing creative abilities.

In the region of Central Asia and other post-Soviet states, visual novels are a relatively new format that is gaining popularity. Kazakhstani game studios are actively developing visual novels and opening a stage in the formation of online stories. This genre does not require high technical and financial costs, which makes it attractive: it requires basic skills in developing and writing scripts and the ability to work with simple engines such as Ren'Py, Twine, or Ink. In post-Soviet countries, this format is most often in the form of a collective project in which student teams create small visual novels that contain elements of oral folk art or historical narratives. This contributes to the preservation and dissemination of patronymic and cultural codes.

Using the example of international digital stories (for example, *Emily Is Away Too*, *Lifeline*), it can be revealed that the main engine for the growth of the success of such projects is not only the algorithm of choice, but also persuasiveness in communication. In dialogues, the dynamics of communication development is the main mechanism in the transmission of emotions, the process of attachment to the characters and maintaining the interests of the player. Kazakhstan can use this experience, which will become a model for developing its own projects, as the high-quality aspect and various ways of plot development successfully combine entertainment content and cultural values.

As the literature review shows, visual novels have gone through an evolutionary path of development from a simple game genre to an important part of media culture, where new types of communication between text, player and community play a key role.

In Kazakhstan, despite the early stage of development, visual novels can become a powerful tool for the development of reinterpretation of historical and cultural heritage and support of computer art among young people.

### Materials and methods

The central object of this research is the Kazakh nonlinear visual novel *TUZAQ*, developed on the Ren'Py platform and presented to the public on July 11, 2024. The choice of *TUZAQ* is based on its relevance to the study of cultural and historical narratives, as it thematizes the Kazakh-Dzungarian war across four key dimensions: military, political, spiritual, and mythological. Moreover, its nonlinear narrative architecture and multimodal integration of elements—including text, graphics, audiovisual components, and dialogues—illustrate current trends in interactive storytelling. This provides a clear prospect for analyzing the representation of national identity and historical memory within the context of Kazakhstani digital media (Musintsev, 2025; Smailova & Rakhimbayeva, 2022). Thus, the present study provides a methodological framework for assessing the pedagogical and cultural potential of visual novels in both Kazakhstan and Central Asia. In the light of the above methodological principles, *TUZAQ* is characterized by a set of distinctive features that make it a relevant object for this study: a non-linear plot – the player is the main participant who independently determines the ways of plot development and forms the final part of the story. Multimedia format: The game uses a combination of text, images and Kazakh traditional music to create strong immersive effect. The game is available to the Kazakh-speaking audience due to the full support of the Kazakh interface language and dialogues. Media coverage: 98mag online edition. kz published a release that attracted attention, it was also highly appreciated by reviewers regarding the visual style and musical accompaniment, but there were some flaws in the text. Social significance – on the Discord server of Visual Novels KZ, during the student events of GameLab KB, there was an active discussion of the game. This indicates the creation and development of a local community that unites visual novel developers. There are four interrelated stages in this study. Each stage considers a separate aspect of communication, the soundtrack, and the cultural context of the game.

The *TUZAQ* study was conducted in four consecutive stages. First, a qualitative analysis of the

plot and dialogues was performed, with an emphasis on ramifications, themes, and player engagement in order to understand the mechanics of decision-making.

At the second, stage the visual style, music, and sound design are evaluated in terms of their impact on immersion and cultural identity.

At the third stage, reviews from critics and players from the media and Steam were studied to analyze the perception of the plot, aesthetics and translation.

At the fourth stage, fan discussions on Discord and GameLab KB are analyzed, focusing on language nuances, preferences, and the general perception of visual novels by a specific audience.

Based on the analysis, the *TUZAQ* game shows a close relationship between the characteristic features of the visual novel and its adaptation to Russian culture. The features of plotting and the level of user engagement are studied, as well as the influence of the media context and local communities on the perception of the game. This comprehensive approach creates prospects for the study of *TUZAQ* as an object of study of dialogues, practices, linguistic aspects of visual novels in Kazakhstan, allowing to study the processes of cultural adaptation in the gaming industry.

