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The image of travel journalism in television and periodicals of Kazakhstan

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Abstract. This article provides an investigation on the topic of travel journalism in domestic mass media. The article focuses on the image of travel journalism in periodicals and television of Kazakhstan. Study that underscores the increasing importance of travel journalism to public understanding of tourism, culture, and global interconnectedness. As traditional travel journalism grapples with competition from digital media, it will have to find ways to preserve its cultural and informative relevance. Based on case studies, this research analyzes the transformation of the genre within the Kazakhstan's media space and audience perceptions, as well as the factors that formalize its growth. Through a detailed examination of the media study of leading models that exist in print and broadcast media, this study explores the impact of travel journalism as a tool for the promotion of tourism and cultural heritage of Kazakhstan. The main task of the research was to analyze well-known projects of domestic travel journalism and compare them to the foreign media.

Keywords: travel journalism, television programs, media analysis, visual storytelling, travel shows, audience engagement.

Introduction

Currently the sphere of tourism performs a predominant role in strengthening the infrastructure of the country. It is obvious that the command of mass media in developing this sphere is exceptional. Travel journalism not only describes the beautiful places, locations, and histories of any country, but amplifies the interest and enthusiasm to visit it. Shortly, it advertises the traditions, culture, lifestyle and even traditional food and clothes. Furthermore, travel journalism reinforces interstate, interethnic and intercultural communication. Now, at the time of globalization, it is highly significant to correctly provide the importance of travelling and travel journalism to people.

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The aim of the research is to investigate in order to evaluate and predict the development potential and perspectives of domestic travel journalism in the flow of world media. Generally, tourism is one of significant spheres in evolving the economy of the state. In order to expand the tourism to the world level it is necessary to supply accurate information about it.

The objects of the research are the TV shows on the topic of travel in Kazakhstan, also the projects, scientific articles, and research of domestic and foreign specialists that analyze the future of travel journalism as well as domestic periodicals and news portals.

Travel journalism is powerful in shaping the way the public interprets tourism, culture, and geographic interaction. As one of the most powerful tools available to media organizations, it exists often to meet the needs of a brand owner to craft a narrative about a particular destination, culture, or experience, even if that narrative becomes a hazy blur that must balance the need for storytelling with the need to lure in and inform the audience about potential experiences. For Kazakhstan, a country of vast natural beauty, rich cultural heritage, and expanding international significance, travel journalism is not just a way to discover the country's diverse topography but also a means of furthering the tourism industry. This research explores the landscape of travel journalism in Kazakhstan's media, particularly through the lens of television shows and periodicals. It is a critical analysis of strengths, weaknesses, and impact of travel journalism in Kazakhstan and makes comparisons with international media.

Kazakhstan is the largest and most culturally diverse country in Central Asia and provides a unique case for the study of travel journalism. The tourism sector in the country is growing but still is largely underdeveloped compared to better-known tourist destinations around the world. Despite this, the potential to attract both domestic and foreign tourists is enormous. Therefore, travel journalism plays an important role in strengthening Kazakhstan's national tourism brand by presenting its diverse landscapes, historical monuments, and the cultural wealth of the natives, which are the essence of Kazakh society. Even in a fast-changing media environment that poses challenges not only to traditional media but also to new platforms, the question for travel journalism, at least in Kazakhstan, would be how to find new formats and technologies without losing their culture's and their information's needs.

In terms of this research, the purpose is to give an overview of the reputation of the image of travel journalism, particularly including television shows and periodicals in Kazakhstan. The aim of this study is to examine the dynamics of travel journalism development in the media landscape of Kazakhstan, ensuring that travel journalism is not just a fad and that its evolution is explained by several interrelated factors affecting the growth and transformation of a field. This paper specifically highlights the advantages and disadvantages of the genre in terms of Kazakhstan and the significance of those media projects for tourism and cultural heritage in the country. This study also examines specific examples of travel media and compares them to established international models in an attempt to identify the areas that need to be addressed going forth in order to improve the travel journalism industry in Kazakhstan.

