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The Nature of Intertextuality in the Religious Poetry of Mashkhur Zhusip Kopeuly

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ABSTRACT

This article explores the nature of intertextuality in the religious poetry of Mashkhur Zhusip Kopeuly (1858–1931), a prominent Kazakh poet and Islamic scholar. Drawing on Qur’anic references, hadiths, and Sufi motifs, his poetic discourse fuses Islamic sacred traditions with native Kazakh linguistic and cultural forms. The study aims to investigate how intertextual structures function in his works both aesthetically and theologically. It begins by outlining a typology of intertextuality in religious texts, followed by an in-depth analysis of poetic excerpts containing Qur’anic allusions and prophetic sayings. The methodology combines close textual analysis with cultural hermeneutics, paying particular attention to religious formulae, metaphoric expressions, and poetic rhythm that reflect Islamic ethical teachings. Special emphasis is placed on the integration of shahada formulas, du’aic structures, and Qur’anic verses into Kazakh poetic syntax. The findings reveal that Kopeuly’s poems function not only as aesthetic compositions but also as vehicles for spiritual instruction and cultural transmission. Intertextual references are shown to reinforce communal values, provide moral guidance, and elevate the performative aspect of religious poetry. The paper argues that Mashkhur Zhusip’s works form a localized model of Islamic poetics that aligns with Central Asian traditions while contributing uniquely to Islamic literary heritage. The study contributes to current debates on Islamic intertextuality, religious poetics, and the role of vernacular literary forms in theological expression.

Keywords: Intertextuality; Quran; Religious Poetry; Mashkhur Zhusip; Linguistic Analysis

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1. Introduction

In the history of Kazakh literature, Mashkhur Zhusip Kopeuly stands out as one of the most prominent writers who masterfully represented traditional religion and national worldview in his literary works^[1]. During the second half of the 19th century and the beginning of the 20th century, Islamic beliefs and indigenous folk traditions coexisted in a syncretic form on the Kazakh steppe. Living through this spiritually and ideologically rich period, Mashkhur Zhusip was a significant figure who adopted a religious-enlightenment approach and depicted Islamic knowledge and Sufi thinking in the Kazakh language and literary style. His works are viewed as the intersection of traditional Muslim worldview and native Kazakh spirituality. From this perspective, his religious poems are not merely theological texts but possess profound linguistic, poetic, and intertextual potential^[2,3].

Mashkhur Zhusip Kopeuly (1858–1931) holds a revered place in Kazakh literary and spiritual history. He is widely recognized not only as a poet and folklorist, but also as a religious thinker, historian, and cultural mediator. His works represent a vital link between the Islamic intellectual tradition and Kazakh oral-poetic heritage. Mashkhur Zhusip's poetry reflects a synthesis of Islamic theology, Sufi philosophy, and indigenous cultural expressions, making him a central figure in the development of religious discourse in Kazakh literature. His influence continues to shape Kazakh spiritual consciousness and national identity.

The content of Mashkhur Zhusip's religious poetry not only conveys the core values and principles of Islam but also demonstrates how these religious concepts are expressed through the Kazakh language and poetic structure. His poems incorporate Quranic surahs, prophetic narratives (qissas), hadiths, Islamic mythology, and religious terminology. These religious concepts are rendered using lexical and stylistic forms that are familiar to the Kazakh worldview. This illustrates a poetic manifestation of intertextuality and linguistic transformation.

In contemporary linguistics, the study of literary texts goes beyond their theological-philosophical content, focusing also on their linguistic organization, pragmatic orientation, semantic structure, conceptual framework, and intertextuality. Intertextuality refers to the relationship of a literary

text with other texts, engaging in dialogue with prior cultural and cognitive codes. The term was first introduced by Julia Kristeva in the 20th century and is closely associated with Mikhail Bakhtin's theory of dialogism^[4,5]. While the study of intertextuality in Kazakh literature is still emerging, it is clearly evident in the works of poets like Mashkhur Zhusip.

His religious poetry integrates Quranic verses, hadiths, narratives of prophets' lives, and Islamic metaphors into poetic form, adapted to the national worldview. For example, the poem "Ikhlas Surah" is not only an interpretation of the Quranic chapter but also a poetic translation of its meaning into the Kazakh language. Through such intertextual links, the poet aims to make Islamic teachings accessible to the broader public. This demonstrates that intertextuality serves not only aesthetic functions but also pragmatic and didactic purposes.

Linguistically, Mashkhur Zhusip's poetry represents a complex system that realizes the religious and conceptual functions of language. It is rich in religious vocabulary (e.g., Allah, God, prophet, paradise, hell, devils, angels, zakat, fitr, fasting), symbolic imagery (e.g., light, fire, darkness, divine light, stone, pilgrimage, river), pragmatic structures (e.g., sermons, exhortations, appeals, prayers, curses), and rhetorical techniques (e.g., repetition, rhetorical questions, metaphors, alliteration, parallelism). These poetic devices are not merely ornamental but serve as central elements in meaning-making. The poetic organization of the texts reflects a stylistic unity that blends Islamic understanding with Kazakh philosophical experience.

Today, approaching Mashkhur Zhusip's religious poetry solely from literary or theological perspectives is insufficient. His works represent valuable linguistic material for studying the artistic, semantic, and cultural-cognitive capabilities of the Kazakh language. The formation, transformation, and function of religious concepts—such as "man", "creation", "God", "life", "destiny", "reward" and "punishment"—within poetic texts are key concerns of modern linguistics. Analyzing these concepts in a linguistic-conceptual framework allows for a deeper understanding of their role in the religious discourse of the Kazakh language.

Moreover, Mashkhur Zhusip's poetry includes numerous Arabic-Persian religious terms and loanwords. These borrowed lexemes (e.g., "amal," "qisap," "shawahid," "ibrat," "tawba," "azazil," "makhluq") not only increase the seman-

tic richness of the texts but also highlight the connection between the national language and Islamic culture. While these words have been assimilated into the Kazakh language, they retain their original religious meanings. The frequency, semantic fields, and stylistic functions of these terms are critical in understanding the linguistic capacity of poetic texts.

All these aspects underline the relevance of linguistically studying Mashkhur Zhusip Kopeuly's religious poetry. Through poetic language, Islamic civilizational codes are integrated into Kazakh spiritual space and absorbed by the national worldview. Investigating the linguistic mechanisms and intertextual nature of this process constitutes an essential scholarly task for Kazakh linguocultural studies and conceptual analysis.

