

# Intertextuality as a Mechanism of Dialogue Between Cultures and Philosophical Traditions: A Comparative Study of Thomas Eliot's and Bakytzhan Momyshuly's Works

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**Abstract**—The concept of intertextuality within the framework of poststructuralist philosophy as one of the key categories that reflect the cultural consciousness of the second half of the 19th and 20th centuries was examined in the paper. The significance of intertextuality determines the relevance of the chosen topic as a crucial mechanism of intercultural dialogue. Today, intertextuality can serve as a means of preserving and developing a nation's cultural heritage as well as being instrument of cross-cultural synergy. The research aim was to identify the shared function of intertextuality in both European and Asian traditions; to compare the of intertextuality through the works of Thomas Eliot and Bakytzhan Momyshuly, which works are seen as preservation and development of cultural traditions. The main research findings authenticate intertextuality as a method of intercultural dialogue. It was established that in B. Momyshuly's works, intertextuality integrated Kazakh literature into the global literary context, emphasizing its uniqueness and multidimensionality. The scientific novelty of the study lies in the first-ever comparative analysis of the European and Asian traditions of intertextuality, proposing a new approach to their interpretation. The study defines intertextuality in B. Momyshuly's works to reveal its connection with Kazakh historical and cultural tradition and world literature. The research also explores the specifics of intertextual elements in Kazakh literature, mainly through allusions, reminiscences, and references to folklore, mythology, and philosophy.

**Index Terms**—intertextuality, poststructuralist philosophy, literary discourse, Bakytzhan Momyshuly's works

## I. INTRODUCTION

The analysis of intertextuality in literary texts steel attracts the attention of both domestic and international scholars remains as it is the key issue in modern literary studies. Despite significant theoretical advancements in intertextuality, its role in preserving and developing national traditions remains insufficiently explored. Researchers increasingly recognize intertextuality as an integral component of literary works, emphasizing its multifaceted nature. However, current academic literature lacks a systematic distinction between regional and national characteristics of intertextuality and its functions within these contexts.

In order to identify their shared function—the preservation and development of cultural traditions, this study aims to compare the European and Asian traditions of intertextuality through the works of Thomas Eliot and Bakytzhan Momyshuly. A crucial aspect of this research is integrating Kazakh literature into the broader global literary landscape. Intertextual elements in literature often serve as a means of expressing an author's idiolect while preserving the unique occasional features of the text (Khue Dinh, 2025).

The scientific novelty of this study consists in the expansion of intertextuality the concept in order to establish its practical foundation within contemporary literary and philosophical discourse. For the first time, intertextuality is comprehensively analysed as a means of dialogue between European and Asian cultures, exemplified through the works of Thomas Eliot and Bakytzhan Momyshuly. These selected writers are esteemed representatives of their nations, holding symbolic significance in their respective cultural traditions. Philosophical reflection provides theoretical

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frameworks and aesthetic concepts that support artistic self-expression, while the art embodies these ideas, giving philosophical concepts a concrete form. Thus, the relationship between philosophy and art is reflected through theoretical foundations and through art interpretation of life abstract ideas.

The given research hypothesis is based on the scientific assumption that T. Eliot and B. Momyshuly employed intertextual elements (allusions, reminiscences, quotations) to construct a complex, multilayered dialogue between their creative method and folklore, mythology, and philosophical traditions. This study demonstrates that their works are a unique bridge between Eastern and Western cultural traditions, fostering a synergy-based cultural strategy.

The primary research question addressed in this study is: Why is intertextuality an essential topic in contemporary literary discourse? To address this, the study examines the primary theories and concepts of intertextuality, their advantages and limitations, and their significance for contemporary literary discourse. Thus, the identification of the key features of both European and Asian traditions of intertextuality and the establishment of their similarities and differences is required.

Additional research questions include:

- *How does intertextuality contribute to the construction and development of cultural dialogue?*
- *What intertextual techniques do T. Eliot and B. Momyshuly employ in their works, and what are these techniques' significance for developing national literary traditions?*

By the use of hermeneutical and comparative research methods, it was possible to demonstrate intertextuality in Momyshula's works, which enhances the integration of national literature into the world context while emphasizing its unique identity. In contrast to the linear approach of the European tradition, the Asian type of intertext is characterized by an inevitable cyclicity, where the relationships between texts are formed through collective memory and symbolic images. With this study, the author contributes to the previously unexplored potential of comparative studies, offering a new perspective on analyzing literary interactions between the East and the West. This does not enhance the status of Kazakh literature in the academic world. Still, it provides new tools for its interpretation based on its cultural codes rather than borrowed theoretical frameworks.

## II. LITERATURE REVIEW

Since Julia Kristeva introduced the term "intertextuality" into the academic discourse in 1966, it has gained significant recognition and become one of the key concepts in contemporary literary studies. Poststructuralist philosophers consider intertextuality as one of the fundamental categories reflecting the cultural consciousness of the late 19th and 20th centuries, as manifested in aesthetic movements such as symbolism, modernism, and postmodernism. However, this phenomenon is neither entirely new nor confined to the literary currents of that period. Intertextuality has multiple theories of origin and interpretation.

