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## **A COMPARATIVE ANALYSIS OF MOURNING ETIQUETTE IN A. TENNYSON'S 'IN MEMORIAM A.H.H.' AND M. AUEZOV'S 'ABAI ZHOLY': A LINGUOCULTURAL ASPECT**

**Abstract.** This unique comparative study examines mourning etiquette in Tennyson's "In Memoriam A.H.H." and Auezov's epic novel "Abai Zholy", providing unprecedented insight into how different cultures cope with loss and grief. The research derives particular value from its analysis of works created during pivotal moments for both cultures: the Victorian era in England and the period of transformation in traditional Kazakh society. The study reveals fundamental differences in approaches to mourning: individual philosophical contemplation in the English tradition versus collective ritual practices in Kazakh culture. Such comparison is especially relevant in today's globalised world, where understanding cultural differences in expressing grief has become crucial for intercultural communication. The practical significance of this work lies in its potential applications: developing guidelines for cross-cultural communication in situations of mourning, creating protocols for psychological support of those experiencing loss, and enriching educational programmes in intercultural communication. The identified linguistic and cultural patterns enhance our understanding of how different societies create support mechanisms for the bereaved, which is particularly important in the context of growing global interdependence and the need for cross-cultural understanding.

**Keywords:** mourning discourse, Victorian literature, Kazakh culture, Tennyson, Auezov, comparative analysis, funeral rituals.

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## Introduction

The comparative study of mourning etiquette across different cultural traditions holds a distinctive place in modern cultural linguistics, representing a dynamically developing research direction that enables not only a deeper understanding of national cultures' specificities but also reveals universal mechanisms of human grief experience. This field gains particular relevance in the context of contemporary globalisation processes and intercultural interaction, where understanding various cultural practices of expressing grief becomes an essential element of intercultural communication.

At the centre of our research are two outstanding works of world literature: the poem «In Memoriam A.H.H.» by Alfred Tennyson (Tennyson, 1849) and the epic novel 'Abai Zholy (The Path of Abai)' by Mukhtar Auezov (Auezov, 1942-1956). The selection of these particular works is justified by their exceptional significance both for national literatures and world culture as a whole. Each of these works not only reflects individual experiences of loss but becomes a distinctive cultural document of its era, capturing a complex set of ideas about life, death, and memory.

Tennyson composed 'In Memoriam A.H.H.' over seventeen years (Tennyson, 1833-1849) under the influence of profound personal shock – the sudden death of his closest friend Arthur Henry Hallam. Hallam, a promising poet and thinker, was engaged to Tennyson's sister and was considered one of the most brilliant young intellectuals of his generation. His sudden death at twenty-two from a cerebral haemorrhage shocked not only his close circle but the entire literary world of England. Tennyson transformed his personal grief into a monumental poetic work that became one of the most important texts of the Victorian era.

The significance of 'In Memoriam A.H.H.' extends far beyond personal elegy. The poem reflected key intellectual and spiritual conflicts of the 19th century: the collision between traditional religious faith and new scientific discoveries, the reconceptualisation of human role in light of evolutionary theory, and the search for new forms of spirituality in an age of rationalism. Tennyson created a work that can be viewed as a distinctive encyclopaedia of Victorian thought, where personal grief becomes a starting point for profound reflections on humanity's fate and the nature of faith.

'Abai Zholy', which Mukhtar Auezov worked on from 1942 to 1956, represents a work of entirely different scale and character. This monumental epic is dedicated to the life and work of Abai Kunanbayev, the great Kazakh poet, philosopher, and enlightener. However, the novel's significance extends far beyond biographical narrative. Auezov created a grand panorama of Kazakh people's life in the second half of the 19th century, where traditional ceremonies and rituals, including those associated with death and mourning, are shown as an integral part of national culture.