Internal and external factors have influenced the evolution of travel journalism in Kazakhstan. Until very recently, travel journalism was not widely practiced in Kazakhstan, where the state-run media outlets have long dominated the landscape. The emergence of independent media outlets, combined with tourism becoming an increasingly important driver of the economy in

the country, has led to an increasing amount of specialized media content covering travel, both in television and in print. However, while these developments exist, certain other global trends that have been adopted in other parts of the world are still slow to be embraced in Kazakhstan's travel journalism. That is not to say Kazakhstan's media hasn't been active in addressing tourism, quite the opposite, as there have been some substantial efforts to promote Kazakhstan as a tourist destination. However, travel writing lags far behind nations with mature tourism and media sectors.

A lot of travel journalism in Kazakhstan is conducted through television shows and periodicals. Television goes beyond the prism of art; it is a visual wonder that is important to a wider reach. Travel shows are a particularly favored medium for a reason; they showcase the diversity available in the country's tourist offerings, from its stunning natural landscapes and architectural monuments to its lesser-known rural areas. While periodicals provide more depth, analysis, and storytelling, offering insights into cultural contexts, historical narratives, and travel guides. All formats have pros and cons in their right. Domestic travel TV, for example has suffered for want of funds or manpower, which has meant that production values have often been a little lower than international levels. And travel articles published in print might serve well to inform but often lack the narrative style to engage the reader.

Kazakhstan's travel journalism, too, has faced its share of challenges as well as opportunities due to the increasing influence of digital media. The rise of digital platforms – social media, blogs, and online travel forums – has transformed the way travel content is consumed. Where before, audiences could only access travel content via standard television broadcasting or print publications, they can now consume it at their own pace and convenience from any location in the world. Such changes have made it imperative for mainstream publications to re-evaluate their formats and messaging. Kazakhstan's travel journalists, for example, now frequently integrate digital platforms into their shows and publications to reach younger, tech-savvy audiences. This has contributed to a democratization of travel information, but it has also prompted questions about the reliability and accuracy of the material being published.

As one of the major strongholds of travel journalism in Kazakhstan, travel journalism can be a means for cultural preservation and promotion of cultural wisdom. Kazakhstan is a country with a rich cultural and historical heritage, and travel journalism serves as a way of acquainting these heritage elements with domestic and foreign tourists. The important aspect of this trend is that television shows and print media are platforms where traditional customs, food, festivals and art have a place in the public space of Kazakhstan, which is necessary for preserving the identity of the nation. Kazakhstan's varied landscapes – from the steppes and deserts to the mountains and lakes also provide travel journalism with a significant chance to accentuate the beauty of the landscape. Kazakhstan can tell its story through travel journalism, refuting the myths and providing a visual reference to the vast resources of the country and its rich cultural heritage that need to be shared with the world to enable more tourism and instill a sense of pride amongst the locals.

Another point of strength in Kazakhstan's travel journalism is its very responsiveness to global tourism trends while subtly accentuating a local identity. However, as the world grows closer together, there is more need for authentic travel experiences that transcend the usual

tourist sites. The domestic travel media of Kazakhstan can meet this need by providing new stories about little-known places and new stories about the continued existence of local life. This trend is reflected in most travel shows and articles, which adhere to sustainable, eco-friendly and cultural travel exchanges.

As good as these collaboration examples, domestic travel journalism has significant drawbacks as well. One of the biggest problems is the lack of professionalism and specialization in the industry. Therefore, while the amount of travel media content overall has increased greatly, the travel industry still needs more trained and experienced travel journalists who can produce high-quality, informative, and engaging content. The reason for this can be due to the absence of formal training courses and a limited number of opportunities for journalists to specialize in travel journalism.

This study aims to explore the strengths, weaknesses, and dynamics of travel journalism in Kazakhstan and present an in-depth description of its state. The importance of travel journalism will continue to grow as the country strives to diversify in a busier Southern Africa market. How the present state of travel media in Kazakhstan affects and has the potential to enrich the tourism industry are some of the aspects of this research, which is aimed at the wider discussion of the development of travel journalism and how the travel media shapes public opinion of Kazakhstan in a national and international context.

The methodological basis of the research consists of the complex of scientific methods that correspond to the purpose and the task of the investigation. It was determined by several arrangements that cannot be implemented today without the possibility of conducting legal research. The methodological basis of the work was based on systematic, comparative, and statistical analysis in general.