Scholars trace the origins of intertextuality back to Antiquity, particularly to the works of Homer, as the stylistic techniques employed by the great poet indicate an organic connection between his epic and folk traditions (Mebuke, 2014). It is essential to emphasize the limited access to the sources of ancient philosophers and the absence of explicit theoretical reflections on the concept of intertextuality at that time. This limitation means that only the initial features of intertextuality can be discussed – its early expressions that later evolved into a more clearly defined theoretical framework.

Intertextuality and interdiscursivity became one of the most widely adopted theoretical frameworks at the end of the 20th century. This emergence is associated with a period when scholars challenged Aristotelian ideas about the direct connection between words and reality. From the perspective of intertextuality, meaning is not an inherent property of words or texts that exist in isolation; rather, it arises from their connections with other signs and texts across various contexts.

Only in the mid-20th century, following advancements in semantic theories, phonetics, and pragmatics, the text becomes an object of linguistic study (Aliyeva, 2023). Compared to other linguistic disciplines, the text analysis remains a relatively new field of research.

A significant limitation of this theory is the risk of overinterpretation—an excessive emphasis on interconnections can lead to an overly complicated perception and work analysis, as scholars might become trapped in an endless web of references. Moreover, there is a lack of exploration of non-European intertextuality traditions, underscoring the presented study's relevance and novelty.

Frequent adaptations and uses of intertextuality have expanded its boundaries to such an extent that it has gained numerous interpretations. Some philosophers argue that intertextuality is a necessary condition for the existence of all texts, as it manifests a dialogical connection between texts from past epochs and future generations. Intertextuality emerges as a crucial tool in the world literature development.

The roots of this idea can be traced back to the 20th-century philosophical and literary movements, including the pragmatism and structuralism. Still, their development was significantly influenced by introducing the term "intertextuality". As previously noted, Julia Kristeva's idea was based on the then-unknown works of the Russian theorist Mikhail Bakhtin. In her study "Bakhtin, the Word, Dialogue, and Novel," she defined intertextuality as a form of textual interaction that occurred within every text (Kristeva, 1980).

By reinterpreting Bakhtin's works, Kristeva formulated a concept where the texts always dialogue with previous

cultural and historical contexts (Bakhtin, 1981). She emphasized the importance of quotes, references, and allusions to other texts, which enriched their semantic and contextual layers. Kristeva as well highlighted the reader's role as an active co-creator of meaning, who, by identifying textual connections, contributes to the creation of new layers of significance in a work.

A notable discovery in the analysis of academic sources is that the theoretical foundation established by Barthes and Kristeva was further developed by Umberto Eco, who described this connection as "transcoding" (Bartoloni, 2002). This concept enables researchers to determine relationships between texts based on their structure and content.

Yuri Lotman played a crucial role in intertextuality, introducing the concept of "semiosphere" that described the universal space of oral and written culture in human civilization (Nöth, 2015). He emphasized on the external semiotic space beyond which semiosis was impossible.

However, a significant limitation of this theory is its underestimation of the role of creative reinterpretation, as it primarily focuses on textual interaction mechanisms rather than the authors and readers individual agency in meaning-making.

Today, the application of the intertextuality concept encompasses a wide range of areas, including the analysis of media discourse and advertising, as well as political communication and educational practices. In linguistic anthropology, it has become a basis for the pragmatic functions of speech study in an ethnographic context. Significant attention to this issue can be found in the works of Thomas Hill, who was one of the first to adapt Bakhtin's ideas to the analysis of social discourse within the context of linguistic anthropology (Hill, 1985). Hill adapted the concept of speech genres, focusing on their historical dynamism. Later, William Hanks synthesized these ideas in order to understand "discursive genres," proposing an overview approach to textuality that combines various theories of text, discourse, and genre (Hanks, 1989).

The theory's weaknesses include an apparent underestimation of the reader's role in emphasizing textual interaction without active reflection on the part of the recipient.

Also noteworthy are the works of Zygmund Bauman, who introduced essential terms such as "contextualization", "decontextualization," and "recontextualization" (Bauman & Briggs, 1990). Therefore, in the 1980s and 1990s, intertextuality became central in literary criticism and anthropology, providing a basis for reflexive approaches to the understanding of knowledge creation politics. This approach is relevant to the proposed study because its basis is in scientific, ethnographic research that uses authentic dialects to describe the "other". The approach proves the importance of studying cultural phenomena using the techniques of contextualization and decontextualization.

It is worth noting that texts and textuality have historically served as metaphors, guides, and tools for shaping ideas about culture. Well before this approach became widespread, Edward Sapir had developed work that viewed individual behavior as influenced by unconscious patterns, much like the way language functions through implicit rules (Sapir, 1927). In the 1960s and 1970s, various approaches focused on culture, consciousness, and power through their mediation via signs and symbols. People in these concepts appeared as subjects of interpretation of sign systems and discourse as a historical set of signs and symbols that construct reality. Within the framework of these theories, cultural institutions and practices are not only transformed into "texts" through the scientific understanding; culture itself appears as a kind of code, text or system of symbols. This theory is essential in the context of the given study, as it highlights the primary symbolic connections of culture as a system of signs. They require detailed interpretation in order to highlight the main structure and function.

