Patterns of Publicistic Style Transformation in Kazakhstani Digital Media

Roza Umirbekova – Ardak Beisenbai – Zhamila Omirbekova – Meruert Tnalina – Syrym Zhanzhigitov

DOI: 10.18355/XL.2026.19.02.02

Abstract
The transformation of the publicistic style in the digital media environment has become an increasingly relevant issue, since digitalization affects not only the linguistic organization of media texts, but also their structural, pragmatic, and platform-based features. This study aims to identify the main features of the transformation of the publicistic style in digital media and to examine their relationship with linguistic, platform-related, and audience-oriented factors. The study's material consists of Kazakh-language media texts published across different formats of the Egemen Qazaqstan media resource, including the newspaper, website, Telegram, and Instagram. The research employs content analysis, comparative analysis, discourse analysis, and the pragma-stylistic approach. The scientific novelty of the study lies in interpreting the publicistic style not only as a set of linguistic features but also as a platform-conditioned communicative practice shaped by textual organization, digital infrastructure, and audience interaction. The findings show that its transformation is reflected in structural compression, changing headline strategies, intensified evaluativity, stronger audience orientation, and the growing role of multimodality.
Key words: publicistic style, digital media, media discourse, stylistic transformation, social network, linguistic analysis

1. Introduction

The development of *digital media* has significantly expanded the research field of contemporary linguistics and has brought into focus new forms of *media text* existence under conditions of *digital communication*. Today, not only are the channels of information dissemination changing, but also the very mechanisms of its production, presentation, and perception. These processes directly affect the linguistic organization of publicistic discourse, as well as the very mechanisms of its production, presentation, and perception. These processes directly affect the linguistic organization of the *publicistic text*, its stylistic system, composition, pragmatics, and forms of interaction with the audience. As a result, the *publicistic style* can no longer be considered exclusively within the boundaries of the traditional newspaper and magazine space, since in the digital environment it functions under new technological and communicative conditions. Therefore, the study of the transformation of publicistic style in digital media constitutes a significant and relevant direction in contemporary *media linguistics* and *discourse theory*.

The relevance of this issue is also confirmed by studies conducted by Kazakhstani and foreign scholars. In the Kazakhstani academic field, S. Kh. Barlybaeva examines the transformation of contemporary mass media in Kazakhstan under conditions of digitalization and emphasizes that *new media* change the structure of the information space and the nature of media consumption (Barlybaeva, 2023). G. S. Abdikerimova demonstrates that *media discourse* should be analyzed as a space of meaning generation in which language performs not only an informational, but also a cultural-interpretive function (Abdikerimova, 2022). Akhmet Baitursynuly, defining the press as the “eyes, ears, and tongue of the people,” at an early stage in the development of

national publicistic writing already identified its key social mission, which in the *digital era* is preserved, but is realized in different formats (Baitursynov, 1913). In foreign scholarship, T. van Dijk considers *news discourse* as a complex socio-communicative structure (van Dijk, 1988), T. Bucher and A. Helmond link the features of *digital content* to *platform affordances* (Bucher & Helmond, 2018), and N. Couldry proposes analyzing media not only as texts or institutions, but also as practices embedded in social everyday life (Couldry, 2004). The totality of these approaches shows that the contemporary *publicistic text* should be studied at the intersection of *language*, *technology*, *platform*, and *audience*.

Despite the growing body of research on *media discourse*, *digital journalism*, and *stylistic change*, an important problem remains insufficiently clarified: the transformation of the publicistic style in digital media is still too often described in a fragmented way. Existing studies tend to examine either linguistic features, genre characteristics, platform affordances, or audience interaction separately, while the interdependence of these dimensions is rarely analyzed within a single explanatory framework. As a result, it remains unclear how exactly the publicistic style changes when the same media content is redistributed across newspaper, website, Telegram, and Instagram formats, and which structural, pragmatic, and platform-conditioned mechanisms jointly shape this transformation. This unresolved problem constitutes the rationale of the present study.

Despite the existence of works devoted to the *language of the media*, *media discourse*, and *digital communication*, a substantial gap remains in the research field. In most cases, the *publicistic style* is described either as a *functional-stylistic category* or as a set of individual linguistic features, whereas its change in the *digital environment* requires a more comprehensive consideration. Under conditions of *platform-based communication*, transformation affects not only *vocabulary*, *syntax*, or *genre form*, but also the ways in which the text is created, the principles of its dissemination, the mechanisms of its visibility, the forms of *interactivity*, and the strategies for retaining audience attention. In other words, in the digital environment, the *publicistic style* changes not only as a linguistic system, but also as a *communicative practice*. It is precisely for this reason that the question of how *linguistic*, *platform-based*, and *audience-related* factors jointly determine the contemporary mechanisms of transformation of the *publicistic style* remains insufficiently developed.

The scientific novelty of the study lies in treating the publicistic style not only as a set of traditional stylistic features but also as a recurring discursive practice shaped by the *digital media environment*. In this work, the transformation of the *publicistic style* is conceptualized as a complex process formed at the intersection of *linguistic*, *technological*, and *audience-related* conditions. Such an approach makes it possible to explain stylistic change not only through internal linguistic shifts but also through the influence of *platform format*, *algorithmic logic*, *interactivity*, and the new organization of *media space*. Thus, the study expands the analytical possibilities of *media linguistics* and *discourse analysis* as applied to the investigation of digital forms of publicistic speech.

The aim of the study is to identify the specific features of the transformation of the *publicistic style* in *digital media* and to analyze its relationship with *linguistic*, *platform-based*, and *audience-related* factors. To achieve this aim, the following objectives are envisaged: to determine the theoretical foundations for the study of the *digital transformation* of the *publicistic style*; to systematize the key factors influencing its change in the *digital environment*; to analyze the *lexical*, *structural*, and *pragmatic* features of publicistic texts based on digital media materials; and to demonstrate the principal mechanisms of the functioning of the *publicistic style* under conditions of contemporary *digital media communication*.

2. Theoretical Framework and Literature Review

The study of the transformation of the *publicistic style* in the digital media environment lies at the intersection of several research directions: functional stylistics, media linguistics, discourse analysis, studies of platform logic, and works on multimodal communication. In the traditional philological paradigm, the publicistic style was described primarily as a variety of functional style with stable genre, compositional, and evaluative-impact characteristics. In contemporary scholarly literature, however, the emphasis has shifted: the publicistic text is increasingly regarded as a media-discursive practice that changes under the influence of digital platforms, algorithms, forms of interactivity, and new modes of audience engagement. It is therefore analytically justified to consider the literature not according to the principle of "domestic/ foreign authors," but according to the research directions in which Kazakhstani and international scholarly approaches converge. This way of organizing the review makes it possible not merely to list names, but to show precisely how the contemporary research framework for analyzing the *publicistic style* in digital media is being formed.