Data collection took place from July 11 to December 1, 2024, covering 3000 views on Steam, 1000 messages on the Visual Novels KZ Discord server, and publications on 98mag online. edition. kz. These data indicate a significant interest in the game and its cultural influence in Kazakhstan.

In general, *TUZAQ* demonstrates how the characteristics of visual novels interact with local cultural and educational features. The study highlights the role of plot, multimodal elements, media coverage, and fan communities in shaping the perception of digital stories. Although the results of the qualitative research are introductory in nature and do not pretend to be generalized, they lay the foundation for assessing the pedagogical and cultural potential of interactive storytelling in Kazakhstan and Central Asia.

### Discussion and results

Based on the results of the study of *TUZAQ* and its media environment, it was revealed that dialogues and communication in the domestic visual novel have characteristic features of the genre and, at the same time, are adapted to the specifics of Kazakh culture.

Developed by Uaqyt Machine in collaboration with 7DOTS, TUZAQ, the first Kazakh visual novel, available in English, Russian and Kazakh, immerses players in the Kazakh-Dzungarian war through an extensive narrative and several paths of development. Based on the critical review, impressive graphics and a magical world are noted, but there is a flaw in the quality of the text, which encourages players to complete the game before it ends. This problem highlights a general trend in the Kazakh context: the genre of visual novels needs excellent literary treatment in the process of its development.

The second feature is related to the activation of the gaming community. The communication system in TUZAQ is built on the basis of dialogues, which contain non-linearity and numerous ways of providing information that intensively involve players in the process of perception, sensations, and experiences. The active Visual Novels KZ community on Discord and KBTU's GameLab student events (with Ren'Py training) support and enhance the effect of "live" communication. The organizers share their knowledge, assist newcomers, plan meetings, creating and adapting content in Kazakh and Russian.

The third specific feature is the activity in the transmedia format and the creative group of fans. The boundaries of the unique work are expanding due to the active participation of TUZAQ fans, who take part in the development of the genre, art, discussion of the narrative, and the characters of the characters. They are like "textual poachers" who act as co-authors and connecting links that ultimately enhance cultural significance in the local media (Jenkins, 2012)

The fourth element in this game should be the acculturation and gender socialization. The main character, suffering hardships during the war, clearly shows how romance can be combined with a historical narrative. The game is a significant example of adapting genre frameworks: romantic stories and dramatic narratives are seamlessly integrated into the cultural context of Kazakhstan and create a hybrid of historical and romantic genres.

The fifth feature is the variety of formats and cultural assimilation. TUZAQ allows you to immerse yourself in this game through text, vivid graphics, traditional folk music, and movies. This integration contributes to the full perception, feeling and experience of culture, as well as helps to understand the history and ethnic culture of Kazakhstan. Despite the fact that the communication structure has been adapted to the Kazakh context,

but needs to be improved, the audiovisual aspect is highly appreciated. The active participation of local fan groups (Discord, game festivals) helps in creative collaboration, editing and cultural perception of content. Group active participation of fans and additional texts expand the information field of the project. TUZAQ has become a real example of how visual novels can become a mechanism for transmitting and spreading the national cultural identity and memory of the people. The use of multimodal TUZAQ methods increases the audience's immersion levels and emphasizes the cultural value of the project, which allows it to stand out in the new media of Kazakhstan.

A promising development of the visual novel genre is the development and deepening of the subject matter and the coverage of new audience segments. Currently, the main focus is on historical and romantic plots, but world practice shows that this genre is capable of covering a wide range of topics – dramas about social issues, science fiction, interactive learning systems, and stories about environmental issues. In the Kazakh context, it is relevant to create visual novels that promote a better perception of social issues and cultural values among young people. Current topics include stories about resettlement, urban planning, gender equality, and the environment. The implementation of this approach will improve the artistic qualities of the genre in an aesthetic sense and contributes to the formation of an active civic position.

The inclusion of relevant topics in visual novels transforms them from a leisure media product into a platform for socially important discussions. To achieve this goal, it is necessary to work together with developers, educational and cultural institutions. The fan community is a key mediator in the evolution of the genre. Using the example of the TUZAQ account analysis, different degrees of fan engagement were determined. They actively participate in the discussion of the plot, the promotion of art, the transformation of game elements and the transfer of content to other languages. Examples of translating storylines into other languages on the Visual Novels KZ Discord server prove the desire to increase the reach of a potential audience. This approach can be correlated with Henry Jenkins' concept of "textual poaching", in which fans are active participants in the role of co-authors and critics, creating additional materials, memes and comics that are dynamically present in new media. In the domestic market, where game writing is limited, the passion of fans is especially important.