Poststructuralists emphasize that the stability of texts and meanings is justified by dominant cultural ideologies and determined by history. Intertextuality in these studies encompasses intra-textual connections and the relationships between texts and their cultural and historical contexts. One of the influential works on this issue is Michel Foucault's analysis concerning the autoreproduction of categories of meaning in texts throughout history, thereby forming ways of thinking and social institutional orders (Foucault, 1972). The importance of this theory for this study lies in its structure of intertextuality, which serves as a basis for creating cultural dialogue. The features of texts that, according to the theory, are not fixed but can change depending on the historical and cultural context will also be noted here.

As Jacques Derrida noted in his works, it was necessary to pay attention to the contingent nature of reference to question dominant ideologies and notions of truth. Derrida argued that "there was nothing outside the text" (Derrida, 1978), emphasizing that all meanings were interdependent due to their differences. At the same time, Yuri Lotman explained the concept of deriving meaning and wisdom from symbolic structures. He called this problem the metaphor of "text within a text", where culture was formed as an interweaving of meanings. Such a vision enabled the consideration of culture as a kind of archive – a system of references, genres, and symbolic meanings that lend multidimensionality to interpretation. The creation of semantic connections is the foundation of culture, which is continually evolving. Therefore, from a postmodern perspective, no literary work can be considered individual, and each text carries a fusion of different types of intertextuality (Shahariar, 2023).

Within the framework of philosophy as a constantly evolving dynamic system of knowledge, a significant influence on its transformation was exerted by the scientific paradigm proposed by Ferdinand de Saussure. In his work "On the Linguistics of Language and Speech," he emphasized the fundamental need to distinguish between the concepts of language and speech and analysed their interdependence. Saussure defined language as both a tool and a product of speech activity, which functions were as a systematized set of communication, particularly in its written form

(Zalevskaya, 2017).

Based on this, it can be noted that these researchers have developed different approaches to define a unit of text, understanding the mechanism of intertextuality, and identifying its pragmatic functions. In this area, the application of concepts in linguistic anthropology to sociolinguistics stands out, where the issue of intertextuality has proven most fruitful in the analysis of the social use of language. Significant is the emphasis on the contextual basis of meaning under the influence of previous speech and social factors such as genre, discourse, or ideology. The relevance of the theory to this research lies in its perspective that texts are not isolated entities but emerge through their semiotic interactions and connections within a broader cultural context.

### III. METHODOLOGY

Despite the variety of approaches to the object of research, a common idea was identified: intertextuality extended far beyond the boundaries of literary theory. It became the key to the cultural experience of humanity understanding, which seeks spiritual unity through its conscious or unconscious manifestations.

The article's methodology is based on a comprehensive, interdisciplinary approach. The key methods included a systemic analysis as a research direction and synergistic methods to analyse qualitative changes and complications within the evolution of intertext. The systemic analysis contributed to the identification of intertextual elements (quotations, allusions, reminiscences) in the works of T. Eliot and B. Momysuly and their interconnection with English and Kazakh historical and cultural heritage. It helped tracing the integration of folklore motifs, historical events, and the author's philosophical reflection. It is worth noting that this method expanded the possibilities for analysing the identity of social groups for the future research based on their understanding of previous texts. The use of intertextual references will aid to attempt to transcend ethnic and regional boundaries (Nguyen, 2021).

In contemporary research, the relevance of analysing intertextuality stems from the development of modern culture, which is gaining increasing significance in literary and scientific discourses. The obtained data indicated that scholars have continually analysed cultural traditions and their influence on the creation of texts, including meter, lexicon, phraseology, syntax, genre forms, and cultural codes. Despite significant achievements in this field, comprehending the typology of creative dialogue remains relevant today. The existing approaches to intertextuality have several limitations, which necessitate the search for new solutions. One of the key challenges of contemporary philology is "unravelling" the complex network of intertextual connections. This problem has stimulated numerous theoretical and practical studies to develop terminology, methodology, and analytical approaches to intertextual analysis.

Combining historical and logical aspects has also been applied by analysing texts created in the corresponding historical context. It contributed to analysing social conditions and cultural traditions that influenced their creation. The analysis of recent studies revealed the characteristics of literary traditions and dialogism – the interaction between the author and the works of past generations, which influences the formation of their creative identity and creative method. Often, this process is accompanied by reminiscences – a pronounced presence of memories and allusions to past literary sources. Therefore, a comprehensive understanding of the artistic world necessitates a thorough intertextual analysis of creative texts.

The methods of cultural interpretation and deconstructionism as a means of analysing artistic texts allowed for the transformation of authors' texts into a new postmodern context, enabling the tracing of intertextuality through the analysis of cultural codes. Intertextuality forms a cohesive network of texts, uniting works from different authors, countries, eras, and cultures. This process can be defined as the multidimensional integration of one text into another through the reformulation of the original. In this way, a paradigmatic character is formed, as delving into an individual text provides the opportunity to analyse the cultural continuum of world civilization in which it was created. Semantically, intertextuality performs a text-creating function by quoting or referring to other works while simultaneously integrating literary achievements into a broader context.