2.1. The Publicistic Style in the Tradition of Functional Stylistics and Media-Discursive Analysis

In the Kazakhstani and broader Kazakh philological tradition, the publicistic style was long studied as a functional style possessing its own genre system, a distinctive pragmatics of influence, and social significance. Of foundational importance in this regard are works on the stylistics of the Kazakh language, which describe publicistic speech in terms of normativity, expressiveness, genre differentiation, and communicative orientation (Balakaev et al., 2005; Sergaliev, 2006). This line was subsequently developed in studies of the language of the press and media, where the publicistic text was already conceptualized as a space for the actualization of socially significant meanings. Of particular importance here are the works of B. Momynova devoted to the language of the contemporary Kazakh press (Momynova, 2003, 2012), as well as the study by A. Ashirova, in which the headline is analyzed as a structurally, functionally, and pragmatically significant component of the newspaper text (Ashirova, 2024). Within the same research field are the works of O. Búrkitov, A. Aldasheva, A. Júmaǵulova, N. Uáli, G. Mashinbaeva, D. Ǵabbasova, D. Bismildina, Q. Esenova, and D. Álkebaeva, which collectively formed the Kazakhstani line of analysis of media language as a stylistically and communicatively marked form of public speech.

However, in later studies, a noticeable shift occurs from purely functional-stylistic description to a media-discursive interpretation of the text. Thus, Abdikerimova (2022) considers political media discourse as a space for the retransmission of linguocultural intertextual meanings, thereby moving the analysis beyond the genre-stylistic level. Baktiyarova (2022) proceeds in a similar direction, showing that media discourse participates in the formation of public perception and cognitive frames of interpretation. Seitakhmetova and Zhandossova (2025), as well as Sadirova et al. (2025), further develop this line by treating media discourse as a factor in the formation of value orientations and communicative strategies in various sociocultural contexts. Within this same sequence, your own studies also fit logically into the expansion of the media-discursive approach: Bakytzhanova et al. (2025) demonstrate the productivity of linguoconceptual analysis of legal discourse, while Zhanzhigitov et al. (2026) show that digital socio-political communication requires the typologization of conflictogenic factors as an independent object of research. Thus, even on domestic

material, it is evident that the publicistic text is increasingly regarded not as a closed stylistic system, but as a dynamic form of public communication.

The foreign tradition demonstrates a similar shift. In the classical model of T. van Dijk, news is understood not simply as an informational genre, but as a special form of public discourse with its own structure, cognitive organization, and social function. It was precisely this approach that opened the possibility of studying media texts as spaces of representation, influence, and the public construction of meaning. In more recent works, this line is further developed under the conditions of the digital environment. Thus, Uth et al. (2025), in a systematic theoretical review, show that the relationship between journalism and the audience in the digital era is described through several models—discursive, network-based, technological, strategic-organizational, and others—which means that the study of media text can no longer be limited to a text-centered approach alone. XLinguae studies also operate in this direction: Matytcina et al. (2021), analyzing the media image of migrants and asylum seekers on the corpus material of British and American media, demonstrate that the discursive characteristics of news text are connected with broader mechanisms of social representation; Akimisheva et al. (2025), examining corporate blogs, show that digital text must be described as a strategically organized communicative practice oriented toward different audiences. All this confirms that contemporary scholarly literature is gradually shifting the analysis of the publicistic style from the plane of "only linguistic features" to the plane of the media-discursive and pragmatic organization of digital text.

To visually systematize this line of research, its main parameters may be presented in tabular form (*Table 1*).

Table 1. Evolution of Approaches to the Study of the Publicistic Style and Media Discourse

Research direction	**Main focus**	**Kazakhstani and domestic studies**	**Foreign and international studies**	**What has already been explained**
Functional-stylistic approach	Genre, norm, expressiveness, influence	Balakaev et al. (2005); Sergaliev (2006); Momynova (2003, 2012); Ashirova (2024)	—	The publicistic style as a variety of functional style
Media-linguistic approach	Media language as a space of public meaning	Abdikerimova (2022); Baktiyarova (2022); Seitakhmetova & Zhandossova (2025); Sadirova et al. (2025)	van Dijk & Poell (2013)	Media text as socially and cognitively organized discourse
Discursive-pragmatic approach	Communicative strategies, value and interpretive frameworks	Bakytzhanova et al. (2025); Zhanzhigitov et al. (2026)	Uth et al. (2025); Matytcina et al. (2021); Akimisheva et al. (2025)	The shift from stylistic description to the analysis of media-discursive practice

As can be seen from *Table 1*, the first group of studies forms a solid foundation for understanding the publicistic style as a socially significant form of speech; however, by itself it does not yet explain how the digital environment restructures its structural and pragmatic mechanisms. It is precisely for this reason that the next block of

literature should be devoted not so much to the description of media text as such, but rather to the factors of its platform-based transformation.

2.2. Platform Logic, Multimodality, and Audience as Factors in the Transformation of Digital Publicistic Writing

The second major line of research is associated with the fact that the digital environment changes not only the channels of information dissemination, but also the very logic of constructing the media message. At the center of attention here are *platform logic*, *social media affordances*, *multimodality*, *algorithmic visibility*, and the relationship between journalism and the audience. One of the key theoretical foundations of this direction is the concept of *social media logic* developed by van Dijck and Poell (2013): platforms are understood not as neutral technical channels, but as systems that establish their own rules of circulation, selection, and representation of content. This line is further developed by Bucher and Helmond (2018), who show that *platform affordances* structure the actions of content producers and audiences, while in later studies the issue is specified in relation to journalistic practice. Thus, Anter (2025) demonstrates that journalists themselves perceive platform affordances as a factor changing the ways content is produced; Huang et al. (2025) analyze how news workers normalize platform logic and incorporate traffic metrics into editorial processes; and Lischka (2021) shows how standards of journalism are combined with the logic of Facebook in the process of *news making*. These studies are especially important for the present work, since they confirm that the digital publicistic text is formed under the influence of platform infrastructure, and not solely by linguistic norm.

No less significant are studies emphasizing *multimodality* and the visual organization of digital news text. Kallio and Mäenpää (2025), analyzing news production on Instagram, show that visuality becomes not an accompanying but a constitutive element of journalistic content on the platform. Similarly, Luginbühl (2025), examining television news on Instagram, demonstrates that the genre form, composition, and style of publications are determined simultaneously by the technical and social affordances of the platform. Kligler-Vilenchik and Tenenboim (2024) complement this understanding by demonstrating that a substantial part of *news-related communication* now unfolds in intermediate spaces between the public and the private, which means that *addressivity* and *interactivity* become structural properties of digital text. In *XLinguae*, this direction is indirectly supported by studies in which media text is understood as a multicomponent unit dependent on the relationship between verbal and audiovisual components, while *media convergence* is regarded as a factor of linguistic and extralinguistic changes in media (Adyrbekova et al., 2019; Akimisheva et al., 2025). All this is important for the analysis of the *publicistic style* because it shows that, in the digital environment, the text does not exist in isolation but in conjunction with the visual frame, link, card, post, short announcement, and the anticipated audience response.

In the Kazakhstani academic field, this issue is gradually developing, but it has not yet been fully shaped as an integral media-linguistic program. Yessenbekova et al. (2023) describe the digital transformation of communication tools through the dominant tendencies of the media environment; Kap and Zhassaral (2025), using the example of *Azattyq* Radio, demonstrate the influence of *media convergence* on channels, formats, and ways of disseminating information; Asanov et al. (2025) emphasize that new technologies transform the logic, format, and structure of journalistic work, compelling the journalist to create multimedia content that is updated promptly. In a more applied socio-political dimension, this direction is continued in the article by Zhanzhigitov et al. (2026), in which digital conflictogenic factors of communication in Kazakhstan are typologized, as well as in the works of Alpeisov and Balapanova

(2025) and Ibraiymov et al. (2025), which show the strengthening of the emotional and manipulative component of digital media discourse. Comparison of these studies with the international literature makes it possible to conclude that in Kazakhstani scholarship *convergence*, *digitalization*, *multimodality*, and the growth of *audience orientation* have already been identified, yet they are still rarely combined into a single system of analysis, specifically with regard to the *publicistic style*.

