

Intercultural Communication in Media Discourse: How Precedent Phenomena Affect Audience Perception

Original Study

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Submitted: 19.11.2025; Accepted: 30.01.2026.

Abstract: The study identified national and cultural peculiarities in the use of precedent phenomena to analyse their role in shaping public opinion and social perception. Through comparative analysis of English-language and Kazakhstani publications, the research examined how allusions, metaphors and cultural symbols influence audience perception. The methodology focused on texts saturated with cultural, historical and social codes that create multi-layered, emotionally affecting media discourse. Results revealed that English-language publications predominantly employ universal symbols and historical allusions to elicit quick emotional responses from international audiences, enabling journalists to convey global associations through culturally significant images. Conversely, Kazakhstani publications favoured localized cultural codes reflecting national values and history, such as symbols associated with the Silk Road and nomadic culture, which reinforced readers' cultural identity and sense of belonging. While both English and Kazakhstani media discourses serve similar functions in attracting attention and establishing emotional connections with audiences, the comparative analysis confirmed that differences in the selection and presentation of precedent phenomena underscore the distinct cultural and social specificities of each media space, demonstrating how cultural context fundamentally shapes journalistic approaches to audience engagement.

Keywords: Allusions, metaphors, perception, national values, universal symbols

1. INTRODUCTION

Media discourse as a form of public communication and information transmission through mass media is attracting more and more attention in the light of the active use of precedent phenomena – established quotations, stable expressions and allusions, which have a significant impact on the audience's perception of the text. In the framework of this study, precedent phenomena are defined as culturally and socially recognized linguistic units that carry connotative meanings beyond their literal content and are repeatedly used in media to influence audience interpretation. In a globalized society, the role of these phenomena becomes particularly

important as they help to convey meanings, shape social perception and reinforce cultural identity. In this regard, there is a growing need for a deeper study of media discourse, identifying its functions, peculiarities, and influence on the audience, especially in languages such as Kazakh and English, which are presented in different cultural and social contexts. Comparing English and Kazakhstani media languages is theoretically and methodologically significant because it allows for an examination of how cultural and linguistic differences shape the use and perception of precedent phenomena, providing insights into cross-cultural media practices and audience engagement.

Numerous case studies have explored media discourse from various perspectives in the scientific literature. Velykoroda and Moroz (2021) examined media discourse intertextuality and how readers interpret it. The study indicated that intertextual aspects deepen reader engagement by providing a multi-layered impression of media texts, which increases their effect. These findings showed that cultural background and prior knowledge are crucial for text interpretation.

Rozado et al. (2021) chronologically analysed bias words in news media speech. Over the past few years, such phrases have become more common, which the authors concluded mirrored media perceptions of socially relevant themes. According to the study, frequent usage of such terms can shape public perception, making them a powerful media tool. Grynyuk (2023) examined media linguistics' 'media discourse' and 'media text' interdependence. This study found that media discourse is a dynamic system whose texts alter audience cultural and social perspective. This study defined terminology and highlighted the conceptual difference between media discourse and media text in modern research.

Bachmann et al. (2021) defined and measured news media content and audience perception. The study indicated that audience perception affects content quality and that content producer intention might vary greatly. These findings showed the relevance of perception in media discourse analysis and the need to study content and audience response. Zanettin (2021) explored news media translation. The study found that translational adaptation takes local traditions into consideration, making the translated text more accessible and meaningful for the audience, but it can also distort the message. The study showed how translation affects media discourse and information perception, which is crucial in globalisation.

Khamzaev (2022) examined how neologisms in English and Uzbek newspapers create new meanings. The author concluded that neologisms increase text impact and add new meanings to media discourse, especially in cultural identity issues. Sadykova and Uspanova (2022) examined emotions in mass media writings. Emotionally charged language attracts attention and has a more stable emotional influence on readers, according to the study. This highlighted the power of emotion in media debate. Shevyakova (2022) examined Kazakhstani media image topics. Media discourse shapes the state's image and worldwide perception, as indicated by coverage of certain themes.

Zhanyshbayeva et al. (2021) examined Kazakhstan's regional press as a key media element, highlighting its importance in national identity and information. The study found that regional publications reinforce cultural values, emphasising the role of local media discourses in social identity. Beldibekova et al. (2024) examined Kazakhstani media and faith in mass media. In the expanding worldwide competition with international mass media, trust in national mass media is crucial to information perception. Sauyrbaeva et al. (2020) examined journalism's social influence in Kazakhstan and IT. The study indicated that

new technologies in mass media modify information perception, a crucial feature in modern media.

Despite several studies, there remain gaps in the systematic characterisation and classification of antecedent phenomena, audience reception, and role in Kazakhstani English-language media. Earlier research focused on English-language media or discrete features like emotive language, neologisms, or intertextuality without cross-cultural comparison. This study fills this gap by comparing antecedent phenomena in Kazakh and English media discourse and examining how they shape audience perception and public opinion across cultures.