According to the research of Yevgeniya Mykhailova, four main goals of using intertexts by authors have been identified (Mebuke, 2014):

1. The referential one, to present another text to convey a large amount of information using minimal linguistic means that evoke familiar associations in the reader's mind.
2. Evaluative one, to demonstrate the author's attitude (both empathetic and critical) toward a foreign text.
3. Etiquette one, to respect the reader, addressing authorities, and adhering to community cultural norms through established forms and conventions.
4. Decorative one to create an emotional impact or adding individuality to the text through well-integrated expressions.

In addition, comparative-typological and heuristic-hermeneutic methods were used to highlight typical traits, plots, and images. These became the foundation for determining the patterns of literary development within specific historical epochs. Typological analysis revealed that B. Momysuly was inspired by Kazakh folkloric motifs, while T. Eliot interpreted philosophical and mythological sources. Particularly, the value of an artistic text is primarily determined by the characteristics of its visual and emotional components. An intertext can perform several functions simultaneously, among which the referential-evaluative function is often combined. In this case, the author of the intertext independently determines the standardless or marginality of the quoted text, its evaluative content, and references. This

creates a situation where the functions of the intertext for the author and the reader may not coincide. Among the main functions, one can highlight the evaluative-expressive, prognostic, actualizing, argumentative, and the one that helps position the text in cultural, social, and historical coordinates.

For this reason, a significant attention in the study was paid to the creative methods of Bakytzhan Momyshuly and Thomas Eliot analysis. Their works became the subject of analysis due to the author's masterful use of intertextuality techniques. Additionally, it is worth highlighting the under-researched works of the Kazakh writer Bakytzhan Momyshuly, who organically integrates elements of Kazakh folklore, historical events, and his narratives into his literary texts. His work is considered a multi-layered structure, within which reflections on key existential themes such as heroism, freedom, the inevitability of fate, and the pursuit of bodily and spiritual harmony are present. Therefore, his literary heritage goes beyond depicting elements of Kazakh folklore, approaching a universal analysis of human nature through the lens of local culture. Similarly, the work of Thomas Sterns Eliot, one of the most influential modernist poets of the Western tradition, revealed the crisis phenomena of Western civilization in his works. By employing a complex technique of intertextuality, he reflects on fundamental worldview issues, particularly the concepts of time, determinism, and the search for spiritual meaning in existence. His works are permeated with references to biblical allegories, reinterpreting mythological images and cultural allusions, allowing the reader to ponder the issues of an individual's place in the world and their ontological status. Despite significant cultural differences and particularities in the authors' artistic methods, both artists demonstrate a unique mastery of the instrument of intercultural communication. Their works contribute to the integration of national literary traditions into the broader global context, as their foundation lies in the critical rethinking of universal human themes through the perspective of diverse cultural paradigms.

#### IV. RESULTS AND DISCUSSION

Since ancient times, the West has sought to describe the East through the prism of its own stereotypes and exotic notions. Each era's literature distinctly reflects the characteristic socio-cultural traits of its time. Although the diffusion of information technologies has significantly transformed the epistemology of the modern, dynamic world, the connection between the East and the West is partially maintained, albeit with changes. In this context, Eastern terminology has even begun to be called "techno-orientalism" (Zaidi et al., 2022). In the proposed article, the analysis of Thomas Eliot's works within the context of the European literary space is suggested. In his essays, the writer emphasizes the unity of the literary tradition, which originates from the great poets of Greece and Rome and the prophets of Israel. He insists that European literature is an integral system within which parts cannot thrive separately (Kazarin et al., 2019). According to Eliot, the "circulation" of European cultural heritage is a unified whole, united by the heritage of Rome and Greece. Through the symbolic figure of Aeneas, who embodies the ideal of man, Virgil becomes an essential guide for European civilization – his "Aeneid" greatly influenced the works of Dante Alighieri. In his "Divine Comedy," Dante adapts Virgil's themes to model the journey through the spiritual world, from hell to paradise (Dante, 1977). This work became a literary masterpiece and a key element in forming the Italian literary language thanks to Virgil.

In this context, the concept of humans as rational beings highlights how those who ended up in hell succumbed to their primal instincts, allowing them to override reason. Plato's vision of man as an embodied spirit explains the desire of those in purgatory to bring the soul into harmony and allow it to govern their lives. The Christian concept of redemption is the central theme of the "Divine Comedy." Following this idea, Dante depicted in his work the path of purification that leads to salvation, which the Lord revealed to humanity after the fall.

As a result, when considering this work as a classical text, the archetypal motif of descent into the underworld as a central theme in literature and art can be observed. The wisdom gained through such a descent is universal. This process is based on the common principles and laws of all religions, responding to the spiritual quests of every individual. At the same time, the search for truth symbolized in "Burnt Norton" (the first poem in "Four Quartets" by T. S. Eliot) depicts a motionless point – the ultimate goal of the one who seeks knowledge.

It is worth noting that, unlike European and American studies, the category of literary intertextuality in contemporary Kazakh literary studies has not yet been fully explored, which presents a wide field for scientific research (Altynbek & Mussabekova, 2024). During Kazakhstan's independence, cultural ties were primarily based on expanding international cooperation between sovereign states. These contacts had their specifics, manifesting both openly and vividly, as well as in a veiled or indirect way. In the 21st century, there has been significant development in the international popularity of Kazakh literature. Particularly, anthologies and scientific articles in the Kazakh language have been published.