It is precisely at this stage that the fragment of literature presented in your original text as a list of five principles becomes especially important. In essence, this is no longer merely a listing of features, but a transition to an authorial conceptual model that integrates disparate findings of the literature into a unified system for the analysis of digital publicistic writing. In order for this part of the review not to appear as a mere "list of points," it is advisable to present it in the form of an analytical table (*Table 2*).

Table 2. Conceptual Principles for Analyzing the Transformation of the Publicistic Style in Digital Media

Principle	**Content of the principle**	**Most salient stylistic manifestations**	**Research basis**
Embedding of platform requirements into style (*platform-embeddedness*)	The structure and linguistic organization of the text depend on platform format, interface constraints, and modes of content distribution	headline length, teaser/lead, hyperlink, card, push logic, short paragraphs	Bucher & Helmond (2018); van Dijck & Poell (2013); Kap & Zhassaral (2025)
Audience orientation and interactive pragmatics (*audience orientation*)	In the digital environment, the addressee becomes not only a reader, but also an active participant in communication	direct address, question, call to action, engaging formulas, "we/you"	Ashirova (2024); Uth et al. (2025); Kligler-Vilenchik & Tenenboim (2024)
Compression and scripted presentation (*compression & scripting*)	Rapid screen reading intensifies brevity, thesis-like presentation, and the modular organization of the text	clip-like composition, short paragraphs, marked lists, formulas such as "5 reasons," "what you need to know"	Yessenbekova et al. (2023); Kap & Zhassaral (2025); Asanov et al. (2025)
Intensification of evaluativity and emotionality (*reconfiguration of evaluativity*)	The persuasive function is increasingly realized through brief, emphatic, emotionally charged forms	intensifiers, emotional vocabulary, expressive verbs, evaluative adjectives, dramatization of the headline	Alpeisov & Balapanova (2025); Ibraiymov et al. (2025); Bruns (2023)
Multimodality and the sociomaterial nature of the text (*multimodality & sociomateriality*)	The digital publicistic text functions as a unity of verbal, visual, and platform elements	combination of text, video, infographics, photographs, links, comments, reactions	Kallio & Mäenpää (2025); Luginbühl (2025); Kasianenko (2026)

The model presented in *Table 2* is important because it shifts the literature review from the level of "what has already been written" to the level of "how a working analytical framework emerges from it." In other words, the literature review here does not end with the enumeration of directions, but leads to an original research instrument: the five principles establish the logic of the empirical analysis and make it

possible to link linguistic, pragmatic, and platform parameters into a single system. This is precisely what is often lacking in traditional reviews: individual ideas are present, but they are not brought together into an integral model.

2.3. Summary, Analytical Synthesis and the Research Gap

A comparison of the two directions examined shows that contemporary scholarship has already accumulated a substantial body of knowledge on the *publicistic style*, *media discourse*, and *digital journalism*; however, this knowledge has not developed in a fully synchronized manner. Studies of the first group provide a strong account of the genre-stylistic and discursive-pragmatic characteristics of the *media text*, whereas the second group explains in detail the platform-based, multimodal, and audience-related mechanisms of digital communication. Nevertheless, a methodological gap remains between these lines: stylistic studies often bypass *platform logic*, while platform-oriented studies do not always systematically explain how the publicistic style changes as a set of linguistic and compositional features.
In order to make this conclusion maximally transparent, the overall current state of the literature may be presented in a summary analytical table (*Table 3*).

Table 3. Summary Analysis of the Literature: Achieved Results and Unfilled Research Areas

Analytical area	**What has already been studied sufficiently well**	**What has been studied partially**	**What remains a problematic area**
The *publicistic style* as a functional and media-discursive category	genres, norm, evaluativity, social function of the text	the transition from stylistics to media discourse	the systematic relationship between stylistics and the digital platform environment
Platform logic and *digital journalism*	affordances, media logic, engagement, convergence	the influence of platforms on editorial practices	the influence of platforms on the internal stylistic organization of the publicistic text
Multimodality and visual presentation	visual affordances, Instagram news, multimedia formats	the relationship between the verbal and the visual in news texts	the role of multimodality specifically in the transformation of the publicistic style
Audience orientation and emotional-evaluative mechanisms	engagement, interactivity, increased audience reactivity	the pragmatics of digital address and the emotionalization of content	an integrative description of evaluativity, interrogativity, addressivity, and platform-based forms of presentation within a single model

As can be seen from *Table 3*, the research gap lies not in the absence of studies on *media discourse* or *digital journalism* as such, but in the shortage of integrative studies in which the *publicistic style* would be analyzed simultaneously as a linguistic system, a pragmatic model, and a platform-organized communicative practice. It is precisely the filling of this gap that the present study is intended to address. It proceeds from the assumption that the transformation of the *publicistic style* in digital media should be described not as a simple redistribution of linguistic means, but as the result of the interaction of *structural*, *pragmatic*, *technological*, and *audience-related* factors. Such an approach makes it possible to connect the domestic stylistic

tradition, Kazakhstani studies of *media discourse*, and contemporary international works on *digital journalism* within a single explanatory model.

3. Materials and methods

3.1. Research Material

The research material includes three interrelated blocks. The first block consisted of theoretical and methodological sources devoted to the *publicistic style*, *media discourse*, *digital communication*, the platform-based organization of the media text, and the pragmatics of contemporary media. This corpus included works on functional stylistics, studies of the language of mass media, research on media discourse and publications that considered digital platforms as environments for the transformation of textual and communicative practices. The use of this block made it possible to determine the conceptual apparatus of the study, identify the principal parameters of analysis, and construct a conceptual model of the transformation of the *publicistic style* in the digital environment.

The second block was formed by an empirical corpus compiled on the basis of the Kazakh-language media resource *Egemen Qazaqstan*. The choice of this particular media platform is determined by the fact that it represents a representative example of the combination of traditional newspaper journalism and digital forms of content dissemination. This makes it possible to trace how the same media brand functions in different communicative environments and how the *publicistic style* changes accordingly. The empirical corpus included texts published on several platforms: in the traditional newspaper version, on the outlet's website, in its Telegram channel, and on Instagram. At the same time, the Telegram announcement and the full text on the website associated with it were considered interconnected versions of a single media message, which made it possible to analyze the platform-based adaptation of the same content rather than to artificially duplicate units of observation.

The third block of material consisted of 60 media texts selected through purposive sampling with account taken of genre, platform, and thematic diversity. The corpus included texts of different genres: news, analytical materials, opinion pieces, authorial columns, and appeals. The selection was carried out according to several criteria: belonging to publicistic discourse; the presence of a fully developed textual component; representativeness for a specific platform; and the possibility of comparison in terms of structural, lexical, and pragmatic parameters. This principle made it possible to include in the analysis materials reflecting both the traditional model of publicistic speech and its digital modifications. To increase analytical reliability, the corpus was organized according to three criteria: *platform-based* (newspaper, website, Telegram, Instagram), *genre-based* (news, analysis, opinion, appeal), and *chronological* (2013–2017, 2018–2022, 2022–2026). This corpus structure made it possible to identify not isolated examples, but stable trends of transformation.