This article presents a comprehensive analysis of the intertextuality and linguistic features of Mashkhur Zhusip's religious poems. It focuses on the usage of religious terminology, intertextual links with the Quran and hadiths, poetic devices, and the linguistic representation and pragmatic function of religious concepts. The study aims to clarify how spiritual meanings are linguistically encoded in poetic texts and to highlight the role of the Kazakh literary language in expressing spiritual values.

This study aims to explore the linguistic nature and functional role of intertextuality in the religious poetry of Mashkhur Zhusip Kopeuly. To achieve this aim, the research addresses the following objectives:

- (1) to classify and describe the types of intertextualities present in selected religious poems;
- (2) to analyze how Qur'anic verses, hadiths, and religious terminology are adapted into Kazakh poetic form;
- (3) to examine the semantic, rhetorical, and epistemological functions of Islamic references within the context of Kazakh literary and cultural discourse.

These objectives guide the textual and semantic analysis presented in the following sections.

2. Literature Review

Studies on the creative heritage of Mashkhur Zhusip Kopeuly have primarily been conducted within the frameworks of literary studies, theology, and folklore. However,

linguistic analyses of his religious poetry—especially in terms of intertextuality and conceptual semantics—are emerging as a new and relevant direction in current scholarship. This section reviews the literature on the linguistic features of Mashkhur's poetry, with particular attention to religious vocabulary, Islamic conceptual structures, and intertextual frameworks.

2.1. Studies on Mashkhur Zhusip's Poetry

Research on the life and work of Mashkhur Zhusip began during the Soviet period. Due to ideological restrictions, his religious works were not thoroughly examined at the time and were mostly approached from philosophical or folkloric perspectives. In more recent decades, scholars have focused more on his religious-enlightenment mission and his Sufi worldview. Scholars such as G. Yesim, M. Myrzakhmetuly, K. Salgarin, S. Dauituly, K. Shonanuly, S. Kaliyev, and B. Ysraqov have analyzed Mashkhur's legacy in connection with Islamic philosophy and traditional Kazakh culture.

Noteworthy works directly addressing his religious poetry include Yerlanova's article^[6], A Zhusupov & Tokmukhamedov's "HISTORICAL HERITAGE OF MASHKHUR JOSEPH"^[7], and Galimzhanov's "The heritage of mashhur Zhusup is the values of the country of the Great Steppe"^[8]. These studies explore religious, mystical, ethical, and spiritual themes in his works.

However, most of these works are literary-philosophical in nature and do not conduct a detailed linguistic analysis of textual structures and intertextuality. This remains a significant gap that requires attention within contemporary linguistic research.

2.2. Theoretical Foundations of Intertextuality

The concept of intertextuality was introduced into scholarly discourse in the 20th century by Julia Kristeva^[4]. Building on Mikhail Bakhtin's ideas of polyphony and dialogism, Kristeva proposed that every literary text is in constant dialogue with preceding texts and is composed of a mosaic of quotations and textual traces.

In Western literary theory, intertextuality has been further developed by scholars such as J. Derrida, R. Barthes, M. Foucault, G. Genette, and M. Riffaterre. A central tenet of the theory is that texts never exist in isolation—they are

always meaningfully connected to other texts, and meaning cannot be constructed without intertextual references.

In Kazakh linguistics, intertextuality has been explored by scholars such as S. Negimov, B. Maitanov, and researchers from the Institute of Literature and Art named after M. Auezov, as well as more recently by A. Zhakysylykova, D. Kamzabekuly, R. Sydykova, B. Smanova, and A. Aigabylov. These studies focus mainly on folkloric, religious, and literary allusions and reminiscences within poetic texts.

Intertextuality in Mashkhur Zhusip's religious poems is primarily based on Quranic verses, hadiths, stories of prophets, religious symbols, and Islamic philosophical concepts. These intertexts demonstrate how Islamic textual traditions are adapted into the Kazakh linguistic and cultural space and reinterpreted with national poetic expression.

In addition to foundational Western theories, recent research in Islamic and Central Asian literary criticism has emphasized the dynamic relationship between sacred texts and poetic interpretation. Scholars such as Nasr, Bauer, and van Gelder have explored the stylistic and spiritual adaptation of Qur'anic discourse within Persian, Arabic, and Turkic literary traditions. These studies provide a valuable comparative framework for understanding the integration of Islamic textual elements into national poetics—an approach that aligns with the current study's investigation of Kazakh religious verse.

2.3. Religious Vocabulary and Conceptual Analysis

The study of the linguistic structure of religious discourse and texts is a significant area in modern linguistics. In Russian linguistics, researchers such as Y.N. Karaulov, V.A. Maslova, and E.S. Kubryakova have made important contributions. In Turkic linguistics, A. Aigabylov, Zh. Mankeyeva, M. Sadykova, Sh. Kurmanbaiuly, and A. Salkynbai have conducted noteworthy research. In Kazakh linguistics, works related to religious vocabulary and conceptual structures are particularly significant. For instance, Zh. Mankeyeva's "Cognitive bases of ethno-cultural names in the Kazakh language" offers a thorough analysis of religious and spiritual concepts and their linguistic models. Similarly, A. Zhanpeisova et al.'s studies explore Islamic terminology and the pragmatic functions of religious vocabulary in the Kazakh language^[9].

Religious concepts are deeply embedded in historical-cultural contexts and carry a distinct semantic load. Concepts such as "God," "destiny," "paradise," "hell," "devil," "trust," "repentance," "virtue," "punishment," and "intention" frequently appear in Mashkhur Zhusip's poems. These terms serve not only as theological expressions but also as fundamental pillars of worldview and spiritual coordinates for the author.

2.4. Linguistic Aspects of Mashkhur Zhusip's Poetry

There are limited comprehensive linguistic studies dedicated solely to Mashkhur Zhusip's poetic style. Nevertheless, observations regarding his lexical richness and stylistic features appear in various works. For example, R. Sydykova has examined the poet's vocabulary, use of archaisms, and lexical choices, while Yessimova has analyzed the lexical-grammatical features of religious-philosophical categories in his texts^[10,11].

His poetry presents a synthesis of Arabic-Persian loanwords and native Turkic elements, especially in the context of Islamic concepts: "ibrat" (lesson), "qisap" (reckoning), "tawba" (repentance), "ghumyr" (life), "zhazmysh" (fate), "shapagat" (intercession), "amir" (order), "ma'rifat" (gnosis), "jazā" (punishment), "farz" (duty), "mubarak" (blessed), etc. These lexemes are integrated into the national language, expanding their semantic scope and forming a specific conceptual field.