Kazakh literature, deeply rooted in the traditions of oral creativity, represents the people's complex cultural, social, and political transformation, simultaneously serving as an essential link between the historical past and modernity (Bekpenbetova et al., 2025). The content of Kazakh prose is vibrant and characterized by vivid intertextuality, highlighting the intertwining of traditional forms with the challenges of modernity. Many Kazakh writers actively create a dialogue between the past and the present, organically integrating elements of oral folk art, predominantly epic poetry and folklore narratives, into their works. This interaction fosters a more profound understanding among readers of how traditional values and literary forms are interconnected with contemporary socio-cultural issues, including globalization, urbanization, and identity concerns in the modern world. The prose is deeply rooted in the general cultural heritage, and

historical and genealogical narratives have formed their unique style. From short stories to large-scale novels, prose has evolved in various genres, simultaneously impacting all aspects of literary art (Ashinova et al., 2024).

Kazakh literature, as an inseparable part of the nation's cultural and historical heritage, has drawn readers' attention to the peculiarities of the people's mentality, socio-cultural changes, self-awareness, and spiritual aspirations, embedding these reflections in the words and dialogues of its characters. The analysis of works by national artists proves that in Kazakh short stories, themes of mythology, religion, inner spiritual development, and individual psychological traits of characters are intertwined. From the perspective of the psychoanalytic study of Kazakh literary creativity, it has been established that the protagonists of many short stories faced an identity crisis, which could be explored through the Freudian triad and archetypes according to Jung's methodology (Dyussekeneva et al., 2024). Intertextual references enrich the content of the works, promoting a deeper understanding of the author's intentions. The literary context of the poetic creations by artists from diverse cultures and eras intertwines, lending social and cultural issues and philosophical ideas breadth and a universal human dimension.

According to Raushan Abdykulov, a researcher of the intertextuality problem in contemporary Kazakh literary studies, there is a need for a detailed analysis of the novella's poetic intertext in this field. According to him, intertexts not only help prime the reader for the novel's emotional impact but also enhance the expressiveness of the character's dialogue and inner thoughts within the narrative framework (Abdykulova, 2015).

The problem of intertextuality in folklore studies and literary studies in Kazakhstan is the transformation of texts throughout the creation of national literature. During such changes, individual works of art are selected, particularly folklore plots and motifs, which are later reinterpreted and understood within the literary context. In this aspect, intertextual analysis becomes an essential tool in the field of literary studies, allowing the identification of so-called "foreign words" and "textual convergence" (Abulhanova et al., 2017). This approach helps determining and emphasizing their functional value from the perspective of artistic aesthetics.

Based on the analysis of B. Momyshuly's works, attention was given to the Asian literary space. B. Momyshuly is a prominent figure in Kazakh literature. As a writer, he realized himself in many literary genres.

The analysis of intertextuality in the works of B. Momyshuly holds particular relevance due to the limited study of his literary heritage, especially regarding the influence of intertextual elements on readers' interpretations and perceptions of texts. The study of B. Momyshuly's texts as a research object is justified by several important factors. First and foremost, attention is drawn to the tradition of philosophical prose in artistic literature, which is characterized by a significant number of intertextual elements with a pronounced semantic load. The second factor is the specificity of Momyshuly's creative work, which is characterized by profound psychological insight and philosophical reflection. His characters are typically individuals with significant life experiences who are in the process of self-discovery. This is reflected in their statements, which are rich in vivid stylistic devices. For instance, in the novel *The Trace of Birds in the Sky*, the author actively employs quotations and allusions, adding layers of meaning to the text and allowing the reader to gain a deeper understanding of the work's ideas: "*I remember Karl Marx, that capitalism, in the face of the proletariat, is preparing its own grave...*" (Momyshuly, 2011a). In this fragment, intertextual expressiveness enriches the text with additional meaning, deepening its significance and underscoring its uniqueness.

B. Momyshuly's work is filled with folk proverbs and sayings: "*My son, sometimes even a joke can offend someone. You know that Bakytzhan, in his jokes, can be frivolous and down-to-earth. As they say, a full mouth remains silent, yet he continues mocking and joking. A beautiful joke makes one think, but if a person lacks humour, his hands reach for a stick*" (Isimakova, 2016, p. 349).

Another interesting example of intertextual application is the use of allusions, which serve as an expressive means of shaping the author's style. Allusiveness engages in dialogue with previous texts and the reader, creating specific associations and reflecting the author's attitude toward certain ideas. For example, in Momyshuly's texts, one can find the following reflection by Hazrat Inayat Khan: "*The difference between spirit and matter is the same as between water and ice...*" (Bolatova & Mukhametkali, 2022). This fragment illustrates how allusions become an integral part of a literary work's uniqueness, serving as a form of individual approach to incorporating Indian philosophy (Sufism) into Kazakh literature.

The literature of any nation naturally evolves through interaction with other cultures and literary traditions (Smamutova, 2024). Its development is never isolated or closed; even in the earliest stages, literary processes are based on previous achievements, forming new directions and expanding existing cultural horizons. The language of the talented author Momyshuly is multifaceted. It contributes to the creation of vivid characters that come to life before the reader. Such a writer can transport his readers into the depths of historical context, elevate them to the heights of national self-awareness, and pose crucial questions concerning the fate of the people.