3.2. Analytical Instruments and Methods

To ensure methodological transparency, the study relied on a set of complementary methods, each of which was oriented toward identifying a specific aspect of the transformation of the *publicistic style* in the digital media environment. The principal analytical instrument was *content analysis*, which made it possible to systematically identify recurring stylistic features in the corpus of texts. At the same time, in order to clarify the functional load of the identified units and compare platform differences, *comparative*, *discursive*, *contextual*, and *pragma-stylistic* methods were also

employed. Their correlation with the analytical objectives of the study is presented in *Table 4*.

Table 4. Instruments and Methods for Analyzing the Transformation of the Publicistic Style in the Digital Media Environment

Method / instrument	**Purpose in the study**	**Analytical indicators**
Content analysis	Systematic identification and quantitative recording of features of the transformation of the *publicistic style*	structural compression, headline transformation, expressive-evaluative vocabulary, audience orientation, multimodal elements, editorial formulaicity
Comparative analysis	Comparison of texts from different platforms and genres	differences between the newspaper version, the website, Telegram, and Instagram; changes in volume, composition, and mode of presentation
Discursive analysis	Consideration of the media text as a form of social and communicative practice	forms of address, strategies of influence, ways of including the audience in communication
Contextual analysis	Clarification of the meaning of linguistic units and the pragmatic function of individual fragments	the role of emotionally colored vocabulary, questions, addresses, appeals, and evaluative constructions
Pragma-stylistic analysis	Determination of the connection between stylistic means and the communicative purpose of the text	ways of attracting attention, enhancing expressiveness, prompting reaction, and adapting to the platform

As can be seen from *Table 4*, the methods applied do not duplicate one another, but form a unified analytical system. *Content analysis* ensured the quantitative recording of recurring features, whereas the remaining methods made it possible to clarify their functional and discursive interpretation. This made it possible to consider the transformation of the *publicistic style* not only as a set of formal changes, but also as the result of platform-conditioned communicative adaptation.

3.3. Research Procedure

The study was conducted in stages. At the first stage, the theoretical foundation of the work was established: works on stylistics, media discourse, digital communication, and platform media were analyzed, which made it possible to refine the research focus and identify the parameters through which the transformation of the *publicistic style* may manifest itself. On this basis, the key analytical dimensions were determined: *platformness*, *structural organization of the text*, *expressive-evaluative means*, *the pragmatics of address*, *multimodality*, and *editorial normativity*.

At the second stage, the empirical corpus of the study was compiled. Sixty texts representing different platforms, genres, and time periods were selected from the media resource *Egemen Qazaqstan*. After selection, the materials were distributed across subcorpora, enabling both general analysis and intragroup comparisons. Particular attention was paid to the comparability of units: if the same material existed in the form of an extended text on the website and a shortened announcement on Telegram, these versions were analyzed as variants of the platform-based adaptation of a single message.

At the third stage, a coding scheme was developed. For each text, pre-established features of transformation were recorded: the presence of *structural compression*, changes in *headline strategy*, *expressive-evaluative markers*, elements of *audience orientation*, *multimodal components*, and signs of *editorial standardization*. The

recording of these features was then carried out across the entire corpus, after which their frequency was calculated. Quantitative data were supplemented by qualitative interpretation of the most representative textual examples, enabling the frequency-based results to be related to specific linguistic and discursive mechanisms.
At the fourth stage, the results were compared according to platform and genre principles. Comparing newspaper materials, website texts, Telegram announcements, and Instagram posts enabled us to identify which stylistic features are preserved across environments and which, by contrast, are strengthened or weakened by specific platforms. At this stage, indicators of *text length*, *paragraph structure*, *headline model*, *degree of expressiveness*, and *pragmatic orientation* were also analyzed. This made it possible to move from the description of individual textual features to the identification of recurring models of the digital transformation of the *publicistic style*.
At the final stage, the quantitative and qualitative results were generalized and interpreted within the framework of the proposed conceptual model. Such a sequence of analysis made it possible to consider the transformation of the *publicistic style* not as the sum of random linguistic changes, but as a systemic process arising from the interaction of the text with the platform environment, editorial practice, and audience communication. As a result, the study's methodological scheme ensures both empirical transparency and interpretive depth.

4. Results

This section presents the results of the empirical analysis of the transformation of the *publicistic style* in the digital media environment. Since the study relies on *content analysis*, comparative examination of platforms, and elements of *discourse analysis*, the presentation of results is organized along three interrelated lines: first, the principal types of transformation and their frequency are identified; second, differences between platforms are demonstrated at the level of specific stylistic manifestations; third, the structural characteristics of the traditional newspaper text and digital formats are compared. Such an organization enables linking the collected data to the study's objectives and demonstrating not only the presence of stylistic changes but also their functional distribution across different media environments.

4.1. Frequency of the Manifestation of Transformation Types

At the first stage, the principal types of transformation of the *publicistic style* identified in the research corpus were systematized. Their quantitative distribution is presented in *Table 5*. In this case, frequency analysis addresses the first analytical task of the section: to establish which features of digital transformation manifest themselves most consistently and can be regarded not as isolated properties of individual texts, but as recurring stylistic models (*Table 5*).

Table 5. Main Types of Transformation of the Publicistic Style in Digital Media, Their Linguistic Features, and Frequency of Occurrence

No.	Type of transformation	Main features	Examples	Frequency (n/N, %)
1	Structural compression	short paragraph, thesis-like presentation, information block	"Kórermen az dep qashańǵy aldaıdy?" (*How long will they keep deceiving us by saying there are few viewers?*); "Jańa Salyq kodeksi kúshine ense oqý aqysy qymbattaýy múmkin be?" (*If the new Tax Code enters into force, could tuition fees become more expensive?*)	Telegram: 8/10 (80%); Instagram: 13/20 (65%)
2	Change in headline strategy	interrogative, intriguing, short headline	"Jas ǵalymnyń jańa jobasy jappaı qoldanysqa ene me?" (*Will the young scholar's new project enter widespread use?*)	Overall: 36/60 (60%)
3	Expressiveness and evaluativity	emotional words, intensifiers	"QYZYLORDA OBLYSYNDA 16 ADAM SUǴA KETTİ" (*16 PEOPLE DROWNED IN KYZYLORDA REGION*); "Deputat Qazaqstan mektepterinde kútptegen tekserister bolatynyn aıtty" (*A deputy stated that unexpected inspections would be conducted in Kazakhstan's schools*)	Instagram: 14/20 (70%); Telegram: 6/10 (60%)
4	Audience-oriented pragmatics	question, direct address, call to action	"Siz qalaı oılaısyz zeınetaqyny emdelýge alǵan durys pa, álde bolashaqqa saqtaǵan ba?" (*What do you think: is it better to use pension savings for treatment or to preserve them for the future?*)	Overall: 35/60 (58%)
5	Platform-based multimedia integration	hyperlink, hashtag, visual component	link to the website	Social media: 16/20 (80%)
6	Normativization and professional *know-how*	stable structure, official style	identical structure of news announcements	Overall: 42/60 (70%)

The data in *Table 5* show that the most stable features proved to be *platform-based multimedia integration* (80% in social media materials), *normativization and professional know-how* (70%), as well as *structural compression* (80% in Telegram and 65% in Instagram). This means that the digital transformation of the *publicistic style* manifests itself not only in the intensification of expressiveness, but above all in the restructuring of the very form of presentation: the text becomes more standardized, more platform-adapted, and more oriented toward a compressed mode of perception. Somewhat lower, yet still significant, were the frequencies of *change in headline strategy* (60%) and *audience-oriented pragmatics* (58%), which indicates an active shift of the text from neutral informativeness toward a model of engagement and attention retention.