Results and discussion

One of the most ambitious projects of travel journalism in the history of television in Kazakhstan is the program “Tour de Khabar” («ТурдеХабар»), which was launched nine years ago by the Khabar TV channel. The idea is that travelers can sail around the planet. The team spent over four months visiting every continent, more than 100 cities over 40 countries, sharing their journey with the audience. Daniyar Oral, the 28-year-old journalist and Master of Social Sciences who hosted the program, delivered the show solely in the Kazakh language.

During the course of his travels Daniyar professionally wrote about the views and described visiting some of the richest and most beautiful places on earth. One episode, for example, centered on Dubai, the capital of the United Arab Emirates. The journalist expressed the sense of wonder tourists experience when witnessing the vast desert for the first time, as he went on a desert safari. He then went on to compare, highlighting that about 44% of Kazakhstan is made up of desert. “We just need to build up similar tourism infrastructure and figure out how to bring in visitors,” he said. Using a combination of onscreen graphics, background music, stand-ups and voice-overs, the program applied several journalistic techniques to make it engaging. Technologically, production was ahead of its time. It tackled everything from the vibrant history of oil discovery in Dubai to population demographics, currency, traditions, and development

strategies. The UAE, for instance, feared its oil reserves would run out in two decades, pushing it to fast-track its tourist economy. Details in the program were not just interesting– they were politically relevant.

For reference, each episode was 25-27 min long. Let's take a look at another particular stand-out episode that aired on May 13 about the Galapagos Islands. The Pacific Ocean teems with life, from fish to whales, and climate ecosystems push many of those creatures toward these volcanic archipelagos, famous for their spectacular biodiversity, rare and ancient species often not found anywhere else in the world. One of the best parts of the episode was interviewing the famous traveler of Kazakhstan Sapar Yskakuly. At the age of 70, Sapar had already traveled to 125 countries and flew into the stratosphere in a military aircraft.

We analyze the program from four critical lenses: 1. Content: Except to say does it feel like each episode delivers on the premise at least to make you think, and end. 2. Timing: Can the host, for instance, pack information on an entire destination into 25 minutes of episode? 3. Oratory: A good presenter must speak clearly, engagingly, and in a culturally appropriate way. 4. Visual Quality: Members are visual creatures and the visual part is as equally important as the content on TV. The footage should align with the host's story, bound by technical specifications to achieve high-quality productions [1].

Now, let's use these criteria to evaluate the Galapagos episode. The episode starts with infographics explaining where the islands are, how big they are, how many people live there, and what natural features they have. This may be informative, but does not lend itself to a light and entertaining travel show. That amount of detailed information makes it difficult to be processed by simply listening to the show, while all of that data is available online. The infographic could be cut down and supplemented with visuals to make it more enjoyable to present.

And the episode also fails on the fourth criterion. At the five-minute mark, for example, the voiceover says, "The island welcomed our travelers with open arms." Instead of an arrival for the travelers or of the airport, however, the visuals show the sea and fish. Such a visual mismatch is an important flaw for a show of this quality. On the first criterion, the host doesn't appear on screen until the seventh minute, when we hear a voiceover describing the island's beauty. For a 25-minute episode, this hold-up is an unreasonable amount of time. They could have animated this thing and condensed this segment into two minutes with a bunch of different shots and a stand-up or some jokes or something. That said, the episode also doesn't quite meet the second criterion as of this morning."

Still, the episode is not without its strengths. If you want to escape the stress of daily life, you often turn to such programs, which succeed, because of the calming voice-over and also with calming visuals of the sea and waves. The host's slow and simple delivery renders the information accessible, which is not something that all specialists are able to do. And it is on the third criterion – the host's oratory skills– that the episode really shines. The host holds command of words, using questions as an opportunity to draw in listeners. For example, he says, "About 1-1.5 million years ago a volcano erupted here. You see the lava, don't you?" Footage of a volcanic eruption goes with this text, which fits this fourth standard perfectly in this case.

In case you didn't notice, each episode of "Tour de Khabar" («ТурдеХабар») features an interview with the traveler Sapar Yskakuly. In my interview with him, he discussed the military

strategic value of the Galapagos Islands as well as some insights into why tourists come to the Islands. For him, rare and precious animals and plants on the island naturally attract visitors' looks. Millions of tourists flock to the Galapagos Islands each year to see these unique species for themselves.

As we're wrapping up this analysis, a direct comparison can be made between this episode of "Tour de Khabar" and a documentary film about the Galapagos Islands produced by National Geographic. The 45-minute documentary, in Russian, starts with a short outline of its structure. This method brings in the interest of viewers by sparking interest in the important highlights and keeping the viewers on the edge of their seats till the very last.