His poetry frequently features phraseological units, religious formulas, and fixed poetic expressions. Phrases like "relying on Allah," "the Creator," "circumambulating the Kaaba," "followers of Muhammad," and "do not perform the funeral prayer" reinforce the intertextual layer and enhance the stylistic and pragmatic depth of the text^[12–15].

2.5. Religious Intertext and Poetic Transformation in Kazakh Poetry

The poetic representation of religious motifs and Islamic texts in Kazakh literature has been studied by researchers such as A. Kyraubaeva, K. Matyzhanov, Zh. Tursyn, and T. Shapai. These studies examine the continuation of Islamic literary traditions in the works of Sufi poets like Khoja Ahmed Yasawi, Bukhar Zhyrau, Shortanbai, Abai,

and Mashkhur Zhusip^[16–18].

From the perspective of intertextuality, Mashkhur's poetry reinterprets Quranic and hadith texts using national imagery and Kazakh poetic language. This illustrates a transformation in which Islamic texts resonate within national literature and acquire new meanings. This phenomenon may be described as poetic transformation^[19,20].

The scholarly works and theoretical frameworks discussed above provide a solid foundation for examining Mashkhur Zhusip Kopeuly's religious poetry through linguistic and intertextual analysis. In particular, identifying the linguistic mechanisms at the intersection of Islamic discourse and national poetics, analyzing the poetic transformation of Quranic and hadith texts, and describing the linguistic manifestation of religious concepts are key areas of relevance in current linguistic research. This literature review establishes the theoretical and methodological basis for the following sections of the article, which will focus on detailed analysis of selected poetic texts.

While the current study builds upon prior Kazakh language research—particularly the work by Yerlanova and Baratova^[1], which offers valuable insights into the religious and symbolic layers of Mashkhur Zhusip's poetry—it expands the scope by introducing a detailed typology of intertextuality grounded in Western literary theory (e.g., Kristeva, Genette) and offers an original analytical framework targeting international readers. Furthermore, this article presents a more systematized linguistic examination, focusing on intertextual markers, poetic transformations, and structural-semantic functions of religious references.

3. Methodology

This study applies an integrated qualitative approach that combines textual, semantic, historical, and comparative analysis. The textual aspect focuses on the structure and stylistics of the poetic lines; the semantic analysis examines religious vocabulary and meaning-making processes; the historical dimension contextualizes references to Islamic sources within broader theological traditions; and the comparative perspective aligns the poetic intertexts with original Qur'anic and hadith texts to assess transformation and reinterpretation. This multidisciplinary methodology allows for a nuanced exploration of intertextuality within Kazakh reli-

gious poetry.

3.1. Materials

The primary material of this study consists of Mashkhur Zhusip Kopeuly's religious-themed manuscript poems. Specifically, the poems "Surah Ikhlas," "The Light of the Prophet," and "The Generosity of Ali" formed the basis of the analysis. These texts are rich in Islamic concepts and contain extensive intertextual references to Quranic surahs and hadiths. The poems were sourced from manuscript collections and academic publications. In addition, widely used Kazakh translations of the Quran and collections of hadiths were employed as supplementary reference texts.

The selected poems—Surah Ikhlas, The Light of the Prophet, and The Generosity of Ali—were chosen based on the following criteria: (1) explicit references to Qur'anic content or hadiths; (2) presence of religious names or events from Islamic history; (3) consistent use of Islamic terminology, formulas, or prayer-like structures; and (4) stylistic emulation of Qur'anic surah structure. These texts represent the most intertextually dense and theologically explicit segments of Mashkhur Zhusip's religious corpus.

3.2. Procedure

The analytical procedure was conducted in the following stages:

- **Textual Mapping:** All religiously themed poems were reviewed, and those meeting the above criteria were extracted.
- **Intertextual Marking:** Direct and indirect references to sacred texts were marked and color-coded (e.g., green for Qur'an, blue for Hadith, yellow for names/events).
- **Typological Categorization:** Each reference was classified into one of five intertextual types: semiotic, formulaic, narrative, onomastic, or poetic.
- **Functional Interpretation:** Each element was analyzed for its rhetorical, semantic, and didactic functions in context.
- **Comparative Validation:** Each poetic element was compared with its source (e.g., Qur'an, Sahih Hadiths) to confirm accuracy and transformation.

3.3. Data Analysis

The collected data were analyzed using discourse analysis, structural-semantic analysis, and content analysis methods. Discourse analysis revealed how religious texts are integrated into poetic structures, their pragmatic functions, and their placement within the text. Structural-semantic analysis allowed for the exploration of the linguistic and semantic nature of references to the Quran and hadiths within poetic lines. Content analysis provided both quantitative and qualitative descriptions of the frequency, contextual usage, and poetic functions of intertextual elements.

Furthermore, the poetic texts were compared with classical Islamic sources (the Quran and hadith collections) to

determine the nature and depth of intertextual resonance. This approach enabled a precise and comprehensive description of how Islamic texts are referenced and transformed in Mashkhur Zhusip's poetry. The research findings were presented in tabular, textual, and visual formats and analyzed in each section with concrete examples.

The data were coded using a typological matrix (see **Table 1**), which allowed for the classification and frequency analysis of intertextual units. Each line of poetry containing religious content was annotated with its type, source, and rhetorical function. This ensured a consistent and replicable structure of analysis, moving the discussion beyond descriptive commentary into a systematic evaluation of intertextual integration.

Table 1. Typological Matrix.