2. MATERIALS AND METHODS

In the framework of the study, a comparative analysis of the use of precedent phenomena in media discourse was carried out, aimed at identifying in detail the specifics of their functioning in international and Kazakhstani periodicals. Attention was paid to their cultural peculiarities, style differences and their role in shaping the audience's perception.

The study began with analysing the general concept of media discourse and its functioning through precedent phenomena. This part of the paper reviewed the existing literature in order to determine how different researchers describe and characterize media discourse and to identify its key functions. Next, the study analysed precedent phenomena in global periodicals. For this purpose, several articles containing elements reflecting cultural and social associations related to important historical and social events were selected. Among them is the publication by Gladstone (2020) in the *New York Times* on the relationship between the United States of America (USA) and China, and an article by A. Swanson (2024) examining economic and political challenges for Europe. These materials were chosen for their richness in cultural references and intertextual links, which allowed the study of how such elements influence the perception of international audiences.

The study also analysed Kazakhstani media discourse, which made it possible to identify the national peculiarities of the use of precedent phenomena. Articles from Kazakhstani publications dealing with local topics and social realities were selected to understand how precedent phenomena are integrated into local publications and what cultural codes they reflect. The selected articles included *From Nomads to Modern States: The Renaissance of Central Asia* (2024), which discussed the revitalization and sustainable development of the region; *No Room to Swing a Cat* by Vologodskaya (2024), describing the problems of urban infrastructure in winter; and *Execute Cannot Be Pardoned* by Nagovitsyn (2024), dealing with the regulation of alcohol advertising and trademarks. These publications became examples of the use of culturally significant phenomena and stable expressions in the Kazakhstani press, which allowed us to better understand the peculiarities of the local media discourse and the perception of such phenomena by the audience.

In the final part of the study, the results of the comparative analysis were systematized and summarized in order to form a holistic view of the use of cultural references in media discourse. This process included careful selection and classification of materials from international and Kazakhstani publications to identify key intertextual elements. The analysed articles were categorized into categories that included historical allusions, stable expressions and cultural associations. For each category, key characteristics such as frequency of use, context of use and stylistic features were identified. In addition, variations of intertextual elements depending on the target audience and cultural context were considered.

3. RESULTS

3.1. MEDIA DISCOURSE AS A CULTURAL FIELD

Media discourse occupies a special place in contemporary social processes and cultures. In the context of global interconnectedness, when information spreads instantly and reaches millions of people, media discourse becomes a powerful tool for shaping public opinion, maintaining cultural identity and transmitting values.

The essence of media discourse lies in its ability to construct reality and offer certain models of perception of reality. Unlike scientific or artistic discourse, media discourse is aimed at a mass audience and its main goal is not just to inform, but also to influence people's perceptions, opinions, and behaviour. As the totality of all messages circulating in the mass media, media discourse forms an information field in which millions of people live and interact. By supporting and transmitting certain social and cultural norms, media discourse becomes a kind of channel for transmitting and maintaining social values (Table 1).

Media discourse shapes public opinion. Repetition of media stories, ideas, and visuals shapes reality. Media informs individuals on facts and how to understand them. Media discourse can offer interpretations of events, frequently with moral or emotional overtones that audiences can use. Media discourse helps preserve and transmit cultural and historical values. Allusions to historical events or cultural codes that are easily understood help consolidate and maintain identity.

Media discourse supports cultural memory and identity by regularly referencing essential symbols that carry a culture's legacy and make it accessible to future generations. Media discourse promotes social cohesiveness by increasing cultural identity and information distribution. Media discourse is dynamic and adaptable to social developments. Social and political events, economic developments, and technical advances affect media discourse visuals, topics, and lexicon (Zhanzhumenov et al. 2022; Nazarbetova 2016). Digitalisation and social media have given media discourse forms like memes, slogans, and visual representations that are easily shared and understood. Media discourse can shift with public opinion and society (Peeples, Murphy 2022).

Media discourse promotes civic society by providing information and stimulating discussion. Media filter world events and decide which issues are discussed and which are disregarded (Abdygalym et al. 2025; Volik 2019). Media discourse can develop critical thinking by providing information from multiple views or by forming strong opinions based on prior beliefs. Media influence public opinion and political consciousness in both circumstances.

