

## ABSTRACT

thesis for the degree of Doctor of Philosophy (PhD)  
on specialty «6D021300 – Linguistics»

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“Pragmatics of Gluttonous Discourse in Television Programs”

**Relevance of the research.** In the context of the information society of the 21st century, television programs function not only as sources of information but also as ideological instruments shaping cultural models and lifestyles. Within this framework, food consumption practices and models of aesthetic taste transmitted through gluttonous content exert a direct influence on the viewer’s value system. Consequently, the study of gluttonous discourse constitutes a relevant scholarly endeavor aimed at the linguosemiotic interpretation of contemporary media realities and spheres of symbolic consumption.

Culinary television shows, or gluttonous television discourse, represent a significant component of national culture and social life. They occupy a stable position within the system of modern media texts, reflecting the dynamics of development and transformation of the rhetoric of food representation and consumption, as well as processes of actualization and renewal of national-cultural gluttonous symbolism. The necessity to analyze these processes determines the relevance of the present dissertation, in which culinary television shows are, for the first time in the Kazakhstani academic context, examined as a complex pragmatic structure intersecting with the semiotic system of sensory perception.

The dissertation analyzes verbal and non-verbal means of speech influence in television programs, as well as their linguistic and semiotic characteristics, which makes it possible to gain a deeper understanding of the nature of gluttonous television discourse undergoing active transformation under conditions of rapid development of telecommunications and information technologies. Considering gluttonous television discourse as an object of interdisciplinary research and describing it as a linguistic category on the basis of lexical, stylistic, and kinetic means, as well as speech strategies and tactics employed in culinary shows, is of substantial significance for contemporary linguistic studies.

Based on the material of Kazakhstani and foreign television programs («Tatti Time», «As Bolsyn», «Siqyrly As Ui», «Ainur’s Kitchen», «Aspazdyq Liga», «The Naked Chef», «Street Food Around the World» etc.), gluttonous television discourse is described for the first time as a means of influencing linguistic personality and cultural consciousness. At the same time, manifestations of gluttonous discourse in television space are considered an important indicator of the consumer-oriented nature of modern media culture, which emphasizes the relevance of the study in the context of shaping national food culture.

The impact of linguistic units and non-verbal components (facial expressions, gestures, frame composition, sound background) on the emotional perception of the audience in gluttonous television discourse demonstrates the multi-layered and complex nature of the pragmatic model of influence. The insufficient development of

this issue and its first comprehensive examination within Kazakh media linguistics confirm the high scholarly relevance of the present dissertation research.

**Object of the research.** culinary television programs of gluttonous orientation in the Kazakh and English languages; gluttonous television discourse and its verbal and non-verbal means; national-cultural culinary codes; linguistic devices of consumer rhetoric; speech strategies and tactics.

**Subject of the research.** Features of gluttonous television discourse and the pragmatic system of communicative, linguistic, and intercultural relations formed on the basis of gluttonous content in TV discourse.

**Purpose of the research.** The purpose of the dissertation is to identify the mechanisms of audience influence through the linguopragmatic and semiotic description of gluttonous discourse in television programs.

**Research Objectives.** To achieve the aim of the dissertation research, the following objectives were set:

1. to define gluttonous discourse as a linguistic category and to identify its key characteristics;

2. to conduct a linguosemantic and linguopragmatic analysis of verbal and non-verbal means used in culinary television programs, as well as to examine their genre-specific and compositional features;

3. to analyze the pragmatic functions and communicative strategies of gluttonous discourse;

4. to identify the specific features of linguostylistic means employed in constructing the television model of culinary shows;

5. to compare the speech strategies and tactics used in Kazakh and English culinary television shows;

**Research methods.** The study applied a combination of linguistic and linguopragmatic methods. The theoretical part employed a descriptive method to determine the structural features of gluttonous television discourse. Discourse analysis was used to identify the communicative intentions of program participants and the pragmatic influence strategies implemented through verbal and non-verbal means.