His ability to organically immerse the audience in the historical chronotype, harmonizing form with the mastery of interpreting time and space. Equally significant is his capacity to delicately reveal the psychological depth of characters through internal monologue, adding intellectual richness and artistic excellence to the work. By blending rationality and emotionality, B. Momyshuly's works play an essential role in shaping the community's spiritual and intellectual cultural code.

Additionally, B. Momyshuly often refers to precedent texts and aphorisms with multilayered semantics. These allow him to simultaneously demonstrate the author's position and create a cumulative effect on the reader. For instance, the

text includes the following excerpt: "Habit is a second nature..." (Momyshuly, 2011b). Such insertions suggest that the author's style significantly influences the reader's perception of the written text through emotionally evaluative structures. The philosophical context can also be traced in reflections: "Understanding leads to spiritual unity. How many people fail to attain that spiritual unity and harmony in their short lives? We cannot appreciate the short life that flows like water, blows like the wind..." (Isimakova, 2016, pp. 343–344). Intertextuality, in turn, is evident in references to Daoist philosophy, which suggests that life, like a river, is not ours to own. Still, we can learn to flow with its current.

B. Momyshuly's novel *The Trace of a Bird in the Sky* can be classified as philosophical prose. One of the key literary techniques frequently used by the author is the "story within a story" method. Dialogues and discussions play a particularly significant role; at first glance, they appear autonomous and unconnected. However, within the overall structure, they complement each other: the narrative, triggered by specific circumstances, along with the characters' confessions or monologues, gradually merge, forming a dynamic and captivating mode of storytelling. This multidimensionality enables the reader to explore various consciousness types and ideological positions, reflecting various approaches to perceiving existence.

B. Momyshuly does not aim to create radically new artistic techniques but skilfully transforms traditional methods by shifting emphases and giving them a unique resonance. In his works, every consciousness attempts to individually explore the eternal questions of human existence and the true purpose of life. A distinctive feature of the author's works is his use of quotations, which serve various roles depending on the context. These are presented in three primary forms: direct quotations, allusions or reminders, and references. In philosophical prose, such references convey additional information and deepen the text's semantic layer through the creative intent.

Intertextuality in B. Momyshuly's works serves as an essential connection, guiding the reader toward external texts that can evoke new associations and ideas during comprehension.

In the modernist poem "The Waste Land," T. S. Eliot says in the first stanza, "April is the cruelest month, breeding /Lilies out of the dead land, mixing /Memory and desire, stirring /Dull roots with spring rain." *Winter kept us warm, covering the Earth in forgetful snow, feeding a little life with dried tubers*" (Eliot, 1922). The author uses an intertextual element—a quote from Geoffrey Chaucer's *Canterbury Tales*—and proclaims a break with tradition. In his story, Keene describes April, which usually symbolizes the month of rebirth, renewal of nature, and strength, when spring rain brings nature back to life: "*Whan that Aprille with his shoures soote the krajhte of March hath perced to the root, and kupe every veyne in swich licour of which vertu engendred is the flour;*" (Eliot, 1922). Eliot repeated this in T.S. Eliot, but in the author's socio-cultural context, the Chaucerian image of the resurrected April is filled with cruelty. This is not surprising, given the artist's socio-cultural context of the devastation of Europe after the First World War. Ironically, the author's winter "warmed us"). With the help of intersexual elements in metaphors, he reminds us of memories and regrets about the past generation, a civilization that, in his version, has already disappeared. Drawing a parallel with Bakytzhan Momyshula's work, written half a century later, his novel *the appearance of the blue Tautek* infuses the protagonist's speech with a distinct meaning, rooted in the remembrance of ancestral heritage. The poet does not state the death of culture but claims that it is reborn in other forms: "Shakarim Ata assumed that the soul comes to the earthly world from other levels of Being, maybe even from other planets or other galaxies" (Momyshuly, 2011d, p. 45).

We will explore the intriguing idea that T. S. Eliot's work can be described as a "modernist obituary" or a palimpsest in which the author writes an obituary about the loss or decline of European civilization. Using the intertextual technique of deconstruction through quotation: "*OOO that Shakespearean Rag*" (Eliot, 1922), he emphasizes the epitaph of the European world. In this sense, the cultural degradation from Shakespeare to popular music symbolizes the decline of art. We should also note Eliot's symbolic insertion of "OOOO" at the beginning of the line, an intertextual element from Shakespeare's *Hamlet*.

Drawing parallels with the work of B. Momyshula, we describe it as a "nomadic palimpsest". The artist, quoting Al-Farabi, "Sheikh Al-Arabi wrote in ancient times: "*The one who worships God as the sun understands Him in the form of the sun*"; "*Everyone prays to the one they believe in*" (Momyshuly, 2011d, p. 98) - this is not an exotic insertion, but a part of the Kazakh worldview. The interaction between time and space, from Arabic philosophy to a contemporary Kazakh text is emphasized in the paper.

