



Review of the dissertation by Aronov Ansagan Kuspanovich, on the topic "Mechanisms of Copyright Protection in the Digital Age: Comparison of International Practices"

This valuable research makes a significant and timely contribution to legal scholarship. It tackles complex theoretical and practical issues with expertise in comparative legal analysis and doctrinal research. Drawing upon the copyright regimes of the United States, United Kingdom, European Union, and Kazakhstan, the dissertation situates national reforms within global intellectual property trends, offering insights that go beyond a purely local perspective.

The work is logically structured, guiding readers through theoretical foundations, digital challenges, international responses, and practical solutions. Its comprehensive scope includes historical developments, major international conventions, evolving technologies, legislative reform, and enforcement across different jurisdictions. The well-organised format supports accessibility despite the complexity of the subject matter.

Notably, the dissertation demonstrates exhaustive engagement with primary and secondary sources from Kazakh, Russian, European, and Anglo-American scholarship. This broad literature base enriches the analysis, resulting in an authoritative appraisal of the subject. The originality of the research is clear in its articulation and achievement of objectives, particularly with the concept of "copyright dualism," which acknowledges the coexistence of traditional copyrights and distinct digital regimes. The author's critical perspective on Kazakhstan's adaptation—or lack thereof—to digital copyright realities, coupled with nuanced reform proposals, reflects a deep understanding of both local and global contexts.

A major strength is the sophisticated comparative analysis of case law from multiple jurisdictions. Examination of landmark cases such as Napster and Grokster in the US, Newzbin and Popcorn Time in the UK, and foundational jurisprudence from the CJEU reveals an ability to extract broad legal principles from complex factual scenarios. Insights into divergent doctrines, such as America's "safe harbour" rules versus the EU's "notice and takedown" and platform liability regimes, illustrate the dynamic and contested nature of digital copyright law worldwide.

The detailed scrutiny of Kazakhstan's copyright legislation is especially valuable. By combining theoretical critique with empirical data and policy commentary, the dissertation provides relevant, practical insights for policymakers, legal practitioners, and academics in Kazakhstan and comparable jurisdictions. Its methodological rigour, blending doctrinal, comparative, historical, and case law analysis alongside treatment of technological challenges, underpins the work's depth and versatility. Rigorous referencing and engagement with current political and policy developments further enhance credibility.

Forward-looking recommendations include introducing liability provisions for internet intermediaries, reforms addressing AI-generated content, and leveraging blockchain technology for copyright management. These proposals are visionary yet practical, positioning the dissertation at the forefront of ongoing digital copyright debates. Finally, its resonance with the international academic community is heightened by efforts to align Kazakhstan's legal framework with global standards and treaties, advocating harmonisation that meets worldwide expectations.

The dissertation is written with clarity and scholarly rigour, balancing detailed doctrinal explanation and critical insight in an engaging style. The conclusion successfully synthesises the major findings, reinforcing the academic strength of the work. Overall, *Mechanisms of Copyright Protection in the*

Digital Age stands as an outstanding thesis that sets a high benchmark in copyright and information law research. It merits doctoral award and dissemination as a significant scholarly monograph.



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