Culinary programs on Kazakhstani TV channels were analyzed using observation and quantitative analysis. Inductive and deductive text analysis methods were applied to classify strategic meanings and communicative tactics in gluttonous discourse. Additionally, generalization, comparative analysis, experimental research, and surveys were used to examine viewers' attitudes toward the programs and their impressions of viewing.

**Sources of the research.** The sources of the dissertation included gastronomic television programs regularly broadcast on Kazakhstani and foreign channels from 2017 to 2024, such as «Tatti Time», «As Bolsyn», «Aspazdyq Liga», «Ainur's Kitchen», «Siqyrly As Ui», «The Naked Chef», «Street Food Around the World», «Jamie's 30-Minute Meals», «Chef's Table». The total volume of the analyzed material included 15 full episodes, amounting to approximately 9 hours and 20 minutes of video content (pure content without advertisements). The textual transcription amounted to approximately 780,000 characters.

**Theoretical and methodological basis of the research.** The theoretical and methodological foundation of the dissertation is based on seminal works in the fields of discourse theory, media linguistics, pragmalinguistics, gluttonous discourse, discourse pragmatics in mass media, as well as communication theory and the nature of dialogue. In particular, the study draws on research in the following scientific areas and by the following scholars:

- Discourse theory (Sh.I. Nurgozhina, N.M. Aubakirov, L.M. Shaikenova, K.O. Aitmukhametova, A. Amanbayeva, S. Levinson, M. Soroinen, V.S. Grigoryeva, N.D. Arutyunova, V.I. Karasik, F.L. Kositskaya, T.A. van Dijk);

- Gluttonous discourse (A.Sh. Zhilkhubaeva, N.A. Ismailova, E.E. Baratashvili, A.V. Olyanich, M.V. Undritsova, N.P. Golovnitskaya, L.R. Ermakova, A.Yu. Zemskova);

- Television discourse (A.A. Akkazynova, D.Z. Gabbasova, G.K. Ikhsangaliyeva, M.S. Abisheva, L.K. Beketova, N. Uali);

- Pragmatics (D.A. Al'kebaeva, B.K. Momynova, K.O. Esenova, G.N. Kenzhebalina, M.S. Abisheva, K.K. Kenzhekanova);

- Pragmatics of discourse in mass media: G.A. Mashinbayeva, B.S. Zhumagulova, Zh.K. Ibraeva, D.Z. Gabbasova, D.D. Bismildina, D.M. Koishyghulova, E.N. Ormakhanova, C. Ili, E.G. Larina, Yu.V. Krasnoperova, D.A. Nugumanova, A.K. Shevtsova);

**Theoretical and practical significance of the research.** The theoretical significance of this work lies in the fact that, for the first time, it provides a comprehensive description of the linguistic and pragmatic nature of gluttonous television discourse. The results expand the theory of mass-media discourse by refining and supplementing theoretical concepts such as interactivity, consumer rhetoric, national-cultural codes, and strategies of pragmatic influence. Furthermore, the description of the contemporary model of television discourse in the national context contributes to the development of Kazakhstan media linguistics and supports the unification of the sectoral terminological system in the field of gastronomy. The practical significance of the study is that its results and the compiled empirical corpus can be utilized in lectures and practical courses on linguistic pragmatics, media linguistics, stylistics, linguocultural studies, and rhetoric. The findings can also be recommended to professionals in television journalism and media communication as a methodological tool for effectively constructing gluttonous discourse and establishing productive interaction with the audience.

**Scientific novelty of the research.**

- gluttonous television discourse is, for the first time in Kazakhstani media linguistics, presented as an independent linguo-pragmatic and linguo-stylistic phenomenon; a comprehensive structural, pragmatic, and semiotic model of this discourse is proposed.

- in domestic media linguistics, gluttonous discourse is analyzed for the first time as a distinct type of television discourse with its own structural and functional characteristics; culinary TV programs are identified for the first time as a media discourse that contributes to the formation of communicative models of food behavior, the reinforcement of national values, and the development of intercultural interaction.