In "Tour de Khabar," information about the island's rare species is presented in snippets of information, while the National Geographic documentary goes in-depth to explore each species. The latter explores the islands' past and present, delving into how the inhabitants go about their daily lives. It avoids dry facts or excessive statistics, instead offering conclusions that prompt readers to consider the environmental implications. The journalist cites, for example, the Galapagos Islands, which were inaccessible to foreigners for thousands of years. This oceanic maze was still inscrutable.

Tourism became possible only in 1835, when Charles Darwin visited the islands and made them famous. "Tour de Khabar" does mention Darwin's discovery, but the National Geographic documentary takes it a step further, noting how his findings helped halfway around the world islands achieve fame. But there is a lesson to be learned here: domestic television can improve. Travel journalism is all about curating selective yet fascinating information [2].

Another example of domestic travel journalism is its "Zhihankez" («Жиһанкез») TV show on the National Channel. The program premiered on October 5, 2020, and aired every Saturday at 10:00 a.m. IST, hosted by AsylboatSultanqulov and directed by Evgeny Shaforenko. It was a 25-27 min episode categorized as informational and educational. Its program's name "Zhihankez," meaning "traveler," is quite apt. A strong title establishes the mood of any program, instantly signaling its subject matter to potential viewers. The traveling host often had to deal with local residents, trying to converse in alien tongues and cultures. It works well because you can get an insight into the truly foreign country by directly reaching out to its people. After all, conversation is a uniquely human gift that contributes to connection and understanding. Another brilliant aspect of the host engaging with locals is that it gives viewers a glimpse of how others communicate in different parts of the world, hearing imaginative languages and them envisioning themselves speaking with foreigners. This method makes a strong impression, creating a bridge between cultures.

Based on a study by Mediametrie, a French company in more than 70 countries, 1.4 billion people watch TV every day, 3-4 hours on average on programs. TV remains one of the most popular mediums despite social media and smartphones. This highlights the need for psychological factors to be taken into account when making TV [3].

This is illustrated by the aforementioned conversations with locals. TV programs attract people based on their pre-installed psychology – a subject on which well-researched learning is available for journalists. "Knowing oneself fully is equivalent to death," said French philosopher Albert Camus, as if exposing psychology based on shallow research as inadequate. Yes, man will

never know his true desires, and in doing so, he embarks on a futile journey, like looking for water in an empty well.

No one can accurately foresee what each and every viewer might want, though it is important to keep the mystery of the human soul alive. Luckily, along the way, many studies provide us with insight into how human psychology, particularly memory, works. In TV programs, it is deliberate and clinically proven to use catchy infographics to engage the human brain because a human has a tremendous memory using few words. Such visuals tend to be more impactful for the viewer. A tribe of American scientists at the University of California found that the human brain could hold all the information accessible on the internet. Though this finding underscores the brain's exceptional capacity, it also reminds us that the internet has become an unwanted fountain of information, much of it haphazard or irrelevant to our needs [4].

Children's programming also experienced a renaissance of travel journalism. For example, the show "Sayakhatsy Balapan" («Саяхатшы балапан»), which can be seen on Balapan channel since 2018, lets children feel like travel journalists, sharing their joyful moments abroad. Program kids were trying to give information about the places they visited, despite running just three minutes.

"Sayakhatsy Balapan" highlighted Kazakh children living abroad, kids who went on trips, or child representatives from all parts of Kazakhstan. The show's premise had children presenting the historic and cultural landmarks of their homeland, its local legends, and traditions. Elfried Furzich, a professor of globalization at Boston College, said globalization depends on portraying different cultures. As travel journalists, the representation of nations and cultures, as well as general stereotypes, are some of our primary goals.

Kazakhstan, for instance, received the award for the second-best pavilion at the international EXPO 2020 exhibition. The pavilion showcased the country's past, present, and future: its history, culture, biodiversity, and future potential. One of the highlights that stood out was a 24-hour streaming panorama of Nur-Sultan, the capital city. So surprised visitors were by its modernity, they asked, "Is this a real city or a futuristic concept?" Some even didn't believe that Kazakhstan reached such a level of development. Accurate travel journalism could shatter misconceptions about Kazakhstan, that it is a country of yurts and horses, that it does not exist except in the minds of the ill-informed, that there is nothing to see, and no one to meet. Today, however, infotainment often trumps education in the field of travel journalism in meeting audience expectations.