Eliot describes fragments to demonstrate that wholeness is impossible: "*What are the roots that clutch, what branches grow Out of this stony rubbish? Son of man, you cannot say or guess, for you know only a heap of broken images, where the sun beats, the dead tree gives no shelter, the cricket no relief, and the dry stone no sound of water. Only There is shadow under this red rock*" (Eliot, 1922). In this poem, numerous images are read, some of which symbolize the reaction to the decline of post-war Europe - "stony rubbish", "broken images", "dead tree", "shadow under this red rock" - this is an intertextual element, a metaphor for the fact that modern "consciousness" can absorb the past culture.

B. Momyshuly's storytelling proves that integrity is not lost; it just changes form: "Time..." *It is so little for the body and enough for the soul. It is often compared to sand slipping through your fingers. And in the West of my homeland, there is a lot of sand. And if you start counting the grains of sand, you will find that my brothers from the West of Kazakhstan belong to eternity. And they share this Eternity with the people. And isn't this what the voice of the great Kurmangazy's dombra, roaring like the ocean surf, is trying to tell us? Isn't this what the fiery voice of the batyr*

*Mahambet, with whom my father shares the exact nature, the same breed and the same roots, is trying to tell us? Isn't he of the same winged blood?"* (Momyshuly, 2004, p. 85).

These two approaches to intertextuality, expressed in the tragedy of decline (Eliot) and philosophical continuity (B. Momyshuly), demonstrate cultural perspectives on understanding modernity. Eliot's European fear of the "barren land" has become prophetic: our era truly lives among the wreckage of ideologies. But will it necessarily come to an end? For postcolonial cultures, the example of B. Momyshuly's work demonstrates a tradition that may not be a museum but a tool for understanding. His intertextuality is not nostalgia but a way to talk about the present through the wisdom that has already passed the crisis: "*Black lines are not eternal, and the thinnest of them is the line between life and death... to remove this black thread for centuries, or even to achieve immortality*" (Momyshuly, 2011c, p.170).

Such intertextual elements add philosophical depth to the narrative and expand its perceptual scope, emphasizing its elevated character.

The active application of intertextuality principles in B. Momyshuly's works can also be observed in the use of cultural codes, which demonstrate the dynamic development of cognitive and communicative strategies such as ethnostereotyping, multiculturalism, and universalization (Altybayeva & Imposti, 2020). The author places strong emphasis on how meaning is constructed and how narratives and meta-narratives are disseminated, providing a basis for deeper analysis of cultural content. One of the significant factors in creating a literary work is its dedication to the people from whom the author originates, as the connection between the work and its audience is closely intertwined. The representation of social phenomena remains relevant and comprehensible to researchers and practitioners (Hassan et al., 2023).

The cultural codes embedded by B. Momyshuly are considered a semiotic unit of the text, characterized by the multiplicity of its functions. Their meaning and orientation can alter the overall perception of the work, its philosophical subtext, and the extratextual environment where it exists. This underscores the importance of studying their epistemological and phenomenological status, the peculiarities of their formation, and their semantics and structure in fundamental textual practices.

Universal spatial and cultural codes, such as mountains, steppes, and the sky, are characteristic of Kazakh culture and literature. They symbolize eternity, transcendence, and universality, serving as sacred substrates of the nomadic world. Their meaning and functional purpose are evident, given their scale in time and space. However, in each specific context, these images acquire new meanings depending on the circumstances where they are presented.

A comprehensive analysis of the most common Kazakh cultural codes, including philosophical, ideological, folkloric, historical, mythological, and other aspects, reveals their vast aesthetic potential. These codes are tools for modelling narratives and forecasting communicative and informational dynamics. The research findings will enable a deeper exploration of the semantic content of these precedent phenomena while simultaneously highlighting their national-cultural specificity (Kappassova et al., 2024).

It is also necessary to acknowledge certain limitations of the given study, particularly the incomplete access to all sources and translations of B. Momyshuly's works. In this regard, it is essential to emphasize that even the best translation cannot resolve all the challenges that arise in attempts to explain cultural particularities; often, additional context clarification is required. Researchers must strive for a high-quality transmission of lexical content, paying special attention to rhetorical vocabulary and syntax, particularly in the interaction between Asian and Western literary traditions (Liu & Shen, 2024).

Additionally, it is worth noting that due to the specific characteristics of the Kazakh literary tradition, certain intertextual connections may not be entirely comprehensible to an intercultural audience. Familiarity with the local cultural-historical specificity and folklore visions presupposes prior experience and engagement with a broader range of academic literature. Furthermore, it is essential to consider that intertextuality often entails a certain degree of subjectivity on the part of each researcher, leading to variability in interpretation. This suggests the need for a more significant number of interdisciplinary studies in Kazakh literature.

## V. CONCLUSION

Summarizing the study results, it is evident that the theory of intertextuality in contemporary world literature and philosophy is constantly evolving, acquiring new interpretations. The results demonstrated that allusions, reminiscences, and references, which enable texts to "enter into dialogue", facilitate the analysis and integration of one text, thereby enriching the overall literary content.

Intertextuality is not merely using quotations as ready-made linguistic forms; it also encompasses idiomatic expressions, hints, reminiscences, and references. Its very definition allows for the organic incorporation of elements from one text into the structure of another. The genre diversity of literature significantly expands narrative possibilities. A writer consciously creates a complex intertextual work in which the original authorial text and borrowed fragments harmoniously interact.