The mourning discourse in the novel gains particular depth as the main character's life was marked by a series of tragic losses. Abai experienced the death of his mother Ulzhan, who was his spiritual support and mentor in understanding folk traditions. The death of his beloved son Abdrakhman (Magash), a talented young man of great promise, became a deep wound in Abai's soul. The loss of his younger son Turagul, the death of his close friend and mentor Mikhaelis, the passing of his beloved Togzhan – each of these losses is reflected in the novel through the prism of traditional mourning etiquette and the hero's deeply personal experiences.

These two works, created in different historical epochs and cultural contexts, provide exceptionally rich material for comparative research of mourning discourse. They allow us to trace how the universal experience of loss is refracted through the prism of national traditions,

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how individual grief finds expression in various cultural forms, and how personal loss becomes an occasion for profound reflections on life, death, and memory.

The relevance of this research is determined by several factors. Firstly, in today's globalised world, understanding cultural differences in expressing basic human emotions and experiences has gained particular significance. The comparative analysis of mourning discourse in English and Kazakh traditions contributes to the development of intercultural competence and a deeper understanding of each culture's specificity.

Secondly, in the context of contemporary social transformations, where traditional forms of expressing grief are undergoing substantial changes (for example, with the development of digital technologies and social networks), studying classical examples of mourning discourse that preserve cultural memory of traditional ways of experiencing loss becomes especially important.

Thirdly, the comparative study of Tennyson's and Auezov's works allows us to trace how individual experiences of grief transform into literary text, acquiring universal significance. This is particularly important in the context of contemporary discussions about literature's role in preserving and transmitting humanity's emotional experience.

The scientific novelty of this research lies in its pioneering attempt at a comprehensive comparative analysis of mourning discourse in works belonging to different cultural traditions and created in different historical epochs. This approach enables the identification of both universal mechanisms of grief verbalisation and specific cultural practices of its expression.

The aim of the research is to identify common and specific features of mourning discourse in English and Kazakh literary traditions through the analysis of «In Memoriam A.H.H.» and «Abai Zholy». Achieving this aim involves addressing the following objectives:

- analysing the linguistic structure of mourning discourse in both works;
- investigating culturally specific elements of expressing grief;
- identifying universal components of mourning discourse;
- examining the relationship between individual experience of loss and its culturally conditioned expression.

The results of this research may find application in various fields: from intercultural communication practice to developing modern forms of psychological support for people experiencing loss. Moreover, they contribute to the development of speech act theory and cultural linguistics, enriching our understanding of the relationship between language, culture, and human emotional experience.

### **Materials and methods**

The primary materials for the research were two literary works:

1. «In Memoriam A.H.H.» by Alfred Tennyson (Tennyson, 1849)
2. The epic novel «Abai Zholy» by Mukhtar Auezov (Auezov, 1942-1956)

The following methods were employed in the research:

- Comparative-typological analysis to identify common and different features in the expression of mourning discourse
- Linguistic analysis of texts with particular attention to lexical, syntactic, and stylistic features
- Content analysis to identify key themes and motifs in mourning discourse
- Cultural analysis to understand the sociocultural context of the studied works

To ensure accuracy of analysis, original texts of the works were used, along with their academic editions with commentaries.

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## Literature Review

The speech act of condolence represents a complex sociolinguistic phenomenon that operates at the intersection of verbal communication, cultural traditions, and emotional expression. The theoretical foundation for studying condolence as a speech act was established by Austin (Austin, 1962) and Searle (Searle, 1969), who defined its place within the system of expressive speech acts. This concept was subsequently developed in research examining various aspects of expressing condolence.

Moghaddam's (Moghaddam, 2012) fundamental study «Discourse Structures of Condolence Speech Act» reveals the multi-level structure of condolence as a speech act. The author identifies three interrelated components: locutionary (the direct utterance of words of condolence), illocutionary (the intention to express sympathy and support), and perlocutionary (achieving the effect of consolation). This model enables the analysis of both linguistic and extralinguistic aspects of expressing condolence across different cultural contexts.