- verbal and non-verbal means of influence in culinary TV programs (linguistic units, metaphorical models, auditory and visual signs, kinetic components) are subjected to integrative analysis for the first time, and the methods of representing national-cultural codes in gluttonous discourse are scientifically substantiated.

- speech strategies in Kazakh and English culinary shows are systematized for the first time from a comparative-pragmatic perspective; based on the results of experimental research on viewer perception, the emotional and cognitive mechanisms of gluttonous discourse influence are generalized.

### **Main provisions submitted for defense.**

1. Gluttonous television discourse represents an independent linguistic category reflecting the cultural values of society. The discourse of culinary television programs unites a set of lexical units organized around the semantic field of food and represents the linguistic image of the ideological world of gastronomy and ethnicity. Gluttonous television discourse is considered as a set of speech acts objectified in a corpus of texts, characterized with regard to extralinguistic conditions of communication in the culinary production sphere and described according to a number of parameters (thematic coherence, communicative purpose, communication channel, etc.), distinguished by conceptual depth, genre specificity, and pragmastylistic features. In this context, the independence of gluttonous discourse as a linguistic category is confirmed.

2. In the Kazakhstani media space, gluttonous TV programs perform not only an informational function but also a pragmalinguistic function of cultural coding of food and the formation of consumption culture. Experimental research confirmed the significance of culinary TV programs in shaping communicative practices and value orientations. Results from sociolinguistic surveys and focus groups showed that viewers perceive culinary TV programs not only as a source of information about food preparation but also as a means of cultural identification and socialization. Thus, gluttonous discourse performs an important social function, forming a system of value orientations that reflects both national traditions and global cultural trends.

3. Gluttonous television discourse represents a type of communication based on multimodal influence, formed through the integration of verbal and audiovisual components and endowed with specific pragmatic functions. It integrates verbal and non-verbal means of communication, creating a unique system for representing gastronomic experience. The semiotic nature of gluttonous television discourse can be defined as a complex of auditory, visual, and linguistic signs performing a perceptive function (perception of taste and smell) as well as an expressive function aimed at eliciting an emotional response from the recipient.

4. Culinary television programs exhibit clearly defined genre-specific and compositional features, forming a distinctive model of communication. As a genre of mass communication, culinary television programs are characterized by dialogicity, a combination of informational and entertainment components, and the use of a chronotope reflecting cultural values and traditions. The compositional structure of such programs includes the host, guests, viewers, as well as visual elements that together form an integrated discursive product.

5. Gluttonous discourse in TV programs is characterized by linguistic-stylistic and compositional freedom; however, the degree of this freedom in Kazakh-language and English-language TV discourse is not identical. These differences are determined not only by language stereotypes and cultural norms but also by the frequency of slang and jargon usage, the dynamics of compositional structures, and the genre specificity of television discourse. Speech strategies and linguistic tactics serving the solution of pragmatic tasks in the composition of culinary TV shows possess national-mental and ethnocultural specificity. Comparative analysis showed that both Kazakh and English TV programs employ universal strategies of audience influence (informational, manipulative, integrative); however, the ways they are implemented differ depending on the cultural context. In Kazakh shows, emphasis is placed on ethnocultural values, traditions of hospitality, and national cuisine, whereas English-language programs focus on individualism, creativity, and global gastronomic trends.

**Approval of the research.** The materials and main findings of the dissertation have been tested through publications: 1 article was published in a scientific journal indexed in the Scopus database, 4 articles were published in journals recommended by the Committee for Quality Assurance in the Field of Science and Higher Education of the Ministry of Science and Higher Education of the Republic of Kazakhstan, and 1 article was included in the proceedings of international scientific-practical conferences.

**Structure of the research.** The structure of the dissertation is based on a logical presentation of the material. The work consists of an introduction, three chapters, conclusions for each chapter, a conclusion, a list of references, and appendices.