Poem Title	Intertextual Element	Type	Source	Function
The Light of the Prophet	"Haqqında дәлел boldy hadis mwñññ"	Semiotic	Hadith on Nūr Muḥammadī	Mystical affirmation
Surah Ikhlas	"Qur'anda süre 'Yqylas..."	Direct Qur'anic	Surah Al-Ikhlās (112)	Doctrinal explanation (Tawḥid)
The Generosity of Ali	"Nāzıralla Qūdaı üşin"	Formulaic	Surah Al-Insān (76:7)	Religious vow/ritual speech

3.4. Analytical Framework: Intertextual Coding and Poetic Transformation

To address the need for a more rigorous and original methodological foundation, the present study introduces a five-step analytical framework for identifying and interpreting intertextuality in religious poetry. This approach draws upon intertextual theory (Kristeva, Genette), stylistic analysis, and culturally embedded poetic discourse. The steps include:

1. Identification – Locating direct and indirect textual references to Islamic sources (Qur'an, Hadiths, Sufi treatises).
2. Classification – Categorizing intertextual elements into semiotic, formulaic, narrative, onomastic, and poetic types.
3. Contextualization – Interpreting references within the historical, theological, and literary context.
4. Poetic Transformation – Analyzing how sacred texts are aesthetically reinterpreted in poetic form, using rhetorical and linguistic tools (e.g., metaphor, parallelism, formulaic repetition).
5. Validation – Correlating poetic segments with classical

Islamic sources (e.g., Qur'anic verses, tafsir, hadith collections) to verify their origin and semantic transformation.

This model ensures analytical transparency and allows for replicable and theory-grounded evaluation of intertextual structures. It also highlights the creative agency of the poet in transforming sacred content into national poetic expression.

4. Results and Discussion

Building on the theoretical frameworks presented by Kristeva (1986), Bakhtin (1981), and Genette (1997)^[4,5,21], this section analyzes the different types of intertextualities present in Mashkhur Zhusip's religious poetry. By applying the classification scheme introduced in the methodology, the study offers a systematic examination of how Islamic texts are transformed into poetic discourse within the Kazakh literary tradition.

4.1. Typology of Religious Intertextuality

The religious poetry of Mashkhur Zhusip Kopeuly reveals (**Table 2**) a wide and multilayered spectrum of inter-

textual elements. His works are deeply embedded in the Islamic worldview and are constructed through references to the Qur'an, hadiths, Sharia law, religious names, and historical Islamic narratives. In this section, we analyze the main types of religious intertextuality and examine how they are

incorporated into the structure of the poetic text. As scholars Adilova and Kazanbayeva observed, intertextuality is not merely an external influence on a text, but an internal mechanism of semantic organization^[22]. In the context of religious literature, this observation becomes particularly salient.

Table 2. Examples of Intertextuality in the Religious Poetry of Mashkhur Zhusip Kopeuly.

№	Original Verse (Translit)	English Translation	Source Poem	Intertextual Source	Function
1	Bastaiyn Bismilladan, Tangirim atyn	Let me begin with Bismillah, in the name of God	Zarlyq Hat	Qur'an (Surah Al-'Alaq, 96:1)	Ritual formula; sacred framing
2	Dauasyz dert – imansyz zhurt	Incurable illness is a faithless people	Dauasyz Dert	Hadith-inspired moralism	Metaphor of moral decay
3	Sözin basty: "La ilaha illallah" dep	He began his speech with 'There is no god but Allah'	Munajat	Shahada	Spiritual identity and dhikr framing
4	Tangir atti bastym basymdai qylyp	I bowed down in the name of God	Tilauat	Qur'an (Sujūd motif)	Physical expression of submission
5	Zhazayyn tört zhigitting minazhatyn	I will write the supplication of four men	Zarlyq Hat	Hadith / Du'a formula	Supplicatory tone; community voice

A prominent example of intertextuality can be found in Mashkhur Zhusip's poem "The Light of the Prophet", which poetically invokes the idea of primordial creation and the mystical concept of nūr muḥammadī (the Light of Muhammad):

Transliteration:

Ğalamnan on segiz mñ äwel bwrın,
Jaratty payğambardyñ asyl nuryın.
"Äweli maqūlıq atta nuryım!" – degen,
Haqqında дәлел boldy hadis mwññ.

Translation:

Eighteen thousand worlds before the universe existed,
God created the pure light of the Prophet.
'The first of creation is My Light!' He said –
This is confirmed by hadith.

This excerpt refers to the mystical Islamic doctrine of al-nūr al-muḥammadī, the pre-eternal light of the Prophet Muhammad—a concept widely discussed by Sufi philosophers such as Ibn Arabi and al-Ghazali. Mashkhur Zhusip presents this idea in a form accessible to the Kazakh reader by integrating it into poetic discourse. The Qur'an and hadiths are not quoted directly, but rather invoked symbolically—thus constituting semiotic intertextuality.

The text is rich in stereotypical religious expressions

such as "Bismillah," "nazirallah," "for the sake of God," and "vow", which are embedded within the poetic lines as formulaic references. These phrases function as formulaic intertextuality, aligning the poetic voice with the discourse of Islamic scripture and devotional language.

For example, in the poem "The Generosity of Ali", the following lines appear:

Transliteration:

Qyzy menen küyewine aıttı deidi:
– Qylyñdar nāzıralla Qūdar üşin!

Translation:

She told her daughter and son-in-law:
Make a vow, for the sake of Allah!

Here, the term "nazirallah" refers to a vow or offering made in pursuit of divine favor. This concept is also found in the Qur'an, notably in Surah Al-Insan (76:7):

"They fulfill their vows and fear a day whose evil will be widespread."

Thus, the inclusion of such Qur'anic terminology through poetic formulas reinforces the intertextual alignment between the poem and Islamic scripture.

Mashkhur Zhusip frequently retells episodes from the lives of the Prophet and his companions. These poetic renderings reflect narrative intertextuality. In "The Generosity of Ali", for instance, there are references to Imam Ali, Fatima,

Hasan, and Husayn:

Transliteration:

Er Ğaly şer arystan batyr eken,
Jalğanda mal jimağan paqyr eken.
Hasen menen Husayın onan tuyp,
Auyryp tösek tartyp jatyr eken.

Translation:

Brave Ali was a lion-hearted warrior,
Who never gathered wealth in this world.
From him were born Hasan and Husayn,
Now lying ill, confined to their bed.

This narrative draws on Shi'a hagiographic traditions concerning Ahl al-Bayt (the family of the Prophet). In particular, the motif of fasting for three days and giving away their bread to those in need directly echoes Surah Al-Insan (76:8):

“And they give food in spite of love for
it to the needy, the orphan, and the captive.”

By embedding this sacred motif into Kazakh poetry, Mashkhur creates a vivid example of plot-based intertextuality.

The poet also enumerates a chain of prophetic and sacred names—Rasul, Shish, Idris, Nuh, Sam, Ibrahim, Isma'il, Abd al-Muttalib, Amina—thus invoking onomastic intertextuality. This technique traces the spiritual genealogy of the Prophet Muhammad and the transmission of divine light. For example:

Transliteration:

Şiş nâbi payğambarga ol nur bardy.
Nuh nâbi kemerine kelip turdy.