One of them is inviting foreign trainers and holding workshops and seminars to enhance domestic travel journalism. Kazakhstan's tourism sector also needs to advance beyond journalism. In 2018, Travel Media Talks conducted a training seminar in Nur-Sultan – a unique platform for the media, government structures, and marketers. The seminar was led by Olga Cherednichenko, a travel journalism expert, including more than 11 years of experience as a chief editor of the magazine Voyage («Вояж»). She was a masterclass on how to succeed and be really good in tourism journalism. Similar events with foreign experts should be periodically held throughout the country [5].

Tourism development is, and will become even more, important for Kazakhstan's economy and future, promising things are to come. For instance, palm trees planted on the coastline of

the Caspian Sea have made Aktau more attractive, and the increasing number of tourists to the region "Kazakh Switzerland" Burabay demonstrates the outlook of natural attractions of the country.

The Kazakh domestic channel "Turan TV" pioneered travel journalism in Kazakhstan. Unfortunately, it ceased operation on February 4, 2017. The channel included internal tourism as well – nature, fishing, expeditions, sponsoring such projects as "Ustyurt Expedition" ("Үстірт экспедициясы"). Some of its content is still accessible on its official website, but a few attempts to reach the agency confirmed that it is no longer operating.

Kazakh TV currently leads travel journalism channels in Kazakhstan. It airs various programs such as "Rahat-Sayakhat" («Рахат-Саяхат»), "Ortalik Aziyaga Sayakhat" («Орталық Азияға саяхат»), "Beimalim Kazakhstan" («Беймәлім Қазақстан»), "Tabigatpen Tildesu" («Табиғатпен тілдесу»), etc. All of these programs add to the genre and deserve close analysis.

The one which is recommended mostly is "Rahat-Sayakhat" with 2 casters from 2 dissimilar countries (Jordan and Alisher). The series delves into traveling on a budget in Central Asia and Kazakhstan, with tips for things like the cheapest places to stay and ways to get around, as well as cheap eats. Each half-hour episode offers practical advice and cultural insights.

In an episode that aired on February 6, 2019, the hosts visited Samarkand, Uzbekistan, traveling there using different modes of transport: Alisher bought a \$50 plane ticket; Jordan a \$25 train ride. And the Kazakhstan locals who met and greeted Jordan with his extended handshake was a gesture of understanding of native culture. The hosts covered several sacred places throughout the program with recommendations of places to visit, making the episode very useful to their viewers.

At the close of each episode, they balanced their travel bank accounts: One host bought the cheapest option at every opportunity; the other went in for luxury. This high-speed format was a first for Kazakhstan's television, modeled after the popular Russian show "Oryol i Reshka" («Орели Решка»).

Periodicals and Travel Journalism: A Thematic Analysis

Analyzing the travel journalism in Kazakhstan's periodicals, the articles can be divided into four categories, making it easy to identify the content and purpose. They are classified by content into internal tourism and external tourism. They are classified by purpose as news or entertainment.

Internal Tourism. Notably, articles on internal tourism talk about the author visiting different places inside the country of Kazakhstan. These articles typically act as a practical guide, offering detailed information on:

- Routes: Ways to get to the destination.
- Logistics: How to get there/where to stay.
- Attractions: What makes it a must-see, often focusing on something that makes that place distinct.

Articles about Burabay National Park, for example, describe the region's mountains, each of which has a name and a related legend. As visitors stroll through the park's conifer forests, the echoes of ancient Kazakh beliefs might penetrate their minds, like the idea that a cradle

made of conifer wood guarantees a peaceful night's sleep for children and shields them from an "evil eye." These vignettes of cultural color are usually, I suspect, added to enhance the reader experience.

Domestic tourism articles are usually imbued with history, geography, and cultural facts. Writing about a place they visited, authors use what they learned through years of personal experience; the best places they found and a way for people to recreate the same experience.

External Tourism. Guides to external tourism articles teach readers the necessary information to visit abroad. These include:

- General Flight Details: departure cities, timings, and prices.
- Entry: Rules, documents needed, and updated restrictions (like COVID-19 rules).
- Travel Tips: Suggestions for places to go, what to do, and steps to take to stay safe, frequently illustrated through photographs – to help travelers save time and plan their trips.