Language symbols and allusions are strong media discourse tools (Tukhtarova et al. 2021; Issakova 2021). Media uses them to evoke emotion, establish cultural

Table 1: Functions of Media Discourse and Their Role in Society

The function of media discourse	Function description	Examples
Formation of public opinion	Influencing the interpretation of events and creating certain interpretations that the audience can take as a guide to interpretation.	News texts with emotional and moral assessments, offering certain views on events.
Preservation of cultural and historical values	Strengthening cultural memory through references to key symbols and events that ensure the continuity of generations and cultural identity.	Use of allusions to significant historical events, cultural images and symbols familiar to the audience.
Adaptation to changes in society	Changing thematic and lexical design depending on political, social and economic conditions in order to be relevant to the audience.	Incorporation of memes, digital images, slogans and trending topics into the media discourse, adapted to changes.
Social cohesion and identity maintenance	Supporting social cohesion by strengthening the sense of belonging to shared values and cultural traditions, which increases community resilience.	Regular reference to national holidays and cultural achievements to highlight common cultural values.

Source: compiled by the authors based on Peeples and Murphy (2022), Krzyżanowski and Ekström (2022), Knudsen et al. (2021) and Statham (2022).

connections, and simplify complex topics. Because they leverage shared knowledge, experience, and cultural context, symbols and allusions enhance media discourse and help audiences grasp it. Metaphors and imagery help audiences visualise and feel (Dagnev 2023; 2025). Even if the occurrence is unrelated to the Cold War and ideological division of the world, the Iron Curtain symbol conjures up such associations. Symbols help generate meaningful texts that don't need explanations yet have a big impact.

Media allusions reference cultural, historical, and literary settings that are accessible to a wide audience. As they conjure up familiar pictures or concepts, allusions enhance significance and emotional connection (Okhrimenko et al. 2023; Efremov 2026). Allusions improve perception by making brief, clear references to well-known events, works, or statements with semantic burden. For instance, using "meet your Waterloo" to describe a difficult and potentially losing case or "Sisyphean labour" to express continual efforts helps readers immediately and emotionally grasp the information (Monsalve-Alamá et al. 2023).

Intertextuality—media writings' ability to reference other texts and cultures—is linked to symbols and allusions. Intertextuality creates multi-layered signals that each reader might interpret differently based on cultural experience and knowledge (Shaukenova et al. 2014; Kengesbayeva 2025). In media discourse, the same message must be accessible and profound for a diverse audience. Intertextuality makes symbols and allusions a universal language understood by those from diverse cultures and social classes.

Media trust is also built through symbols and allusions (Khalilov, Barmanov 2024; Ashimova et al. 2023). They convey passion and cultural identity. Reading media that uses symbols the audience understands boosts identity and belonging because readers see them as part of their culture. Symbols and allusions increase the media-audience link by adding an artistic and social dimension. Cultural symbols and allusions can be universal and specialised. Audiences of all cultures can understand Cold War and Trojan Horse motifs. However, certain symbols appeal to cultural conventions that are largely understood by one country or region and may not be clear to a worldwide audience.

Allusions and symbols enhance emotion and produce enticing imagery. They appeal to emotional memory to emphasise the message and can influence public opinion on social issues. Symbolising events or occurrences to describe current events allows audiences to see parallels between the past and present, which can affect political, economic, and social information.

Symbols and references also draw attention. Pop culture symbols based on famous pictures are easily remembered and spread, becoming general information. Because it uses well-known historical or emotional symbols, 'Battle of Berlin' or 'Battle for the Soul of the Nation' grabs attention. Media discourse becomes vivid and recognisable, making it more remembered and

understandable to a wider audience. Media discourse informs and influences audiences through linguistic symbols and allusions (Radu 2022).

3.2. PRECEDENTS IN THE ENGLISH-LANGUAGE MEDIA SPACE

English-language media influence public opinion, politics, and culture worldwide. English-language media disseminate information and affect the global agenda by creating images, meanings, and symbols that resonate with international audiences due to its wide coverage and diversity of sources. Precedent phenomena, stable images, idioms, and references, help the media report news and contextualise it in a specific cultural and historical context. For a better understanding of antecedent phenomena in English-language media, examine articles where these aspects shape audience perception.

Gladstone (2020) analyses the text and shows how antecedent phenomena like allusions and metaphors build a dramatic and emotionally strong picture of the US-China conflict. The article's tone is set by the Cold War metaphor. During the Cold War, the US and USSR engaged in political, economic, and ideological rivalry rather than open combat. The reader can immediately compare the US-China relationship to a familiar, scary scenario using this metaphor. This heightens the drama. The expression 'a perilous and precipitous spiral downwards' references famous imagery of unfavourable developments where tensions rise with each step. This suggestion suggests an unstoppable trend, promoting despondency. Such shifts affect the reader's perception, who is asked to envisage a setting where diplomatic attempts are unlikely.