Translation:

That light reached Prophet Shish,
Then passed on to the ark of Nuh (Noah).

These fragments narrate the historical and theological evolution of divine light (nūr) as a metaphor for prophethood, making this an instance of onomastic-symbolic intertextuality.

Stylistically, the poet employs devices such as parallel syntax, rhetorical questions, imperative mood, alliteration, and assonance—features that mirror the linguistic aesthetics of the Qur'an. For instance:

Transliteration:

Täñirim, nege jarattyñ bizdi munday?!

Büytenşe äwel bastan joq-aq qylmaı!

Translation:

O Lord, why did You create us this way?!

Would it not have been better not to exist
at all?

Such rhetorical questioning evokes the dialogic structures found in Qur'anic discourse between prophets and their communities. These are representative of poetic intertextuality.

In summary, religious intertextuality in Mashkhur Zhusip Kopeuly's poetry operates across multiple levels:

Semiotic: Qur'anic concepts and religious symbols.

Formulaic: Stereotypical religious phrases and expressions.

Narrative: Scriptural episodes about prophets and companions.

Onomastic: Use of sacred names and prophetic genealogies.

Poetic: Syntactic and stylistic patterns reminiscent of the Qur'an.

Through these mechanisms, the poet positions his religious verse as both a continuation and a poetic interpretation of Islamic textual traditions. A systematic examination of these intertextual types provides insight into Mashkhur Zhusip's theological worldview, poetic mastery, and the process by which Islamic textual heritage is assimilated into Kazakh cultural and linguistic consciousness.

These types of intertextuality—semiotic, formulaic, narrative, onomastic, and poetic—echo Genette's notion of transtextuality and Kristeva's dialogic model. Rather than merely quoting scripture, the poet creates a layered discourse where the sacred and the literary coalesce, giving rise to new semantic and cultural meanings.

4.2. Integration of Qur'anic Surahs and Hadiths into Poetry

In the religious poetry of Mashkhur Zhusip Kopeuly, the sacred Islamic texts—the Qur'anic surahs and the hadiths of the Prophet—are intricately interwoven with poetic language. This feature represents a central characteristic of his oeuvre and highlights its religious and didactic significance.

In the framework of intertextuality theory, such technique is referred to as authorial synthetic intertextuality^[23], whereby the author aesthetically reinterprets sacred texts and adapts them to the expressive form and cultural logic of national poetic discourse. Mashkhur Zhusip's poetic strategy thus reflects not only his profound theological knowledge, but also a linguocultural transformation of Islamic content into a Kazakh worldview.

His extended poem "Surah Ikhlas" serves as a vivid example of poetic narration based on a Qur'anic text. This poem not only interprets the content of the surah itself but also elaborates on the circumstances of its revelation (asbāb al-nuzūl), the dialogue between the Prophet and the unbelievers, and the merits of the surah as reported in various hadiths.

Transliteration:

"Qur'anda süre 'Yqylasīñ ayaṭında
Bildirgen qüdireti men öz sıpatın."

Translation:

"In the surah Ikhlas, through its verses,
God has revealed His essence by His di-
vine power."

These lines reflect the central doctrine of Tawḥīd—the oneness of Allah—as emphasized in Surah Al-Ikhlas (Qur'an, 112:1–4):

قُلْ هُوَ اللَّهُ أَحَدٌ
اللَّهُ الصَّمَدُ
لَمْ يَلِدْ وَلَمْ يُولَدْ
وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ

[Say God is someone God is steadfast He
did not give birth and was not born And he
didn't have stop no one].

This strategy exemplifies Bakhtin's dialogism, where the poetic voice engages with sacred texts in a dynamic interplay, simultaneously reverent and interpretive. The surah structure becomes a literary device, not just a spiritual symbol.

Mashkhur Zhusip not only rephrases this theological content poetically but also narrates the historical context of its revelation:

Transliteration:

Käpürler Rasulge attı:

– İä, Muḥammad,
Köresīñ pwtıarımıyz är türlü zat.
Send-ağı Qūdayıñnıñ asyl zatın
Bizderge mağlwıw etıp äıla qıl jat.

Translation:

The unbelievers said to the Prophet:
'O Muhammad, behold our idols made of
various things.

Then show us the true nature of your God
And clarify it to us in simple terms.'

This episode is based on asbāb al-nuzūl—the science of Qur'anic exegesis dealing with the reasons behind the revelation of specific verses. Classical tafsir texts (e.g., Ibn Kathir) report that the disbelievers questioned the Prophet Muhammad regarding the attributes of Allah^[24], which led to the revelation of Surah Al-Ikhlas. Mashkhur Zhusip transforms this episode into poetic narrative, converting Qur'anic content into didactic poetry.

He further elaborates on the spiritual merits of the surah, echoing well-known hadith traditions:

Transliteration:

Oqysa yqylasymen ärkim sözin.
Haqqına jahañnämniñ ottarynän
Ol qūldyñ bar denesin qylar azat.

Translation:

Whoever recites Surah Ikhlas with sincer-
ity,
By the truth of it, from the fires of hell
His whole body shall be freed.

This references the hadith recorded in Sahih Muslim:

"Reciting Surah Al-Ikhlas is equal to one-
third of the Qur'an."

Another poetic line states:

Transliteration:

Üsh ret yqylasymen aıtsa onı,
Bir Qur'an oqyp şyqqan sawaby bar.

Translation:

If recited three times with sincerity,
Its reward equals that of reading the whole
Qur'an.

This echoes the narration from Tirmidhi:

“Whoever recites ‘Qul huwa Allahu Ahad’ three times, it is as if he recited the entire Qur’an”.

Mashkhur does not merely cite these traditions; he conveys them with pedagogical intent, explaining not just what to read, but why to read it and what spiritual benefits it offers. This positions him as a preacher-poet, embodying both educator and theologian roles.

Importantly, the poet does not quote Qur’anic verses in Arabic, but renders them in a poetic form tailored to Kazakh linguistic and cognitive patterns. For example:

Transliteration:

Qarañğı qabirinde osy süre
Jarqırap turar deidi şamşa janıp.

Translation:

In the dark of the grave, this surah,
It is said, will shine like a radiant lamp.