Often based on the author's personal experiences, these articles provide a unique perspective on foreign destinations in addition to the official info.

Travel journalism pieces can also be categorized based on their objective: news or entertainment.

- News Coverage: Includes articles about new flight routes, by-the-minute updates on coronavirus-related travel restrictions, and rules for entry in a variety of destinations. These are objective and are intended to assist with official, authoritative, and up-to-date information.

- Entertainment Articles: Usually made in an infotainment way of writing, such as "Top 10 destinations," "Travel tips." These articles are part information, part entertainment – curated lists of places or advice tailored to specific themes.

The uptick of news versus entertainment content varies by publication.

- Tengri Travel (a TengriNews project) is as even, with 11 out of 21 articles on one page having news purposes, and the other, entertainment.

- Kapital.kz has a tourism section that is solely for news, in some cases merging travel and tourism with economics and public affairs.

- Caravan.kz, by comparison, does not have a tourism section, but is heavily skewed towards travel-related articles of a more entertainment nature.

Therefore, the variety of periodicals of Kazakhstan reveals the multiform attractiveness of travel journalism in the developing domestic and foreign tourism. These publications serve as diverse catering to various reader preferences and ultimately have a huge impact on the formation of travel culture and are one of the reference materials and resources that can help travelers.

One of the basic principles to be able to evaluate a news portal objectively is that content should be provided in more than one language. This provides readers the option to read in their preferred language, an opportunity that speaks to a portal's mission to cater to a broad and diverse audience. This is the first stage of applying periodicity and type of content analysis to assess this feature in a region with limited travel journalism, for which we examined a few high-profile news portals focused on travel journalism.

KazInform is focused on internal tourism but interprets it from the news making perspective while emphasizing its status as the first news agency with international recognition. Articles are also available in six languages: Kazakh (including Latin-script variation), Russian, English,

Chinese, Uzbek, and Arabic. Travel topics come up every second day, with language gaps from one month to two months.

The department of Tengrinews with a special entity, Tengri Travel, covers both internal and outbound tourism and serves informational and entertainment purposes. The articles are published in Russian and Kazakh with the same periodicity in both languages. Articles come out every 3–7 days, so something new is always coming up.

24.kz Khabar TV channel's online news portal contributes to the promotion of internal tourism, focused on news. It functions in three languages: English, Kazakh, and Russian. All languages have articles published at periodic intervals, i.e., 1–3 days, which highlights a high periodicity.

Informburo is an informational and analytical multimedia portal in Kazakh and Russian. It covers internal tourism, both for news and entertainment purposes, but travel journalism content is in Russian only. It was last updated in 2021 at a frequency of twice a month when publications were ongoing.

Sputnik.kz, a multimedia news network that includes press centers and radio broadcasting, covers internal tourism for news and entertainment purposes. External tourism is treated only as a news item. Russian and Kazakh content is presented, with travel pieces published daily in each language.

Kapital.kz is a news agency mainly focused on economics, finance, and business. It features internal and external tourism based on an official news perspective and provides only online articles written in the Russian language (articles are published on a daily basis).

Nur.kz is an IT company that aims to create a varied ecosystem of services that satisfy the informational needs of the audience. It publishes articles in Russian and Kazakh, including daily economic tourism news.

Kazakhstan Today is an online news portal that covers a wide spectrum of events in Kazakhstan, Central Asia, and around the world. It publishes news articles about internal tourism in Kazakh, Russian, and English.

Stan.kz, an informative video agency with an absolute focus on the Kazakh language, is creating internal tourism news reels.

Azattyq.org is a multimedia portal, with content in Russian and Kazakh in written, video, audio, and photo formats. It publishes news articles on external and internal tourism topics with a periodicity of 2–3 times a month.

Based on the analysis provided on ten different domestic media portals, it can be concluded that they publish in five classifications of language variations: Kazakh and Russian; Kazakh and Russian, English; only Kazakh; only Russian; and other language combinations.

The different paths in which domestic media engages with their audiences of readers and promotes the genre of travel journalism is visibly reflected in this diversity of styles and periodicity.