The metaphorical image of "has jumped the wall" conveys how the conflict between the countries breaks the boundary. This makes the confrontation seem more forceful and targets systems and values rather than merely political problems. Another metaphor is "yelling at each other and slamming doors" to emphasise the emotions. The illustration helps readers imagine a quarrel where participants act like angry neighbours. The phrase "slamming doors" refers to discussion ending and raises concerns about international stability. The article's wording evokes anxiety and tension. Emotionally charged words: "Tensions have reached the most acute levels", "dangerous spiral", "actions have escalated sharply". Such linguistic arrangement reinforces the material's crisis message and urges the audience to consider the risks of conflict escalation.

The article's measured and critical tone lets readers understand the conflict's escalation without taking sides. The writer utilises objective language, but metaphors and allusions add emotional depth that makes the reader anxious and tense. Swanson (2024) employs analogies, allusions, and figurative language to establish a dramatic backdrop and evoke emotion. These strategies make the material more expressive and help the reader understand the ramifications of US tariffs on Chinese exports. Jay Foreman, CEO of Basic Fun, uses the

metaphor “Niagara Falls-level waterfall of challenges” in the article. This metaphor shows how leaving China for production might ruin a company. Moving manufacturing facilities is a wave of difficulties, therefore comparing it to a waterfall emphasises its complexity and scale. This metaphor conveys the problem’s size, inevitability, and pressure. The reader unknowingly sees the situation as harsh and impenetrable, which contributes to the article’s unpleasant tone.

Cohen (2024) uses the phrase “Worst economic nightmare has come true” to refer to trade and global conflict predictions of economic disasters. This statement produces a sense of uneasiness and uncertainty throughout the article, adding drama. This strategy draws emphasis to negative prospects and conjures a sense of the crisis’s inevitability, providing the idea that the US economy will suffer the most. This allusion to economic calamities makes the audience feel unsettled and in danger, since every tariff decision is seen as a threat to business and the American consumer. This generates fear and makes the item more important and relevant to readers who see it as a warning of impending economic collapse.

Returning to Swanson (2024), the text’s linguistic stylistics are designed to create drama. Strong language and words throughout the article emphasise the problem’s worldwide scope. The phrase “run from a moving target” adds drama and uncertainty. This term quickly evokes fleeing away from something unavoidable, making the reader feel helpless and focusing the plot on future events. The quickly shifting scenario and inability to foresee the outcome are the focus. Words like “cascading”, “stock up” and “reaching out to lobbyists” convey the idea that the procedures are continuing. These statements conjure an “uncontrollable process” in which business must respond to economic dangers ahead of time. Metaphors and allusions inform and emotionally engage the reader. These evocative descriptions remember the worldwide trading difficulties and threats businessmen face. This impact is amplified by the reader’s notion of a crisis demanding an instant solution but no visible way out.

Metaphors and allusions create tension and anxiety, mirroring business worry in uncertain times. When shown such images, the reader naturally sees trade tariffs and economic decisions as a potential disaster, which raises his emotional response and awareness of the matter. The story makes the problem seem like a real threat to everyday people and businesses, not just an international trade issue. The article’s analogies, allusions, and powerful language build emotional tension, strengthening its message of a looming economic collapse. In English-speaking media, antecedent phenomena shape popular perception and emotional response to major occurrences. Allusions, metaphors, and cultural symbols help the media inform and influence audiences by adding depth and historical and cultural context. These methods make the message clearer and more expressive, boosting its relevance and effect.

3.3. FEATURES OF KAZAKHSTANI MEDIA DISCOURSE

Kazakhstan’s media discourse incorporates national emblems, historical connections, and current social issues. Kazakhstan’s media blend traditional values with global trends to communicate with audiences due to society’s international nature and historical evolution. Kazakhstani media discourse uses linguistic pictures, allusions, and symbols to express ideas and foster a sense of cultural connection and identity in readers. To grasp Kazakhstani media discourse, analyse individual pieces where linguistic pictures and cultural symbols reflect local journalism’s characteristics. Modern states from nomads *The Renaissance of Central Asia* (2024) combines references, metaphors, and unique artistic elements to show Central Asia’s global and historical relevance. These words emphasise the region’s cultural legacy, geopolitical position, and development prospects.

References to the Silk Road and nomadic culture, which symbolise fundamental Asian history and culture, are fundamental to the essay. These analogies paint a picture of an old place with a rich cultural and historical past, which quickly instils respect for its role in world history. The Silk Road, which connected Central Asia to Eurasian history, evokes images of a vibrant cultural and economic life, emphasising the region’s exceptionality. Historical references let readers feel linked to a centuries-old legacy and develop an emotional connection to the location. References to nomadic lifestyles and the interaction of sedentary and nomadic cultures show Central Asians’ flexibility and adaptation, creating a picture of a resilient and sustainable region capable of prosperity and modernisation.