This reflects a widespread Islamic belief—though not found directly in the Qur’an—that the frequent recitation of Surah Al-Ikhlās brings light to the grave. This instance illustrates indirect intertextuality, where Islamic lore and hadiths are interwoven into poetic structure.

Numerous hadiths are transformed into poetic lines. For instance:

Transliteration:

Yqylastıñ kündē oqysan on märtebe,
“Ayaṭul-Kursini oña qosa jāne.
Payğambar qatarında orın berer,
Maḥşarda kälām etip Alla äne!”

Translation:

If you recite Surah Ikhlas ten times daily,
Together with Ayat al-Kursi,
You’ll be ranked among the Prophets
And Allah will speak to you on the Day
of Judgment!

This refers to hadiths from Sahih al-Bukhari and Sunan Abu Dawud, which state that one who regularly recites these verses will be protected by God and honored in the Hereafter. Mashkhur conveys these themes through poetic-didactic expression.

In the poem “The Light of the Prophet”, the Qur’anic message is interwoven with the biography of the Prophet Muhammad. For example:

Transliteration:

Ğabdolla Āmina attı qatın aldı,
Ibragim mätiimen nekelenbendi.
Äwelgi jolyqqanda, Ğabdolladan
Rasuldiñ Āminagha nuri bardı.

Translation:

Abdullah married the woman Amina,
In the legacy of Ibrahim they were wed.
And at their union, from Abdullah
The Prophet’s light passed into Amina.

This motif, though not found explicitly in the Qur’an, stems from Sufi interpretations that describe the transmission of prophetic light (nūr muḥammadī) through the paternal lineage. Such content reflects value-based intertextuality, where spiritual ideas are translated into symbolic poetic narrative.

Accordingly, Mashkhur Zhusip integrates Qur’anic surahs and hadiths into his poetry through multiple intertextual strategies (Table 3):

Table 3. Multiple Intertextual Strategies.

Type of Intertextuality	Thematic Focus	Example
Direct Intertext	Qur’anic content	Surah Ikhlas
Historical Intertext	Revelation context	Dialogue between Prophet and pagans
Hadith Intertext	Hadith paraphrasing	“Equivalent to one-third of Qur’an”
Pragmatic Intertext	Purpose and benefits	Grave light, divine reward, intercession
Mystical Intertext	Sufi concepts	Transmission of prophetic light

Thus, Mashkhur Zhusip’s religious poetry is not merely a poetic interpretation of sacred texts, but a culturally embedded model of Islamic education and spiritual instruction. His adaptation of Qur’anic surahs and hadiths into Kazakh poetic form represents one of the most productive and profound

expressions of intertextuality in national literature. By fusing artistic language, folkloric worldview, and Sufi symbolism, the poet naturally integrates Islamic spirituality with Kazakh cultural consciousness.

A selection of key poetic excerpts and their correspond-

ing intertextual elements is summarized in **Table 4**. This visual format allows readers to better track the relation between poetic structure, religious source, and functional role across Mashkhur Zhusip's religious verse.

Table 4. Summary of Intertextual Poetic Excerpts.

Poem Title	Poetic Excerpt (Translation)	Intertextual Type	Religious Source	Function
The Light of the Prophet	"Eighteen thousand worlds before the universe existed, God created the pure light of the Prophet."	Semiotic	Hadith (nūr muḥammadī)	Mystical symbolism
Surah Ikhlas	"In the surah Ikhlas, through its verses, God has revealed His essence by His divine power."	Qur'anic Direct	Qur'an 112:1–4	Doctrinal exposition (Tawhid)
The Generosity of Ali	"Make a vow, for the sake of Allah!"	Formulaic	Qur'an 76:7; ritual formulas	Ethical-pragmatic command
The Light of the Prophet	"That light reached Prophet Shish, then passed on to the ark of Nuh."	Onomastic-Narrative	Prophetic genealogy	Theological-historical continuity
Surah Ikhlas	"If recited three times with sincerity, its reward equals that of reading the whole Qur'an."	Hadith-Derived	Tirmidhi, Sahih Muslim	Devotional encouragement

4.3. Intertextuality Through Religious Names and Historical Events

In the poetry of Mashkhur Zhusip Kopeuly, well-known names and episodes from Islamic history are deeply embedded within poetic contexts. This form of intertextuality is not only a method of reviving historical and theological memory, but also serves as the poet's deliberate reconstruction of Islamic civilizational genealogy and ideological systems within the Kazakh literary tradition. In scholarly discourse, this strategy is often referred to as historical-religious intertextuality or mytho-historical intertextuality^[21]. Through it, the poet reactivates Qur'anic and hadith-based figures in a new poetic framework, merging sacred narrative with aesthetic vision.

In the poem "The Light of the Prophet", Mashkhur Zhusip presents the genealogy of prophets alongside the central mystical concept of nūr (light). This idea is deeply rooted in the Sufi doctrine of nūr muḥammadī (the Muhammadan Light), and appears at the very outset of the poem:

Transliteration:

Ġalamnan on segiz mīñ äwel bwrın,
Jaratty payğambardyñ asyl nuryn.
"Äweli maqūlıq atta nurym!" – degen,
Haqqında dälél boldy hadis mwññ.

Translation:

Eighteen thousand worlds before the universe was created,

God created the sacred light of the Prophet.

'The first of creation is My light,' He said—

"A statement confirmed in hadith."

This alludes to the Lawlāk hadith: "If not for you [O Muhammad], I would not have created the universe," a famous Sufi narration that expresses an anthropocentric theology—the belief that all of creation exists because of the Prophet Muhammad^[25]. It represents a form of mystical intertextuality.

The poet then traces the lineage of this divine light from Adam to Muhammad:

Sonan soñ haziret Adam aǵzaların
Jan kördi bir mārtebe nazar salıp.
...Şiş nābi payğambarga ol nur bardy.
Nuh nābi payğambarga keldi jāne.

This poetic excerpt reveals more than narrative beauty; it embodies the mechanism through which Mashkhur Zhusip constructs his theological timeline. These fragments represent a poeticized genealogy and prophetic chronology not explicitly detailed in the Qur'an but widely shared in Islamic mythology^[25]. Through this intertextual device, the poet aligns sacred history with Kazakh poetic conventions, translating abstract spiritual concepts into tangible genealogical form.

In the "Surah Ikhlas" poem, the poet also incorporates

episodes related to the ummah (community) of the Prophet Muhammad. A particularly striking image is the spiritual encounter between Muhammad and the Prophet Idris during the Night Journey (Mi'raj):

Transliteration:

Miğrajda Rasul barğan jannatqa enip,
Ne türli tamashanıñ bärin körip.
Rasulge sol jannattan üşirasty,
Aldınan Idris näbi qarsy kelip.