Conclusion

The ever-changing nature of this genre and the representations it creates seem not to be questioned, and the two phenomena are intertwined – if the travel narrative is shaped by a

different context, then this 'narrative blindness' holds significant implications for Kazakhstan's progress into diaspora and globalization. Such research has explored differing travel media projects of Kazakhstan with their international peers alongside ways in which they correlate to the country's tourism industry and the networks and institutions of tourism, culture, heritage, and media within and outside of the nation. Kazakhstan is a unique case, with its varied and vast landscapes, rich cultural heritage, and emerging place on the international tourism map. This analysis of travel media – television shows and articles – demonstrates how crucial media is in advertising not only tourist destinations but national identity itself. Working with local themes, nature, and stories gives domestic media an opportunity to promote the international image of Kazakhstan and form the citizens with a sense of pride and understanding of their own culture.

Through the analysis of the requirements and characteristics of forms of travel journalism it became clear that domestic media does not provide travel journalism enough support in Kazakhstan. It also discovered that local travel programs fail to meet the aforementioned journalistic standards. In this regard, the comparative analysis of two domestic primetime shows, the informative "Tour de Khabar" («Тур де Хабар») and the entertainment talk show "Zhihankez" («Жиһанкез») was carried out. This involved comparing travel journalism curricula internationally to those found in Kazakhstan and recognizing the similarities and differences between both. Especially the impact of foreign projects is much stronger.

Indeed, as Kazakhstan is currently implementing a number of programs and allocating large amounts of funds to the tourism industry, there is still plenty of scope for mass media in the development of travel journalism. Thus, travel journalism is both a branch of the general theory of mass communication and a combined topic of knowledge about travel with the art of history, geography, culture, art, tourism, ethics, and philosophy. This genre significantly influences the formation of national identity, acts as a carrier of information transfer between cultural frames, and constructs ideas about foreign cultures and mentalities in the mass consciousness and, consequently, adversely affects PR people and editors of print, television, and Internet publications.

In order to evaluate the level of recognition of the programs "Tour de Khabar" («Тур де Хабар») and "Zhihankez" («Жиһанкез»), the author conducted a survey on social media. In total, 62 participants (aged 18–40) responded. Thus, just 7 have seen "Tour de Khabar" («ТурдеХабар»), and 29 have not seen it, which indicates that this program is watched by few. Regarding "Zhihankez" («Жиһанкез»), 10 participants recognized the show, while 26 didn't, implying a somewhat increased but still insufficient recognition. For both shows, YouTube average viewership was analyzed as the second stage of evaluation. In three years, every episode on the YouTube project "Tour de Khabar" («ТурдеХабар») has scored an average of 7,400 views – not bad. Conversely, "Zhihankez" («Жиһанкез») had an average of only 775 views over five years, representing a much lower volume of interaction. By comparison, the Russian travel show "Orel i Reshka" («Орел и Решка») boasts an average of 1,241,700 views per episode. The main section of the diploma thesis concluded that the huge success of the "Orel i Reshka" («Орел и Решка») show was not random – the show provides unique narratives that resonate well with post-Soviet countries. In order to facilitate higher standards of domestic travel journalism, we need to consider both generic and dramaturgical criteria to upgrade the narrative of the program in a more straightforward, word concise, and exciting manner. As of now, travel shows

in domestic media are often too data-based, and this is one of the critical deficiencies in local travel journalism.

These visions highlight how the future of travel journalism in Kazakhstan can only be ever tied to maintaining a sense of innovation, while remembering where it came from. The future of the genre is likely to be characterized by more cooperation between legacy media and digital platforms, meaning the nation's travel writers will be able to find and connect with larger, more diverse audiences. It's an industry that is demanding more professionalization, calling for journalists trained to navigate the nuances of travel, culture, and tourism and describe both in an engaging way.

In short, travel journalism in Kazakhstan is not only about beautiful destinations; it is about building narratives of the country that reflect what the country is, where it stands in the world, and the possibility of tourism becoming a facilitator of closer cultural intercourse. Through further production of quality travel media that appears to be geocentered, Kazakhstan has the potential for establishing itself as a singularly captivating place while contributing more significantly to the international dialogue of travel and culture.

Through this work, the study adds to the scholarship on the complex interactions between various dimensions of media, tourism, and national identity in Kazakhstan and offers future researchers in a variety of fields tools to expand upon within their own scholarship around travel journalism, media studies, and the construction of global tourism.

Information about author.