The article uses metaphors to depict the region’s current resurgence. The Renaissance in Central Asia is noteworthy because it is linked to the Renaissance in Europe, when culture, science, and social order blossomed. Such an image lets the reader see Central Asia’s new development as a renewal, expansion, and return to the magnificent past. The Central Asian republics’ interactions are described as a place of trust and security, which boosts their image. It portrays Central Asia as a unique region where nations work together to achieve goals. The reader seeking stability in today’s geopolitical upheaval would appreciate this image’s portrayal of the region as a tranquil and stable centre of Eurasia.

From Nomads to Modern States style: *The Renaissance of Central Asia* (2024) is serene and confident, focusing on positive change and growth. The author utilises phrases like “the Central Asian Five” and “cooperation and integration” to convey a sense of togetherness and common purpose. These phrases foster the idea that Central Asia is a single region with shared values and attitudes. The text employs phrases like “long-term development” and “stability and security” to describe development, progress, and sustainable prosperity. Such phrase emphasises Central Asia’s strengths and achievements, giving the reader a pleasant impression. These

photographs evoke national pride in the region and its peoples, especially among Kazakh readers.

Historical analogies, metaphors, and a positive lexicon inspire respect and appreciation for Central Asia. Historical analogies and metaphors inspire audience appreciation for the region's remarkable past and potential future. This strategy helps readers feel connected to Central Asia's cultural roots, making the material instructive and proud. The inventive language and cohesive, optimistic manner of the text portray Central Asia as a region with immense potential for unification and long-term prosperity. Achievements and successes make the region a visible and influential actor in international relations. Thus, allusions, metaphors, and a calm, confident manner in the text create an inspirational and positive image of Central Asia, giving the reader a sense of pride and confidence in its future.

No Room to Swing a Cat by Vologodskaya (2024) discusses Kazakhstan's first winter cold wave and its residents' struggles. The work describes weather conditions and their effects on daily life using metaphors, figurative language, and emotionally rich elements, making it more accessible to readers. The antecedent phenomena add reality and emotion. The article title is a prolonged statement that indicates a dilemma. In this example, it appeals to Kazakhstanis' shared experience of winter travel problems. The title's wording resonates with readers' experiences, indicating that the piece is about important travel issues. The statement is figurative, adding drama and emphasising the transport collapse. This recurring term conjures up a frozen, snow-covered metropolis with inaccessible highways.

In the article, metaphors visualise and emotionalise ordinary difficulties. The city being "literally covered in snow" emphasises the snowfall's ferocity and vividness. This phrase combination helps visualise and experience the scenario, invoking the residents' stress and discomfort. People "wading knee-deep in snow" creates another figurative image of the proceedings as tough and chaotic. This metaphor emphasises the physical situation, making readers consider the problem's scope. People walking in deep snow produces suspense and drama, which supports the reader's viewpoint.

Vologodskaya (2024) uses imagery and details like "slopes and ascents that turned out not to be cleared and not backfilled" to highlight local inhabitants' struggles. These descriptions clarify the material and issues. Such subtleties help readers see the big picture and actual, recognisable details. A snowstorm-related tragedy involving an elderly man adds emotion. The article is emotional because of the man's rescue and warns us that terrible weather is dangerous. A personal narrative with real-life examples of danger and risk reinforces weather warnings.

An official response from the regional emergency department spokeswoman provides insight into how officials are handling the situation. Direct discourse from professionals lends legitimacy to the narrative and

emphasises caution and responsibility. The article's mix of informal and formal language makes it accessible to a large readership but serious. Official terms like "traffic collapse" and "road restrictions" convey responsibility and severity. Rescue personnel's advice emphasises the reader's responsibilities and safety in bad weather.

Sustained language, analogies, and emotionally powerful imagery immerse the reader in the scenario. The reader can feel Kazakhstan's winter hardships by seeing a city frozen in snow and reading about the citizens' struggles. The essay highlights transit issues and weather hazards, making the reader think about his safety. Figures, analogies, and formal style make the essay not only informational but also emotionally rich, emphasising winter's severity and the need for prudence.

Nagovitsyn (2024) employs analogies, allusions, and a distinctive storytelling style to emphasise the social and economic issues related with domestic alcohol advertising limitations in *Execute Cannot Be Pardoned*. Such linguistic strategies help the reader grasp local producers' difficult predicament, improving the text's emotional effect. The article's title references a renowned saying that punctuation marks affect fate. In the article, the allusion shows the ambiguity and uncertainty of Kazakhstani alcoholic beverage producers: the law's relaxation allows certain advertising but forbids commercial promotion. This sentence immediately grabs the reader's attention and portrays the gravity of the situation, where the least adjustment can ruin the industry. The reference to an insurmountable situation emphasises the conflicting laws, deepening the issue.