Translation:

During the Mi'raj, when the Prophet entered Paradise,
Having seen all its divine wonders,
He encountered Idris, who came forth
To greet him from among the blessed.

This is a poetic rendering of the Isra and Mi'raj narrative (Qur'an 17:1), where Muhammad is believed to have ascended to heaven and met various prophets. Mashkhur deepens the spiritual connection between Muhammad and Idris:

Transliteration:

Süytse de sizge ümmet bolmadım dep,
Arman ğıp talay ret oilap edim.

Translation:

Even so, I often regretted
That I was not among your ummah.

Here, Idris expresses sorrow for not belonging to Muhammad's nation—a powerful example of intra-religious intertextuality, which affirms Muhammad's exalted spiritual status by presenting earlier prophets in reverence of him.

The poem also touches on one of the most tragic events in Islamic history—the Battle of Karbala:

Transliteration:

Hasendi Jazıt qamap Kerbala'da,
Şähitlik dārājesin jetkizdi añ.
Imamnıñ haurajdan tänin joqtap,
Qanshama Äbumuslim qırdy jāne.

Translation:

Yazid imprisoned Hasan in Karbala,
Granting him the rank of martyrdom.
Lamenting the Imam's body from the ambush,

Many Abu Muslim partisans were slain.

The death of Imam Husayn in Karbala is central to both Sunni and Shi'a worldviews. Here, Mashkhur Zhusip transforms this sacred history into poetic form, offering it as a moral lesson and spiritual warning. The names of these figures function as sacred intertextual references, conveying Islamic ideals to future generations.

Alongside prophetic names, the poet frequently references angels and their roles:

Transliteration:

Müşarrap perištenıñ zıkr etken,
Estidim tasbihterin qulaq salıp.
Jäbräyil Rasûlge aıttı:
– İä, payğambar,
Men sizge mälim etip aıtam jar.

Translation:

The angel Müşarrap was reciting the dhikr,
And I listened to his praises.
Gabriel said to the Prophet:
– O Messenger, let me deliver this divine revelation.

Such portrayals draw from Qur'anic references (e.g., in Surahs An-Naba, At-Taghabun, Al-Muddaththir) and hadith literature. Gabriel's role as the conveyor of revelation is central to traditional Islamic epistemology. Mashkhur integrates this sacred knowledge into poetic discourse through angelic intertextuality.

In Mashkhur Zhusip's religious poetry, sacred names and historical episodes are not simply ornamental elements—they operate as intertextual codes within the national poetic system. Through them, he transmits the spiritual genealogy of Islam, the narrative of prophethood, religious hierarchy, and moral guidance in a linguistically elevated and culturally embedded form. This strategy powerfully demonstrates the interplay of religion and poetry in Kazakh intellectual tradition and models the artistic integration of spiritual history into national literary consciousness.

Here, historical and prophetic references function as a mythopoetic foundation of Kazakh Islamic identity. The integration of such names reaffirms the continuity between historical revelation and contemporary national expression.

4.4. Poetic Intertext: Surah Structure and Qur'anic Style in Mashkhur's Poetry

In Kazakh religious poetry, the influence of Qur'anic text has always held particular significance. The works of Mashkhur Zhusip Kopeuly represent a striking example of this tradition. The poetic structure, intonational contour, compositional arrangement, and use of metaphorical and formulaic language in his verse often mirror the structural and rhetorical patterns of Qur'anic surahs and verses. This phenomenon can be described as poetic intertextuality—not merely in terms of thematic similarity but as a complete poetic adaptation of the Qur'an's textual architecture and rhetorical models^[4,21].

Mashkhur's poem "Surah Ikhlas" imitates the Qur'an not only in content but also in structure. The rhythm, repetition, formulaic language, and didactic intonation characteristic of short surahs are preserved in this poem.

Transliteration:

"Yqylas" – dep, búl súrege qóýylǵan at,
Oqysa yqylasymen árkim sózin.
Haqyna jahannamnıń ottarynan
Ol quldyń bar denesin qylar azat.

Translation:

"Ikhlas"—this is the name given to the surah.

Whoever recites it with sincerity,
From the fires of Hell, by God's will,
That servant's whole body shall be freed.

This quatrain reflects several traits typical of Qur'anic verse:

1. A clearly defined theme—naming the surah explicitly as "Ikhlas";
2. A sermonic structure—a conditional cause and its spiritual consequence (if one recites it, one is freed);
3. Repetition and rhythmic brevity—echoing Qur'anic formulaic verse.

Such structures not only preserve the rhetorical features of Islamic poetics but also aim to exert spiritual influence on the audience. As Kristeva's theory of "text within a text" suggests, this poetic form serves both aesthetic and theological functions^[4].

Mashkhur frequently incorporates narrative structures

and formulaic phrases directly modeled after the Qur'an. Consider the following verse:

Transliteration:

Alla aıttı: – İä, Muḥammad, búl bir habar,
Kóresin kóp Muḥarrab perishte bar.
Áweldän aqyrǵa deın bári tegis,
Tasbıh ğyp búl súreni aıtaǵy olar.

Translation:

"God said: 'O Muhammad, here is a message—

You will see many purified angels.

From the beginning to the end, all of them

Recite this surah in constant glorification.'"

Here, several Qur'anic speech models are replicated:

- "God said" – a directive formula echoing common Qur'anic commands such as "Say (Qul)";
- Imperative and declarative forms beginning with verbs;
- Parallel syntax – each line follows a consistent grammatical structure.

This usage is not merely ornamental but serves a rhetorical-pragmatic purpose—to reinforce theological ideas through poetic form. Lakoff and Johnson would classify this as "cognitive rhetoric" grounded in metaphorical thinking^[26].

Even in his poem on the Mi'raj (Night Journey), Mashkhur sustains a surah-like style:

Transliteration:

Mıǵrajdan kelgennen soń Rasul baryp,
Aşhabqa soılegenı aýzyna alyp.
Muşarrap perishtenin zikir etken
Estidim tasbihterin qulaq salyp.

Translation:

After returning from the Mi'raj, the Prophet spoke,

Addressing his companions with sacred words.

The angel Musharrap was reciting dhikr—
I listened carefully to his praises.