N.T. Ozenbayeva – conducting the overall analysis, collecting and processing materials, and writing the text of the article.

A.K. Ishanova – supervising and editing, providing guidance, and ensuring the academic quality of the article.

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Қазақстандық телевизия мен мерзімді басылымдардағы трэвел журналистиканың бейнесі

Аңдатпа. Бұл мақала отандық БАҚ-тағы саяхат журналистикасы тақырыбына арналған зерттеу болып табылады. Мақалада Қазақстанның мерзімді басылымдары мен телевидениесіндегі саяхат журналистикасының бейнесі талданады. Зерттеу саяхат журналистикасының туризм, мәдениет және ғаламдық байланыстарды қоғамның түсінуі үшін маңыздылығының артып келе жатқанын атап өтеді. Дәстүрлі саяхат журналистикасы цифрлық медиа тарапынан бәсекелестікке тап болып жатқандықтан, өзінің мәдени және ақпараттық маңыздылығын сақтап қалу жолдарын іздеуі қажет. Бұл зерттеу тақырыптық талдаулар негізінде Қазақстан медиакеңістігіндегі жанрдың трансформациясын, аудиторияның қабылдауын және оның дамуына ықпал ететін факторларды қарастырады. Баспа және хабар тарату медиасындағы негізгі модельдерді егжей-тегжейлі зерттеу арқылы зерттеу саяхат журналистикасының Қазақстан туризмі мен мәдени мұрасын ілгерілету құралы ретіндегі ықпалын қарастырады. Зерттеудің басты мақсаты – Қазақстанның саяхат журналистикасындағы танымал жобаларды талдап, оларды шетелдік БАҚ-тармен салыстыру болды. Зерттеудің мақсаты – отандық саяхат журналистикасының даму әлеуеті мен перспективаларын әлемдік медиалар ағынында бағалап, болжау. Жалпы, туризм мемлекеттің экономикасын дамытудағы маңызды салалардың бірі болып табылады. Туризмді әлемдік деңгейге шығару үшін ол туралы сенімді ақпарат ұсыну қажет. Зерттеудің нысаны – Қазақстандағы саяхат тақырыбына арналған телебағдарламалар, сондай-ақ саяхат журналистикасының болашағын талдайтын қазақстандық және шетелдік мамандардың жобалары, ғылыми мақалалары мен зерттеулері, сонымен қатар отандық мерзімді басылымдар мен жаңалықтар порталдары.

Түйін сөздер: саяхат журналистикасы, телебағдарламалар, медиа талдау, визуалды баяндау, туристік шоулар, аудиторияны тарту.

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Образ трэвел журналистики на казахстанском телевидении и в периодических изданиях

Аннотация. Данная статья представляет собой исследование на тему журналистики путешествий в отечественных СМИ. В центре внимания статьи – образ журналистики путешествий в казахстанских периодических изданиях и на телевидении. Исследование подчеркивает растущую важность журналистики путешествий для понимания общественностью туризма, культуры и глобальной взаимосвязи. Поскольку традиционная журналистика о путешествиях сталкивается с конкуренцией со стороны цифровых медиа, ей придется искать способы сохранить свою культурную и информационную значимость. В данном исследовании на основе тематических

исследований анализируется трансформация жанра в казахстанском медиапространстве и восприятие аудитории, а также факторы, способствующие его развитию. Путем детального изучения ведущих моделей, существующих в печатных и вещательных СМИ, данное исследование изучает влияние трэвел-журналистики как инструмента продвижения туризма и культурного наследия Казахстана. Основной задачей исследования было проанализировать известные проекты казахстанской трэвел-журналистики и сравнить с зарубежными СМИ. Цель исследования – изучить для оценки и прогнозирования потенциал развития и перспективы отечественной туристической журналистики в потоке мировых СМИ. В целом, туризм является одной из значимых сфер в развитии экономики государства. Для того чтобы вывести туризм на мировой уровень, необходимо предоставлять достоверную информацию о нем. Объектом исследования являются телепередачи на тему путешествий в Казахстане, а также проекты, научные статьи и исследования казахстанских и зарубежных специалистов, анализирующие будущее трэвел-журналистики, а также отечественные периодические издания и новостные порталы.

Ключевые слова: трэвел журналистика, телевизионные программы, медиа анализ, визуальное повествование, туристические шоу, привлечение аудитории.

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