Particular attention should be paid to the group of features associated with *evaluativity* and *emotional accentuation*. According to the table, *expressiveness and evaluativity* occur more frequently in Instagram materials (14/20; 70%) than in Telegram announcements (6/10; 60%). Within the framework of the results, this makes it possible to draw a cautious yet empirically grounded conclusion: the visually oriented

and more reactive environment of Instagram demonstrates a higher concentration of emotionally marked modes of presentation than Telegram, where, despite the preservation of expressiveness, the function of the compact announcement and redirection to the main material is more strongly expressed. In other words, different platforms do not simply transmit the same *publicistic text*, but redistribute its stylistic dominants.

Thus, the frequency distribution of features shows that the digital transformation of the *publicistic style* has a systemic character. It is expressed not in one dominant feature, but in a set of recurring parameters: *text reduction*, *change in headline strategy*, *intensification of expressiveness*, *the pragmatics of addressing the audience*, and *the inclusion of multimodal elements*. It is precisely this that makes possible the transition from the description of individual examples to the identification of a stable model of digital publicistic speech.

4.2. Platform Differences and Representative Examples

The following block of results is not so much about the frequency of features as about their specific manifestations across different platforms. This stage of analysis addresses the second objective of the section: to show precisely how the same type of transformation is realized across different digital formats and which stylistic features are platform-conditioned.

First of all, the indicator of *structural compression* is most distinctly manifested in *Telegram* and *Instagram*. In the examples "Kórermen az dep qashańǵy aldaıdy?" (*How long will they keep deceiving us by saying there are few viewers?*) and "Jańa Salyq kodeksi kúshine ense oqý aqysy qymbattaý múmkin be?" (*If the new Tax Code enters into force, could tuition fees become more expensive?*), the feature of compression is expressed not only in the reduced volume, but also in the very mode of organization of the material: the headline foregrounds one central problem, is formulated briefly, and immediately establishes the focus of reading. In such a model, the extended preliminary contextualization typical of newspaper texts is absent; instead, the user receives a compressed semantic impulse oriented toward rapid perception and a subsequent transition to the main content. It is precisely for this reason that this type of transformation should be understood not merely as a "short text," but as a specific compositional strategy of digital presentation.

The indicator of *change in headline strategy* is especially well illustrated by the example "Jas ǵalymnyń jańa jobasy jappaı qoldanysqa ene me?" (*Will the young scholar's new project enter widespread use?*). Here, the interrogative form operates in several directions simultaneously: it reduces the distance between the text and the reader, creates intrigue, and at the same time performs the pragmatic function of engagement. In the traditional newspaper model, the headline more often performs a nominative-informative function, whereas in the digital environment, it increasingly becomes an entry point of attention designed to provoke a reaction, a click, or further scrolling. In this case, the headline ceases to be merely a designation of the topic and turns into an independent instrument of communicative influence.

No less illustrative is the type of *expressiveness and evaluativity*. The headline "QYZYLORDA OBLYSYNDA 16 ADAM SUǴA KETTİ" (*16 PEOPLE DROWNED IN KYZYLORDA REGION*) demonstrates several expressive markers simultaneously: graphic highlighting in capital letters, numerical specification, event dramatization, and maximal semantic concentration. This type of presentation intensifies the emotional reaction even before the transition to the main text. For comparison, the example "Deputat Qazaqstan mektepterinde kútptegen tekserister bolatynyn aıtty" (*A deputy stated that unexpected inspections would be conducted in Kazakhstan's schools*) is also important, where the emphasis shifts to the evaluatively

loaded word *kútptegen* (*unexpected*). In both cases, expressiveness is formed not only through vocabulary, but also through the selection of the most tension-laden element of the message. This makes it possible to conclude that evaluativity in the digital media text often arises through the choice of focus, and not only through direct authorial commentary.

The type of *audience-oriented pragmatics* is especially clearly manifested in the example “Siz qalaı oılaısyz zeınetaqyny emdelýge alǵan durys pa, álde bolashaqqa saqtaǵan ba?” (*What do you think: is it better to use pension savings for treatment or to preserve them for the future?*). Here, the text no longer limits itself to informing, but directly initiates the participation of the addressee. The interrogative construction serves the pragmatic function of engagement and models the expected audience reaction. Importantly, in the digital environment, such a formula is not peripheral: it becomes part of the stylistic organization of the text. Consequently, under conditions of digital platforms, the *publicistic style* is increasingly oriented not only toward the transmission of information, but also toward the managed inclusion of the reader in communication.

Finally, the indicator of *platform-based multimedia integration* reflects the fundamental difference between the digital media text and the traditional newspaper message. The presence of a link to the website, visual accompaniment, hashtags, or references to other formats of presentation means that the semantic space of the text extends beyond the boundaries of the linear verbal sequence. This is especially evident in *Telegram* and *Instagram*, where the text often functions as part of a broader media construction: an announcement, a card, a post, a visual block, or a transition link. Therefore, *multimodality* in the present study is regarded not as an additional background element, but as one of the regular components of contemporary platform-based publicistic writing.

Overall, platform comparison reveals the following pattern: *Telegram* is more strongly oriented toward announcement-like compactness and the transfer of the user to the full material; *Instagram* more noticeably intensifies expressiveness, visual support, and emotional focus; the *website* preserves a more extended structure, but is already adapting to the demands of digital readability; and the *newspaper model* remains the most extended and compositionally elaborated. Thus, the results confirm that the digital transformation of the *publicistic style* is not reducible to a general “simplification,” but is realized through a differentiated platform-based adjustment of stylistic means.

4.3. Platform Format and Structural Differences of Media Texts

To refine the results of the frequency analysis, the structural characteristics of traditional newspaper texts and the digital formats of their representation were examined separately. This made it possible to determine which parameters of the publicistic text are preserved in the traditional model and which undergo transformation under the influence of the platform environment. At the first stage, the genre and structural characteristics of newspaper materials were systematized, since they establish the baseline model for subsequent comparison with digital formats. The summary data are presented in *Table 6*.

Table 6. Genre and Structural Characteristics of Newspaper Texts

Genre	Number of texts	Average number of words	Average number of paragraphs
News	5	≈610	12
Analysis	5	≈1820	25
Opinion	5	≈1240	16
Appeal	5	≈500	20

As the data in *Table 6* show, the traditional newspaper text preserves substantial length and a more extended paragraph organization. Particularly indicative in this respect are analytical materials, in which the average length reaches approximately 1,820 words with 25 paragraphs, as well as opinion texts, where the average length is about 1,240 words with 16 paragraphs. Even the news text in the newspaper version is noticeably longer than brief digital formats, since it presupposes a more detailed presentation of facts and a more consistent development of the topic. Consequently, the traditional newspaper model is oriented toward extended content development, denser explanatory context, and a relatively stable compositional structure.

For further comparison, the quantitative indicators were generalized and visually presented in *Diagram 1*. This diagram clearly shows how the structural parameters of a media message are distributed across the newspaper, Telegram/website, and Instagram versions. Unlike *Table 6*, which reflects the internal organization of the newspaper corpus, *Figure 1* demonstrates platform-based differences in the relative indicators of the headline, the main text, and the paragraph structure.