In this stanza:

- The chronological narrative mirrors the Qur'anic story-

telling style;

- Prophetic speech assumes a sermonic, revelatory tone;
- The motif of listening with the ear reflects the Qur’anic emphasis on spiritual receptivity.

This is a clear example of surah-style epic construction in Kazakh religious verse.

Mashkhur also frequently employs traditional Islamic formulas such as *taḥmīd* (praise of God) and *tasbīḥ* (glorification):

Transliteration:

Barshasy zikir eter esim sátn,
Árbiri, ár lafyzda aitar atyn.
Sol úshin tapsyramyn muny oǵan,
Fazylym túser, mahsharda oǵan.

Translation:

All of them recite His name at every moment,
Each one invoking His attributes in every phrase.
That is why I entrust this matter to Him—
So that His grace may descend on me at Judgment.

These examples illustrate:

1. *Tasbīḥ*ic repetition—using recurring expressions such as “He says His name,” “I entrust,” “grace shall descend”;
2. A style of glorification that closely mirrors the repetition of Divine Names and Attributes found in the Qur’an.

This aligns with the poetic strategies of classical Islamic devotional literature^[27].

The intonational model in Mashkhur’s poetry is also influenced by Qur’anic style—employing rhetorical questions, expressive imperatives, and declarative force:

Transliteration:

Sútse de sizge ümmet bolmadym dep,
Arman ğyp talai ret oilap edim.

Translation:

“Even so, I often regretted
That I was not among your ummah.”

This internal dialogue mirrors the prophetic monologues of Qur’anic discourse, where earlier prophets express longing and moral reflection.

In summary, Mashkhur Zhusip’s poetry replicates the structure of Qur’anic surahs, the rhetoric of its verses, and the language of sacred formulas through a profound method of poetic intertextuality. The poet not only imitates the Qur’an linguistically but transforms it into an aesthetic instrument. His work revives the stylistic tradition of Islamic poetry within Kazakh literature and showcases an artistic embodiment of religious intertextuality. More importantly, by replicating Qur’anic structure and rhetoric, Mashkhur expands Kazakh lyrical poetry into a new spiritual and poetic dimension.

Thus, Mashkhur’s use of surah-like structure and Qur’anic rhetorical tropes highlights not only stylistic imitation but conceptual reorientation of Islamic texts through poetic language—a concept that aligns with Genette’s transformation category and Kristeva’s intertextual mosaic.

While Mashkhur Zhusip’s poetic style is deeply rooted in Kazakh oral and religious tradition, certain parallels may be drawn with Islamic poets from other regions. For instance, the didactic and devotional tone of his poetry resembles that of Ahmad Yasawi, whose Hikmets integrate Sufi thought with Turkic verse. Similar to Yasawi, Mashkhur invokes Qur’anic authority and prophetic narratives to convey moral and spiritual guidance to a Turkic-speaking audience.

Moreover, elements of symbolic repetition, invocation (*du’a*), and prophetic genealogies in Mashkhur’s poetry can be compared to the works of Rumi or Al-Busiri, where divine light and lineage are central theological metaphors^[28]. However, Mashkhur’s adaptation of Qur’anic syntax and formulaic openings (e.g., “Bismillah”) in the Kazakh linguistic environment demonstrates a uniquely local recontextualization of sacred text. This Kazakh-Islamic synthesis differs significantly from the more Arabic or Persian expressions of Sufi poetics, highlighting a national interpretation of Islamic tradition^[29–31].

Thus, the intertextual technique employed by Mashkhur is not merely imitative but culturally adaptive, reflecting a regional Islamicate literary identity that bridges sacred textuality with national consciousness.

5. Conclusions

The linguistic analysis of intertextuality in the religious poetry of Mashkhur Zhusip Kopeuly reveals the deep and multilayered relationship between Kazakh literature and Islamic texts. Throughout the study, direct quotations from Qur'anic surahs and hadiths, references to historical religious figures and events, as well as poetic representations of verse structure and sermonic style were identified as key elements of this intertextuality.

Firstly, the typological structure of religious intertextuality was identified, with the thematic and stylistic traces of the Qur'an and hadith systematized within the poetic texts. Secondly, the incorporation of Qur'anic surahs and hadiths into poetic form was shown to merge seamlessly with the literary text, both semantically and structurally. By integrating Qur'anic verses into his poetry, the poet intensifies the moral-didactic function of his works.

Thirdly, through references to religious names and historical events, the intertextual framework constructs a bridge between key figures of Islamic history—such as the Prophet Muhammad, Ali, Hasan, Husayn, Abu Bakr, Umar, Uthman, and others—and the spiritual worldview of the Kazakh audience, embedding them within the national poetic system. Fourthly, the surah-like structure and Qur'anic rhetorical style shape the overall textual architecture of Mashkhur's poems, elevating the reception of meaning to a transcendental level.

Overall, this linguistic exploration of intertextuality shows that Mashkhur Zhusip Kopeuly's religious poetry functions as a synthesis of Islamic knowledge and poetic tradition. Through the poet's stylistic choices and expressive language, sacred Islamic texts are reinterpreted and adapted within the national consciousness, fulfilling a spiritual and epistemological role. This research establishes a theoretical and methodological foundation for the study of religious intertextuality in Kazakh literary criticism and opens new pathways for exploring the semiotic bridges between the Qur'an and poetic discourse.

By applying theoretical frameworks from Kristeva, Genette, and Bakhtin, this research has demonstrated how Mashkhur Zhusip's poetry functions as a site of textual transformation. The identified intertextual types—semiotic, formulaic, narrative, onomastic, and poetic—serve not only as

literary devices but also as epistemological bridges between Islamic discourse and Kazakh poetic tradition. Each analytical section reaffirms the interdependence between theory and practice, strengthening the coherence of the study.

Future research may complement this qualitative and typological study with corpus-based techniques, such as frequency analysis, concordance mapping, or collocational extraction, to further quantify patterns of intertextual elements and rhetorical structures in Mashkhur Zhusip's poetry.

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Conceptualization, K.M.; methodology, K.M.; software, K.M.; validation, A.T., A.S. and K.M.; formal analysis, K.M.; investigation, K.M.; resources, A.S.; data curation, A.T.; writing—original draft preparation, A.T.; writing—review and editing, K.M.; visualization, K.M.; supervision, K.M.; project administration, A.T.; funding acquisition, K.M. All authors have read and agreed to the published version of the manuscript.

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