Metaphors in the text emphasise the gravity of the situation. The depiction of local producers "unable to compete with foreign brands" suggests a battle for existence in an unfair competition. This metaphor shows local producers' vulnerability to multinational competition and inspires compassion. The term "grey" products also refers to unlawful alcoholic products that threaten public health and business. This metaphor adds emotional colour to the text, portraying the situation as dangerous to the economy and society. The metaphor conjures up an irresponsible product with health and safety dangers, promoting a negative outlook.

Expert remarks from Andrey Ganzha, leader of the Association of Wine Producers, lend legitimacy to Nagovitsyn (2024). The expert manner emphasises the seriousness of the concerns by citing bans on viticulture and horticulture. Expert statements show that the situation affects many people and industries, bolstering the reader's comprehension of the problem's scope. Quotes from industry representatives add emotion since their own opinions and views make the situation more vivid. The author says wine production is "not just a branch of the national economy, but also an art" to emphasise that it is a cultural asset transmitted down the generations. This method helps readers view alcohol manufacturing as a cultural and historical heritage, which increases respect and interest.

The essay uses official and common language to simplify legal and economic concerns for a large readership. The use of “advertising law”, “cross-border marketing” and “counterfeit” conveys the topic’s severity and the intricacies of advertising regulations. This style is both business-like and emotional, engaging the reader while conveying objective, crucial information. In addition, “flooding the market” and “grey products” suggest an unchecked process that affects honest producers. Natural disaster and disorder vocabulary enhances drama and crisis perception. Thus, vibrant and emotionally charged terms make the text more persuasive and urge deeper thought about the issue.

Execute Cannot Be Pardoned by Nagovitsyn (2024) uses allusions, analogies, and official style to convey Kazakhstan’s complex and murky alcohol industry. Precedent phenomena like stable expressions and powerful imagery emphasise the problem’s seriousness, making the reader consider how legislative limits can harm industry growth and cultural worth. The article urges readers to see local producers’ concerns as social and cultural issues that touch many citizens, not just economic ones. Thus, prior phenomena and language approaches make the essay more persuasive and elicit sympathy and understanding for local producers. Kazakhstan’s media discourse reflects its culture, society, and identity. Metaphors, allusions, and cultural symbols create pictures that are accessible to a wide audience, strengthening a sense of unity and connection to a shared history. Kazakhstan’s media mixes facts with emotion, affecting events and evoking powerful reader responses.

3.4. ANALYSIS OF SIMILARITIES AND DIFFERENCES IN CULTURAL SYMBOLS OF INTERNATIONAL AND KAZAKHSTANI MEDIA DISCOURSE

Both media spaces actively use precedent phenomena – metaphors, allusions and cultural references – that influence the audience’s perception of events and shape its

attitude towards them. At the same time, the differences in the choice and interpretation of these phenomena determine the unique approach in each case (Table 2).

English and Kazakhstani media use cultural symbols to emotionally connect with viewers, adding dimension to content. Both media discourses use universal allusions and metaphors, such as historical symbols, cultural archetypes, and global happenings. English-language media often invoke the “Iron Curtain” or “Cold War” to conjure historical tension, whereas the Olympics or FIFA World Cup are used to emphasise unity and competition. Kazakhstani media also use the Silk Road, nomadic practices, and Central Asian city restoration to promote national pride and historical memory. Other similarities include using references to generate multi-layered statements. Both discourses aim to write meaning-rich writings with numerous interpretations. Kazakhstani media may call cultural festival revivals “bridges to our ancestors,” like English media use “lessons from history” to convey continuity and common ideals.

However, cultural differences and audience preferences shape each media discourse. Global English-language media discourse promotes universal symbols and references that can be perceived independently of country or cultural background. Even familiar symbols like the “Trojan Horse” or “Iron Curtain” might be perceived differently depending on the audience’s knowledge, language, and political situation. This facilitates global messaging and boosts worldwide reach. “Battle for the Soul of the Nation” and “the new Cold War” describe global conflicts and tensions, appealing to international audiences. However, Kazakhstani media use culturally distinctive symbols and references that local viewers understand. Images of the nomadic past, Silk Road, and centuries-old traditions bring media debate closer to the country’s culture. An article about regional growth may mention yurt architecture or traditional craftsmanship as symbols of continuity and resilience, which may be unfamiliar to foreign readers. Such compositions commonly

Table 2: Comparative Analysis of Symbolic and Linguistic Strategies in English-Language and Kazakh Media Discourses

Comparison parameters	English-language media discourse	Kazakh media discourses
Differences	Using universal symbols and allusions to create an emotional connection with a global audience.	Use of culturally specific symbols and references that are understandable to local audiences.
Distinctive features	Preference for universal symbols for international reach, dramatic metaphors and vocabulary to create tension.	Focus on local symbols and cultural codes that convey national identity and unique features of the region.
Vocabulary and figurative devices	Frequent use of dramatic and sharp metaphors, emotionally charged vocabulary, especially in the context of crises and conflicts.	Restrained, positive vocabulary emphasizing stability and cultural continuity; images of unity and development.
Impact on perception	Rapidly create an emotional response, influencing a global audience through the universality of symbols and metaphors.	To create a sense of cultural belonging, strengthen identity and unity among the Kazakhstani audience.