The present article offers new perspectives for the development of comparative literary studies. This will enable future researchers to identify standard and distinctive features between European and Asian literary approaches, contributing to a better understanding of global literary processes. The comparison of the European and Asian

approaches in order to express intertextuality reveals a pattern: the intertext is revealed differently within cultural traditions, reflecting unique historical and ideological contexts. In the European literary tradition, exemplified by the work of T.S. Eliot, this phenomenon is primarily shaped by individualism, rationalism, and a linear approach to understanding history. The author emphasizes the importance of creative dialogue with the past and the reinterpretation of cultural heritage, which is the foundation for creating new values.

A characteristic feature of European intertextuality is quotations and allusions, which enrich works with direct references to classical sources. For instance, Eliot frequently refers to the works of Dante, Shakespeare, and other representatives of classical European literature. A distinctive aspect of the European tradition of intertextuality is considering a text as part of a broader cultural context, within which continuous intellectual exchange occurs between layers of tradition. In this process, cultural heritage is preserved and renewed, enriched by interpretations, and transformed into a tool for expanding the context of dialogue with the past.

If Eliot stands among the ruins and asks his reader, "What is left?" then B. Momyshuly seems to answer him, "Everything is left—you just need to be able to see it." And this is perhaps the most profound literary response to the challenges of our time: *"It is never too late to start another life. A stroke of the oar, and the boat carries another stream, for my goal is to hurry always forward along the sunset path or to raise the sail under the sky full of stars of the East until the hour of death"* (Momyshuly, 2011b).

It should be noted that the importance of studying the influence of sources on Kazakh folklore and creativity, as explored by Bakytzhan Momishuly, will be developed in the subsequent research, which can be traced back to his work, "Sons of the Great Wolf" and "Koblandy Batyr," a Kazakh heroic epic about a legendary warrior who defends his people.

In examining the "crisis of culture" within the framework of the "century of loneliness," it is important to take both authors into account. Eliot warns his readers that if we lose touch with the past, we will perish among our technological ruins. B. Momyshuly suggests a way out: the past is not an archive but a living force that can transform itself. Perhaps this dialogue between European despair and Asian resilience will become the bridge that helps establish cultural interaction in the twenty-first century.

The study presents specific methods for intertextual elements analysis in the works of B. Momishuly and can be successfully applied in future research, not only in Kazakh literature but also in the literature of other nations. It deepens the understanding of philosophical prose, as the research approach demonstrates how integrating intertextuality in the philosophical prose of Bakytzhan Momishuly enables the author to convey complex ideas through dialogue with other texts and cultural codes. This opens a new dimension for analysing philosophical works, where intertextuality becomes the key to uncovering profound meanings and interpretations.

The given study contributes to the expansion of understanding of intertextuality in Asian literature, particularly in the creative legacy of Bakytzhan Momishuly, which is significantly influenced by Eastern philosophical traditions, such as Confucianism, Daoism and Buddhism, and collective worldviews. Asian intertextuality, as exemplified by B. Momishuly's works, is shaped under the influence of Eastern philosophy, specifically Confucianism, Daoism, and Buddhism, where the text is perceived as part of a unified universe. Consequently, greater emphasis is placed on collective identity and shared values, characterized by a holistic and cyclical perception of time expressed through indirect references.

One of the most distinct examples is the reference to well-known cultural codes, symbols, and allegories, which can only be understood within the context of a specific tradition. The reinterpretation and transformation of established norms and values create new works. In the study, the use of an analytical method was proposed. It will be useful for future research, not only in Kazakh literature but also in the literature of other nations. This approach expresses the fluidity and deep, harmonious interconnectedness of texts. Particularly, intertexts in the form of references can be traced in B. Momishuly's novel *The Bird's Trail in the Sky*, forming a unique intertextual field. This field not only refers to previous cultural achievements but also shapes its cultural history.

Through intertext, the author could integrate a multilayered complexity of meanings, images, and thoughts within a compact work. Numerous quotations and references to the works of renowned thinkers and scholars, including Al-Farabi, Confucius, Zhu Xi, and Buddha Shakyamuni, among others, characterize Momishuly's philosophical prose. The author also actively employs fragmented quotations and complex intertextual constructions.

Analysing the works of B. Momishuly through intertextuality, the conclusion is that they exhibit a multifaceted connection with his people's rich historical and cultural context. Our research has established that his works continue Kazakh literature traditions while engaging in a productive dialogue with world literature. In the context of intertextuality, it is noteworthy that the writer skilfully weaves motifs from the Kazakh heroic epic, legends, and significant historical events into his works. Our research has determined that in Momishuly's prose, the dominant method of integrating intertextual elements is reference—a compromise between quotation and allusion. Unlike a direct quotation, a reference does not disrupt the author's narrative style, yet it remains more transparent to readers than an allusion.

In our study, we proposed a method of analysis through concepts. The conceptual ideas of the "vitality of the past" in B. Momyshuly's work can be used as an alternative to European pessimism. The ideas presented in this article offer an innovative approach to studying literature, emphasizing cultural dialogue. This will serve as the basis for further



reflection and will be part of the dissertation research. In our study, we proposed a method of analysis through concepts. The conceptual ideas of the “vitality of the past” in B. Momyshula's work can be used as an alternative to European pessimism.

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