The most effective method is meetings of creative enthusiasts and intensive development competitions. Using the example of the Game Lab laboratory at the Kazakh-British Technical University, we can highlight their short project sessions for a short period of time. During these sessions, students develop experimental samples of visual narratives in a short period of time. This approach, based on the principles of the independent gaming industry, stimulates the creativity of students and creates a comfortable environment for education and science. In the future, such events can become the basis for launching new Kazakhstani projects. At this university, students are immersed through practical seminars in the Game Lab laboratory. On the advice of experienced professionals of the summer school, the participants went through all the stages of game development from the concept to the trial version. An illustrative example is the development of students' digital products based on the Godot engine, especially inclusive games during hackathons in the Level Up program, jointly with UNICEF. The special feature of Global Game Jam is to provide an original opportunity for participants to develop skills and skills of work and gain experience in a short period of time, while developing global interaction with a team of developers from around the world.

The TUZAQ project is multifaceted and artfully combines various elements: meaningful text, vivid images, sound background, restoration of historical surroundings. In particular, the musical accompaniment of the project is saturated with the sound of Kazakh traditional folk instruments *dombra* and *kilkobyz*, which create a real atmosphere for immersing the player in the local identity. Nevertheless, one of the key tasks is to achieve a perfect match of all these elements. According to the critical comments of Yakhyarova (2024). The text content requires professional editing in accordance with generally accepted standards of the literary Kazakh language.

In the context of the Kazakh media market, the TUZAQ project acts as a platform for discussion about the role of language as a guardian of cultural heritage. Fully adapting the interface to the language and culture of the target audience is a way of cultural representation. For Russian youth, this is a clear example of how the Kazakh language can naturally integrate into new technologies, but the shortage of qualified personnel in the field of editing and screenwriting makes it difficult to improve the quality.

The industry is facing real challenges: to train specialist translators, writers, and artists combining the interdisciplinary fields of classical literature and digital design. In Kazakhstan, this stage of development is relatively new and requires a professional approach in developing appropriate educational programs and professional communities.

The spread of romantic visual novels focuses on ethical issues and their compliance with cultural traditions. In a local society where strong traditional views about gender roles prevail and cultural values are of great importance, love stories with explicit confessions can provoke heated discussions. In response, TUZAQ was developed using an approach of gently integrating romantic elements into the historical narrative. This is a vivid example of the adaptation of culture to the national mentality. Along with this, we can expect the subsequent evolution of the genre and the emergence of various projects. Experiments with the creation of new educational visual novels or related to history, culture, and family traditions will foster discussions about ethical genres of content frameworks and regulation.

In the context of international platforms such as Steam and itch.io age restrictions and adequate labeling of content are becoming relevant in the genre of visual novels. They place high demands on the selection of materials that developers do not comply with. For the sustainable development of this industry, it is necessary for the creators of visual novels to create an ethical code in our country. The main cornerstone and the main factor in the progressive development of this genre in Kazakhstan is the training of relevant personnel. Despite the fact that the country has not developed specialized educational programs that would include all aspects of creating digital narratives, it is in the field of journalism that there is the necessary basis for the formation of appropriate competencies in creating narratives, interpreting facts and texts, and the ability to use words. The integration of interactive storytelling elements into journalism education programs will enable the formation of competent graduates who can seamlessly combine traditional media texts with modern forms of multimedia storytelling and serve as an important step in improving the genre.

The shortage of teachers with practical experience in interactive storytelling is an important problem. There are specialists who have knowledge of classical screenwriting and journalism, but it is necessary to create extensive stories in which the player's decisions determine the further course of the

narrative. In this regard, forming and strengthening ties with partners from the academic and industrial environment, such as independent developers, creative laboratories, and international portals, is key. Participation in joint projects helps students not only to master the features of digital genres, but also to acquire practical knowledge and irreplaceable experience. In the future, the formed professional groups will be able to become the basis for the creation of new initiative projects.