Source: compiled by the authors based on Buiten and Coe (2021), Samsenova et al. (2024) and Assyltayeva et al. (2023).

use symbols that represent cultural unity and Kazakhstan and surrounding states' obstacles, highlighting the region's distinctive development path. English-language media emphasises universal symbols and rarely makes specific references, unlike Kazakhstani media.

Styling and vocabulary, especially emotive language, differ. When discussing foreign conflicts or economic crises, English-language media utilise harsh and dramatic metaphors to create tension. Examples are "a catastrophic waterfall of problems" and "global domino effect," which communicate urgency and risk. Metaphors like "a catastrophic waterfall of problems" generate a sense of rising peril and disaster, prompting audience engagement. Kazakhstani media frequently uses a more restrained tone when discussing social or cultural issues. It promotes growth and prosperity through metaphors and ideas of resilience and cohesiveness. Using phrases like "threads connecting past and present" or "the heartbeat of our nation" emphasises continuity and cultural pride. Respect for national values and progress are shown by using growth, harmony, and cultural continuity to express economic or social change. Thus, Kazakhstani media emphasises cultural identity and positive transformation through terminology and emotional context, making it less hostile and more aimed at domestic audiences.

Symbols and references shape public opinion in all media discourses, but in various ways. Due to the universality of symbols, English-language media evoke a strong emotional reaction worldwide. Kazakhstani media emphasise local values and customs to foster a sense of national identity. This strengthens cultural identity and unites Kazakhstani readers. References to national holidays, traditional crafts, and historic Silk Road sites show how Kazakhstani media embed cultural symbols locally, while English-language media references to international treaties, wars, and global crises resonate with broader audiences. Thus, Kazakh and English media discourses use symbols and allusions to convey culturally relevant messages, but their different symbol and stylistic choices highlight their respective media environments.

4. DISCUSSION

This study compared its findings to those of other scholars on media discourse, including translation adaptation, modelling national journalistic contexts, cultural codes, and audience perception. English and Kazakh media discourse studies were systematised to determine their contribution to understanding previous expressions and cultural symbols.

Bulatova et al. (2020) examined how convergence affects innovative journalism in Kazakhstan, examining the interaction between technological and cultural changes in the media environment. This study confirms that Kazakhstani media adapts to global norms faster when new technologies are introduced. Digital formats and visual symbols are integrated into media discourse. Bulatova et al. saw convergence as a tool to increase information availability, but their study focused on cultural identity and antecedent phenomena, which give

emotional and associative dimension to information interpretation. Kazakhstani media emphasises cultural symbols to strengthen identity, while Bulatova et al. examined technology adaption globally.

Kurambayev (2022) examined how Kazakhstani mass media translate English-language news for local audiences. Kurambayev observed that translation generally includes text adaptation to account for national characteristics and cultural codes, which supports this study's premise that cultural adaptation is necessary to provide relevant and understandable information. However, Kurambayev's study did not examine the text's emotional impact and association perception, which is crucial to this study. The difference is that the study of B. Kurambayev emphasized on the accuracy and accessibility of translation, whereas this study considers the use of cultural symbols as a means of shaping perception and emotional response.

Kultayeva et al. (2024) explored how news agencies affect print and internet publishing, expanding themes and setting quality requirements. The researchers found that news agencies provide news neutrality and trustworthiness, supporting this study's results that media shape public opinion. Both studies emphasise information background, however S. Kultayeva et al. concentrated on content structure, while this study focused on symbolic and emotional factors such as cultural codes and antecedent phenomena. These approaches complement each other, emphasising the relevance of objective knowledge and cultural symbolism in media discourse.

Zhaksylyk et al. (2024) recommended a Kazakhstani journalism paradigm including social, ethical, and managerial elements. Kazakhstani media promotes national identity and local culture, according to the writers. Cultural symbols and allusions promote national consciousness and local identity, according to this study. Unlike Zhaksylyk et al., this study compared English-language media discourse and identified disparities in the use of universal and local symbols, emphasising the diversity of cultural approaches in international and Kazakhstani journalism. Yurchyshyn (2021) examined satire's effects on audiences and its function in critical thinking about social issues. Satires improve perception through humour and irony, which is analogous to the emotional influence of the antecedent phenomena explored in this study. Yurchyshyn focused on satire's quirks, unlike the present study, which addressed more symbolic features. Despite genre differences, both research stressed the influence of emotional and cultural devices on audience impressions.