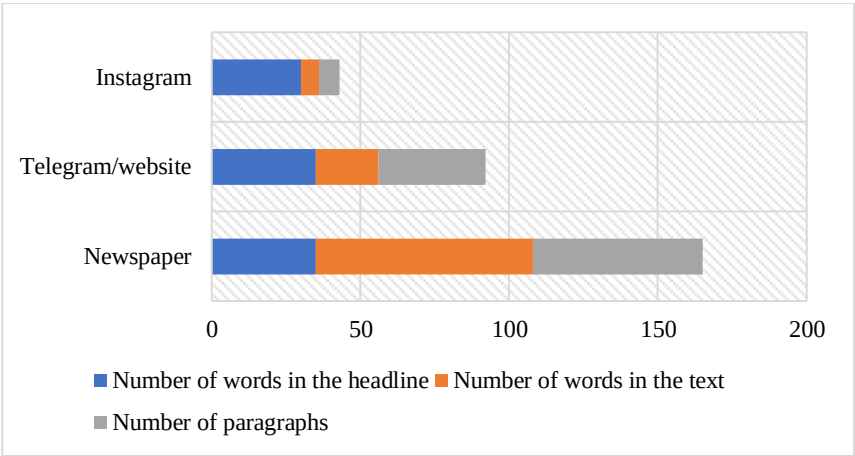


Figure 1. Comparative Indicators of Text Volume across Platforms, %

As *Figure 1* shows, the most noticeable differences between platforms are manifested in two parameters—the volume of the main text and the number of paragraphs. If, in the newspaper model, the text accounts for 73% of the total volume, then in Telegram/website this figure decreases to 21%, and in Instagram to 6%. A similar tendency is observed in paragraph structure: the newspaper version retains 57% for this parameter, whereas Telegram/website accounts for 36% and Instagram for 7%. At the same time, the indicator of the number of words in the headline is distributed

much more evenly: 35% for the newspaper, 35% for Telegram/website, and 30% for Instagram. This means that in the digital environment, the headline is not reduced proportionally to the main text; on the contrary, it preserves or even intensifies its communicative function, whereas the main textual part undergoes marked compression.

Thus, the comparison of *Table 6* and *Diagram 1* makes it possible to draw a more precise conclusion about the nature of the structural transformation of the publicistic style. The transition to digital platforms is accompanied not merely by a quantitative reduction of the text, but by a redistribution of compositional load: semantic concentration shifts to the headline, the lead, and the brief announcement block, whereas extended explanatory and argumentative elements are reduced. This is especially clearly manifested in Telegram and Instagram, where textual organization is subordinated to the demands of rapid screen reading, visual scanability, and high speed of perception. Consequently, platform adaptation affects not only the volume of the text, but also the very principle of its compositional construction. In this sense, structural compression appears not as an isolated stylistic device but as one of the systemic mechanisms of the digital transformation of publicistic discourse.

4.4. Final Analytical Generalization of the Results

The results obtained show that the transformation of the publicistic style in the digital media environment has not a fragmentary, but a systemic character. It manifests itself simultaneously on several levels: frequency-based, platform-based, structural, and pragmatic. Frequency analysis made it possible to establish that the most stable features are platform-based multimedia integration, normativization of professional presentation, and structural compression. This indicates that the digital environment influences the publicistic text not only at the level of external design, but also at the level of reproducible stylistic models. In other words, the changes affect not individual units, but the principles of the organization of the media message as a whole.

A platform comparison, in turn, showed that the same publicistic topic receives different stylistic realizations depending on the channel of dissemination. Telegram is more strongly oriented toward a compressed announcement model and the transfer of the user to the full material; Instagram more actively intensifies expressiveness, visual support, and emotional focus; the website occupies an intermediate position, preserving the extended nature of the text while already adapting it to the digital model of reading; the newspaper version remains the most extensive and compositionally elaborated. This allows us to conclude that the digital transformation of the publicistic style is not reducible to a universal simplification of the text, but rather is realized as a differentiated, platform-based adjustment of stylistic means.

Of particular significance is the fact that structural changes are accompanied by pragmatic shifts as well. In the digital environment, the role of interrogative headlines, forms of direct address, elements of engagement, and emotional-evaluative accentuation increases. This means that the publicistic text is increasingly oriented not only toward the communication of facts, but also toward retaining the attention of the addressee, stimulating reaction, and including the audience in communication. Thus, the publicistic style in the digital media environment increasingly functions as a form of managed communicative influence in which the informative and engaging functions are closely intertwined.

Taken together, the results allow us to conclude that the digital transformation of the publicistic style constitutes a reproducible, empirically observable model of contemporary media communication. Its principal characteristics are the reduction and densification of the text, the intensification of the role of the headline, the increase of expressive-evaluative load, the activation of audience orientation, and the

inclusion of multimodal components in the structure of the media message. All this confirms that what is at issue is not a superficial modification of individual genre features, but a profound restructuring of the ways texts are generated under conditions of the digital platform environment.

5. Discussion

The aim of the present study was to identify the specific features of the transformation of the *publicistic style* in digital media and to analyze its relationship with linguistic, platform-based, and audience-related factors. To achieve this aim, several tasks were consistently fulfilled: the theoretical foundations for studying the digital transformation of the *publicistic style* were refined, the factors influencing its change were systematized, the lexical, structural, and pragmatic features of media texts were analyzed, and the principal mechanisms of their functioning under conditions of the digital media environment were identified. The results showed that the transformation of the publicistic style in the digital environment manifests itself not at a single level but at several levels simultaneously—compositional, headline-related, pragmatic, and multimodal. Thus, the study confirmed that the transition from the traditional newspaper model to the digital one is not limited to text reduction, but is accompanied by a deeper restructuring of the ways media messages are organized and presented.

The first significant conclusion is that in the digital media environment, there is an intensification of *structural compression* of the text, a growing dependence of its organization on *platform format*, and a concentration of communicative load in the headline, the lead, and the brief announcement block. This result is generally consistent with the conclusions of studies on *platform media logic* and digital *affordances*. Thus, van Dijck and Poell (2013) show that platforms form their own logic of content circulation and thereby influence how it is publicly presented, while Bucher and Helmond (2018) relate such changes to the *affordances* of social platforms, that is, to the technical and communicative possibilities that guide the actions of users and content producers. In this context, the results of the present study confirm that Kazakh-language *media discourse* also demonstrates a stable tendency toward text reduction, the strengthening of the role of the headline, and the redistribution of semantic load in favor of the most prominent structural elements. In other words, the changes identified should be regarded not as local peculiarities of individual publications, but as a platform-conditioned model of digital publicistic writing (van Dijck & Poell, 2013; Bucher & Helmond, 2018).

The second important conclusion is that the digital transformation of the *publicistic style* is accompanied by a strengthening of *audience orientation, an accentuation of expressive-evaluative dimensions, and a* general *pragmatics of engagement*. This result correlates with studies of contemporary networked publics and media as practice. Bruns (2023) shows that the contemporary public space increasingly constitutes a network of intersecting publics rather than a single communicative sphere, while Couldry (2004) proposes that media should be regarded not only as texts or institutions, but also as practices embedded in everyday forms of action. A similar interpretive framework is offered by Kasianenko (2026), who considers digital publics as a space in which the text is formed at the intersection of action, language, materiality, collectivity, knowledge, and normativity. From this perspective, the forms of direct address to the addressee, interrogative headlines, emotional selection of material, and recurring platform templates identified in the study make it possible to interpret the *publicistic style* as a form of digital communicative practice. At the same time, the limitations of the study must also be taken into account: the corpus is based on material from a single Kazakh-language media resource, and therefore the patterns

identified require further verification on broader and cross-linguistic material (Bruns, 2023; Couldry, 2004; Kasianenko, 2026).