The success of the development of the visual novel industry largely depends on qualified professionals who can professionally create interesting scenarios, have deep knowledge of cultural traditions and have sufficient technical experience.

The second cutting-edge area of development is integrated media projects, in which visual novels are integrated with audio blogs, visual and digital content through social media. For the Kazakh market, this means increased reach and closer contact with the audience. This is how heroes can become TikTok or Instagram stars, and the background music is a hit that has gained popularity through streaming. This comprehensive approach supports interest in the project, invites participants to perceive, experience and feel the story as a whole, including beyond the game. This enhances the effect of the cultural influence of the genre and awakens further motivation to create content created by fans.

An important factor in the promotion of visual novels is economic opportunities and ways of commercialization. Kazakhstani projects like TUZAQ receive funding through grants and are implemented by volunteers, but based on global practical experience, visual novels can become a sought-after and profitable product by providing paid additional content, graphics, music, and additional goods. This will provide opportunities for domestic teams to form business models that combine cultural impact and financial stability. The main problem remains finding a balance between the creative component and profitability, in order to avoid the negative impact of the latter on the quality of content.

## Conclusion

The further development and promotion of Kazakhstani visual novels depends on the high level of the script, the training of professional personnel and taking into account the national characteristics of the country. TUZAQ serves as a special example

for creating a full-fledged local market, where it can become not only a leisure product, but also a tool for building cultural communication, integrating historical tradition and developing creative space. The results of the study of the interactive history of TUZAQ prove that visual novels in Kazakhstan have great potential. This genre opens up the possibility of its use as a media cultural tool. It promotes the popularization of the Kazakh language, increases audience reach, and becomes a platform that unites creative groups.

At the same time, it is necessary to take into account the disadvantages and risks of maintaining it – this is literary skill and the content of texts. Professional editing, high-quality organization of communication, and correct dialogue management are necessary. These are the fundamental factors by which the young audience is guided and evaluates them at the level of Western and international standards.

The next risk is associated with attracting a narrow audience and unstable commercial demand due to the peculiarities of the genre. In order to avoid this risk and go beyond the limited community of fans, a carefully planned marketing campaign and active dissemination of information through the media and bloggers are necessary.

Domestic initiatives, the creation of thematic groups, educational events and experimental projects like TUZAQ are the basis for the creation of a school of visual novels with a distinctive style in Kazakhstan. The integration of historical and romantic plots with elements of multi-channel communication creates prospects for using the genre not only for leisure entertainment, but also as an educational material, as well as a method of preserving and modernizing cultural identity in the era of high technology. Visual novels in Kazakhstan, as a new, young and flexible genre, can act as a tool of “soft power” in cultural diplomacy. The promotion of the Kazakh language, national symbols, cultural and historical heritage outside the country is possible if local developments support several languages and are distributed globally through international channels. Thus, it is a developing genre that requires systematic research by scientists and practitioners. For the full successful implementation of this direction in Kazakhstan, a well-thought-out comprehensive strategy is required, which considers the encouragement of creative efforts and self-expression, a high level of preservation of originality, support for

learning, and the development of integrated media projects. When these conditions are met, Kazakhstani projects can be competitive on the international market and become an integral part of modern infrastructure.

Further research will be devoted to the comparative study of Kazakh visual novels and their international counterparts. This will allow us to analyze differences in narrative models, dialogue strategies, and mechanisms of cultural integration.

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**Information about author:**

*Mukhtar Lazzat – PhD, Al-Farabi Kazakh National University; Almaty Technological University (Kazakhstan, Almaty, e-mail: mukhtar.l@atu.edu.kz).*

**Автор туралы мәлімет:**

*Мұхтар Ләззат Қанатқызы – PhD, Әл-Фараби атындағы Қазақ ұлттық университеті; Алматы технологиялық Университеті (Қазақстан, Алматы, e-mail: mukhtar.l@atu.edu.kz).*

**Сведения об авторе:**

*Мұхтар Ләззат Қанатқызы – PhD, Казахский национальный университет имени аль-Фараби; Алматинский технологический университет (Алматы, Казахстан, e-mail: mukhtar.l@atu.edu.kz).*

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