Brennen et al. (2020) analysed UK news media coverage of technology and robotics, concentrating on AI expectations and worries. This study found that media use cultural symbols and associative pictures to improve audience responses to new technology, supporting the role of symbolism in media discourse. Brennen et al. focused on technological perception, while this study explored cultural symbols and antecedent phenomena. However, both research stressed how media

shapes social expectations and views through associative symbols. Kim (2020) examined global infectious illness news and journalists' influence on context and societal importance. Media produces an atmosphere of fear and engagement, which supports this study's results that media discourse can evoke an emotional reaction and affect event perceptions. Kim studied infectious diseases, while this study examined cultural symbols and antecedent occurrences that impact perceptions through historical and social linkages.

In a 30-country comparison, Humprecht et al. (2022) examined how digitalisation influences media systems' structure and characteristics. This study shows that digital media influences media perception, using Kazakhstani and English-language media that incorporate modern expression and cultural symbols. Humprecht et al. examined systemic alterations, while this study examined symbolic tactics and perception. The present study analyses media discourse content, while Humprecht et al. analyse structural factors. Dempster et al. (2022) examined how media sensationalism and inaccuracy influence public opinion to examine scientific misrepresentation. This study analysed previous phenomena and their emotional effects on audiences, and the researchers claimed that media can boost emotional awareness by emphasising threats and crises. Dempster et al. focused on science news topics, while this study examined cultural symbols in media discourse. The works emphasise emotional perception, but their themes and methodologies differ.

Vese (2021) examined fake news and free speech regulation, highlighting misinformation hazards and controls. This study emphasises cultural and symbolic aspects, while Vese focused on legal and ethical issues. His findings showed that the media shapes public perception and creates meaningful symbols. Many of the evaluated studies emphasise symbolism, emotional response, and cultural specificity in media discourse, despite their different topics and techniques. This unique study compares national and global media discourse to better understand how antecedent phenomena and cultural symbols shape information perception.

This study has significant drawbacks. First, it lacked visual or multimedia elements, limiting analysis to text. Second, the study used a small purposeful sample of media texts, which may restrict its generalisability. Third, the challenge of finding and categorising prior phenomena and cultural symbols may have caused theme coding errors. Fourth, one coder interpreted the data, which may create subjective bias. Finally, without reception data, the study could not directly examine audience perception and response to previous events. Interpreting results and organising future research should account for these constraints.

This essay advances the field in various ways. First, it proposes a comparative typology of prior phenomena, separating universal and local cultural symbols and allusions. Second, it shows how Kazakhstani media's local frames of identification strengthen cultural identity and social cohesion through historical, economic, and

geopolitical themes. Third, the study shows how symbolic and emotive devices affect international and national media differently, providing insights for cross-cultural media analysts and cultural code scholars. Combining these views helps the author explain how precedent phenomena work globally and locally and how media discourse can be compared to expose these dynamics.

5. CONCLUSIONS

The study concluded that media discourse shapes public opinion, cultural values, and social identity in modern communication and culture. Media discourse is the main way mass audiences absorb information and reality models, especially in globalised times. Media discourse is a cultural sphere that integrates national and global meanings, which affects viewer perception. Metaphors and allusions are utilised to evoke emotion and transmit cultural associations in English-language media speech, according to prior phenomena. International newspapers often use universal symbols like the Iron Curtain or the Cold War to provide readers a broad historical and cultural background. Such prior phenomena instantaneously generate an emotional response and bring attention to the material by linking to historical and social events. The investigation showed that worldwide publications attract a large audience regardless of culture due to the universality of their symbols.

Local mass media use national symbols and cultural codes to enhance national identity and maintain local cultural continuity, according to Kazakhstani media discourse research. Kazakhstani media frequently employ Silk Road and nomadic symbols. Kazakhstani media discourse precedents transmit information and unite and sustain local audiences. The investigation showed that local media can provide audiences a sense of cultural belonging, which is crucial in a multinational setting. International and Kazakhstani media employ allusions, metaphors, and symbols differently, according to the comparative analysis. English-language media leverage worldwide symbols to evoke strong emotions, while Kazakhstani media use local cultural codes to enhance identity and national values.

The study's concentration on textual media ignores visual and multimedia elements, which are extremely crucial in media discourse and can strongly influence audience perception. Images, infographics, films, and memes and their effects on emotional impact and cultural associations are promising research topics. Comparative investigations of textual and visual symbols in different cultures may reveal significant differences and similarities in information delivery. This work has practical applications. They enable media studies to examine how universal and local symbols influence audience perception. The study emphasises the importance of cultural codes and historical references for journalists addressing national and international audiences. Understanding antecedent phenomena in media discourse can improve information delivery, cultural sensitivity, and audience involvement in intercultural communication.

This understanding helps editors, journalists, and media organisations create emotional and culturally engaging content for their audience.

COMPETING INTERESTS:

There are no conflicts of interest.

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