The practical significance of the study lies in the fact that its results may be used in several directions simultaneously. First, they provide a basis for a more conscious editorial engagement with digital formats and enable a more precise description of the stylistic changes that occur when a text moves from the newspaper platform to Telegram, a website, or Instagram. Second, the conclusions obtained may be in demand in courses on *media linguistics*, *digital journalism*, stylistics, and *discourse analysis*, since they demonstrate how the platform influences the language, composition, and pragmatics of the text. Third, the study has applied significance for the development of analytical models of automated monitoring of media texts: the identified parameters—*structural compression*, *change in headline strategy*, *expressive-evaluative accentuation*, *audience orientation*, and *multimodal integration*—may be used as working features in further corpus-based and digital analysis. Finally, for foreign researchers, this work is valuable because it introduces Kazakh-language material into the discussion, material that rarely becomes the object of systematic analysis in international scholarship, and thereby expands the empirical basis for comparative studies of digital publicistic writing.

The prospects for further research lie primarily in expanding the corpus and subsequently verifying the proposed analytical framework across other media and linguistic data. In the future, it appears important to compare several Kazakhstani and foreign media platforms, including new platforms such as TikTok and YouTube, and to examine how the identified features change across texts from different thematic spheres—political, social, cultural, and crisis-related. No less important is strengthening the methodological validity of the study: in subsequent works, it would be advisable to expand the corpus, use inter-expert coding, test the stability of categories across cross-linguistic material, and combine content analysis with multimodal and algorithmic analyses of content dissemination. Such an approach would make it possible not only to refine the specific features of Kazakh-language digital publicistic writing but also to offer the international scholarly community a more universal model for studying the transformation of the *publicistic style* under conditions of the platform-based media environment.

6. Conclusion

The study conducted has shown that the transformation of the *publicistic style* in the digital media environment is not accidental but reproducible in character and manifests itself in a number of stable features identified in the material of a Kazakh-language media resource. The data obtained indicate that the most noticeable directions of change are *structural compression* of the text, *change in headline strategy*, intensification of *expressive-evaluative elements*, growth of *audience orientation*, and the inclusion of *platform-based multimedia components*. At the same time, the digital environment influences not only the external volume of the text, but also the very mode of its organization: semantic load is increasingly concentrated in the headline, the lead, and the brief announcement block, whereas extended explanatory elements are reduced.

The empirical results indicate that platform differences play a fundamental role in the redistribution of stylistic dominance. In the corpus examined, *structural compression* was especially noticeable in Telegram (80%) and Instagram (65%), *change in headline strategy* was recorded in 60% of the materials, *audience-oriented pragmatics* in 58%, and *platform-based multimedia integration* in 80% of social media materials. These indicators confirm that in digital publicistic writing the text is increasingly adapted to the conditions of screen reading, brief perception, and platform navigation. The comparison of newspaper and digital formats also showed that the traditional

newspaper model preserves greater length, a more complex paragraph organization, and a more consistent unfolding of the topic, whereas digital versions tend toward compression, compositional focusing, and the pragmatics of rapid engagement.

The *scientific contribution* of this study lies in three interrelated dimensions. First, at the *theoretical level*, it clarifies that the publicistic style in digital media should be understood not merely as a set of linguistic or genre-specific features, but as a *platform-conditioned communicative practice* shaped by the interaction of language, format, technological infrastructure, and audience orientation. Second, at the *methodological level*, the study proposes an *integrative analytical framework* that combines content analysis, comparative platform analysis, and discourse-oriented interpretation for examining stylistic transformation across newspaper, website, Telegram, and Instagram formats. Third, at the *empirical level*, the article introduces systematically analyzed *Kazakh-language media material* into the international discussion on digital journalism and media discourse, thereby expanding the comparative research base and demonstrating that the transformation of the publicistic style is manifested through stable patterns of compression, headline reconfiguration, evaluative intensification, audience engagement, and multimodal integration.

Thus, the principal significance of the study lies in clarifying that the *publicistic style* in the digital environment should be regarded not only as a set of linguistic features, but also as a form of platform-conditioned communicative practice. In methodological terms, the work demonstrated the value of combining content analysis, comparative analysis of platforms, and elements of discourse analysis to describe such changes. At the same time, the conclusions obtained should be interpreted within the limits of the material studied: the corpus is restricted to a single media resource, a fixed set of platforms, and a specific time frame; therefore, the results do not claim automatic extension to the entirety of digital media discourse. It is precisely in this that the work's further perspective lies: the expansion of the corpus, comparison across several media platforms, and verification of the stability of the identified features across cross-platform and cross-linguistic material will make it possible to refine the proposed model and enhance its explanatory potential.

AI Use Declaration

As part of the research process and in accordance with the journal's policy on generative AI, the authors used ChatGPT (OpenAI; model: GPT-5.4 Thinking) as an auxiliary tool for limited non-substantive tasks related to this study, including refining search terms for relevant scholarly literature, supporting the formal organization of references, and helping to systematize analytical observations during the comparative examination of Kazakh-language media texts across digital platforms. The AI tool was not used to generate empirical material, alter data, conduct independent analysis, or produce scientific conclusions without human oversight. All AI-assisted outputs were critically reviewed, revised, and approved by the authors, who remain fully responsible for the accuracy, integrity, and originality of the manuscript.

Bibliographic references

Abdikerimova, G. S. (2022). Political media discourse as a space retransmitting linguocultural intertextual meanings. Philological Sciences, 65(2). https://doi.org/10.48371/PHILS.2022.65.2.001

Adyrbekova, M. K., Baranova, E. A., Shnaider, A. A., Shaidullina, A. R., Sabaeva, E. K., & Khuziakhmetov, A. N. (2019). Media language under conditions of media convergence: Linguistic and extralinguistic periods of its development. XLinguae, 12(4), 103-117. https://doi.org/10.18355/XL.2019.12.04.09

Akimisheva, N., Kuratova, O., Zhilkeldi, N., Kortabayeva, G., & Saparbayeva, N. (2025). Linguocultural aspects of the implementation of communicative strategies of

corporate blogs in Russian and English languages. XLinguae, 18(4), 148-161. https://doi.org/10.18355/XL.2025.18.04.10
Alpeisov, A. K., & Balapanova, Z. A. (2025). Social media as a new paradigm of international communication: From public diplomacy to digital geopolitics. Vestnik Nauki, 84(3), 696–703.
Anter, L. (2025). How social media affordances shape journalistic content production: A stimulus-based interview study on journalists' perceptions. Journalism. Advance online publication. https://doi.org/10.1177/14648849251337009
Asanov, K. D., Madiyarova, Z. K., & Siyazbayev, N. B. (2025). The impact of new technologies on journalism in the age of digital media. Bulletin of the L. N. Gumilyov Eurasian National University. Journalism Series, 152(3), 114-123. https://doi.org/10.32523/2616-7174-2025-152-3-114-123
Ashirova, A. (2024). Gazet maqalalarynyñ taqyryptary: qūrylymy, funktsiasy, pragmatikasy [Newspaper headlines: Structure, function, pragmatics]. Almaty, Kazakhstan: Qazaq Universiteti.
Baitursynov, A. (1913). Qazaq gazeti [The Kazakh newspaper]. Orenburg.
Baktiyarova, R. M. (2022). The concept of "business woman" in modern media discourse (Doctoral dissertation). Almaty, Kazakhstan: Abai Kazakh National Pedagogical University.
Balakaev, M., Tomanov, M., Zhanpeisov, E., & Manasbaev, B. (2005). Stylistics of the Kazakh language. Almaty, Kazakhstan: Dauir.
Barlybaeva, S. H. (2023). Transformation of mass media in the modern Kazakhstan. Herald of Journalism, 69(3), 67-73. https://doi.org/10.26577/HJ.2023.v69.i3.06
Bakytzhanova, A., Zhanzhigitov, S., Bibekov, K., Yelubay, A., & Mussabayeva, A. (2025). Linguoconceptual nature of intellectual parameters in Kazakh legal discourse. Forum for Linguistic Studies, 7(7), 146-157. https://doi.org/10.30564/fls.v7i7.9973
Bruns, A. (2023). From "the" public sphere to a network of publics: Towards an empirically founded model of contemporary public communication spaces. Communication Theory, 33(2-3), 70-81. https://doi.org/10.1093/ct/qtad007
Bucher, T., & Helmond, A. (2018). The affordances of social media platforms. In J. Burgess, A. Marwick, & T. Poell (Eds.), The SAGE handbook of social media (pp. 233-253). London, UK: SAGE. https://doi.org/10.4135/9781473984066.n13
Couldry, N. (2004). Theorising media as practice. Social Semiotics, 14, 115-132. https://doi.org/10.1080/1035033042000238295
Huang, W., Wu, Y., Skoric, M., & Zhang, X. (2025). Normalizing platform logic: Motives, strategies and risks of news professionals' traffic-oriented practices on social media in greater China. Journalism. Advance online publication. https://doi.org/10.1177/14648849251398655
Ibraiymov, A. E., Kamzin, K., & Slamgazy, A. (2025). False information combinations in the era of digital media. Herald of Journalism, 76(2). https://doi.org/10.26577/HJ202576205
Kallio, S.-M., & Mäenpää, J. (2025). Visuality as an affordance on Instagram news production. Digital Journalism. Advance online publication. https://doi.org/10.1080/21670811.2025.2462558
Kap, E., & Zhassaral, N. (2025). The influence and role of media convergence in the transformation of traditional media in the digital age: On the example of Radio Azattyq. Herald of Journalism, 76(2), 35-53. https://doi.org/10.26577/HJ202576203
Kasianenko, K. (2026). Elements of practices in digital publics: A model for identifying collective doings on social media platforms. Communication Theory. Advance online publication. https://doi.org/10.1093/ct/qtaf026
Kligler-Vilenchik, N., & Tenenboim, O. (2024). Meso news-spaces and beyond: News-related communication occurring between the public and private domains. Digital Journalism, 12(5), 565-573. https://doi.org/10.1080/21670811.2024.2345201

Lischka, J. A. (2021). Logics in social media news making: How social media editors marry the Facebook logic with journalistic standards. Journalism, 22(2), 430-447. https://doi.org/10.1177/1464884918788472
Luginbühl, M. (2025). TV news on Instagram: Affordances, genres, journalistic cultures. Discourse & Communication, 19(1). https://doi.org/10.1177/17504813241270395
Matytcina, M. S., Prokhorova, O. N., Chekulai, I. V., & Pupynina, E. V. (2021). Corpus analysis in the study of the discursive characteristics of the media image of immigrants and asylum seekers (A case study of British and American media 2018-2020). XLinguae, 14(2), 104-119. https://doi.org/10.18355/XL.2021.14.02.08
Momynova, B. Q. (2003). Gazet leksikasy (zhúıesi men qūrylymy) [Newspaper vocabulary (system and structure)]. Almaty, Kazakhstan.
Momynova, B. (2012). Tildegi zhana bagyttar men tiptik qatynastar (2-basylym) [New directions and typical relations in language (2nd ed.)]. Almaty, Kazakhstan: Arys.
Sadirova, G., Zhumagulova, A., & Karimova, B. (2025). Political media discourse in the post-truth era: A comparative analysis of Kazakh and English contexts. International Journal of Society, Culture & Language, 13(1), 1-15.
Seitakhmetova, N. L., & Zhandossova, S. M. (2025). Transformation of value orientations in Kazakhstani society during the independence period: Content analysis of media discourse. Bulletin of the L. N. Gumilyov Eurasian National University. Political Science. Regional Studies. Oriental Studies. Turkology Series, 151(2), 68-83. https://doi.org/10.32523/2616-6887-2025-151-2-68-83
Sergaliev, M. S. (2006). Fundamentals of stylistics. Astana, Kazakhstan: L. N. Gumilyov Eurasian National University.
Uth, B., Stehle, H., Wilhelm, C., Detel, H., & Podschuweit, N. (2025). The journalism-audience relationship in the digital age: A theoretical literature review. Journalism, 26(1), 45-64. https://doi.org/10.1177/14648849231221611
van Dijck, J., & Poell, T. (2013). Understanding social media logic. Media and Communication, 1(1), 2-14. https://doi.org/10.17645/mac.v1i1.70
van Dijk, T. A. (1988). News as discourse. Hillsdale, NJ, USA: Lawrence Erlbaum Associates.
Yessenbekova, U. M., Kutym, B., & Kutym, A. (2023). Transformation of mass communication tools in the new era: Key trends. Herald of Journalism, 69(3). https://doi.org/10.26577/HJ.2023.v69.i3.01
Zhanzhigitov, S., Sagitzhanova, Z., Bakytzhanova, A., Salikzhanova, S., Abdualiuly, B., & Abisheva, N. (2026). Typology of linguoconflictogenic factors in social and political communication of Kazakhstan. Theory and Practice in Language Studies, 16(4), 1115-1125. https://doi.org/10.17507/tpls.1604.06

Words: 9969
Characters: 71 604 (40 standard pages)

Roza Umirbekova
Department of Kazakh Linguistics,
Al-Farabi Kazakh National University
Almaty
Kazakhstan
umyrbekova.roza@gmail.com
ORCID ID: 0009-0006-5506-0934

Ardak Beisenbai
Member of the Management Board,
L.N. Gumilyov Eurasian National University
Astana
Kazakhstan
beisenbai_ab@enu.kz
ORCID ID: 0000-0001-7785-650X

Zhamila Omirbekova
Department of Kazakh Linguistics,
L.N. Gumilyov Eurasian National University
Astana
Kazakhstan
ozhamila@inbox.ru
ORCID ID: 0000-0002-3162-0515

Meruert Tnalina
Department of Kazakh Linguistics,
L.N. Gumilyov Eurasian National University
Astana
Kazakhstan
tnalinameruyert@gmail.com
ORCID ID: 0009-0001-6926-5045

Syrym Zhanzhigitov
Department of Kazakh Linguistics,
L.N. Gumilyov Eurasian National University
Astana
Kazakhstan
syrymphd@gmail.com
ORCID ID: 0000-0002-7814-1378