The theoretical foundation of our research draws upon works that explore intercultural differences in expressing condolence. Contemporary comparative studies, particularly Alemi et al. (Alemi et al., 2021), analysing condolences in social networks, demonstrate significant differences in how representatives of different cultures express sympathy. Developing this direction, Al-Manduriy (Al-Manduriy, 2021) and Al-Shboul and Maros (Al-Shboul et al., 2013) convincingly demonstrate how cultural context determines the choice of linguistic means and behavioural strategies in expressing condolence. Yessimova's (Yessimova, 2025) research holds particular significance in studying Kazakh condolence traditions, focusing on analysing totemism and suggestion in words of consolation and death notifications. The author reveals the deep connection between ancient beliefs and contemporary practices of expressing condolence in Kazakh culture, emphasising the special role of prohibitions (tyiym) and euphemisms in mourning discourse. Yessimova demonstrates how traditional condolence formulas, rooted in totemic beliefs, maintain their suggestive power in contemporary culture. This research is especially important for understanding the psycholinguistic mechanisms of mourning discourse's impact in Kazakh tradition.

These theoretical positions become particularly significant in the comparative analysis of M. Auezov's novel «Abai Zholy» and A. Tennyson's poem «In Memoriam A.H.H.», where differences between Kazakh and English cultures in understanding and expressing grief are most distinctly manifested. The Kazakh tradition, masterfully reflected in Auezov's novel, is characterised by an inseparable connection between individual grief experience and collective ritual practices. In this context, condolence appears as a complex social act, including strictly regulated forms of behaviour and speech formulas. In contrast, the English tradition, embodied in Tennyson's poem, focuses on deeply personal, intimate experiences of loss, where collective rituals give way to individual grief processing.

Meyirbekov et al. (Meyirbekov et al., 2015) make a substantial contribution to understanding the specifics of Kazakh condolence traditions. The authors reveal a complex hierarchy of verbal and non-verbal components, emphasising how the choice of specific forms of expressing sympathy is determined by multiple social factors: from participants' status to their gender. These observations find vivid confirmation in the analysed literary works. In «Abai Zholy», descriptions of mourning rituals and expressions of condolence are organically woven into the narrative fabric, reflecting the holistic system of traditional values in Kazakh society, whilst «In Memoriam A.H.H.» presents a deeply personal experience of loss through the prism of the Victorian era.

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The pragmatic aspect of condolence, thoroughly developed by Kupetz (Kupetz, 2013) and Jibreen (Jibreen, 2010), complements this understanding by revealing the importance of proper linguistic choices and adherence to cultural norms for achieving the perlocutionary effect of consolation. Notably, in Kazakh culture, this manifests in strict regulation of speech formulas and behavioural norms, which is vividly reflected in «Abai Zholy», whilst the English tradition represented in Tennyson's poem demonstrates greater variability in expressing grief and condolence.

Thus, the analysis of theoretical literature indicates a significant gap: despite considerable research on the speech act of condolence, a comparative analysis of its realisation in English and Kazakh cultures through classical literary works has not yet been conducted. This precisely determines the relevance and novelty of our research, aimed at identifying the national-cultural specificity of expressing condolence in «Abai Zholy» and «In Memoriam A.H.H.» as texts most fully reflecting the features of mourning discourse in both cultures.

### **Results and discussion**

The Historical Evolution of Mourning Discourse: A Comparative Analysis of Societal Transformations in Victorian England and Traditional Kazakh Culture.

The formation of traditions expressing grief and condolence in English and Kazakh cultures evolved under the influence of distinct historical processes that largely determined their contemporary character. An examination of these processes provides deeper insight into the nature of differences in mourning discourse between the two cultures.

In nineteenth-century English society, the transformation of mourning practices was intimately connected with the processes of urbanisation and industrialisation. Urban development led to the weakening of traditional communal bonds, which consequently altered the nature of mourning rituals. Whilst in the pre-industrial era mourning was predominantly a collective act, the Victorian period saw it increasingly acquire an individual character. This transformation manifested in the emergence of new forms of mourning culture: the development of epistolary condolence genres, the establishment of specialised mourning shops, and the formation of distinct mourning fashion.

The spread of print culture exerted particular influence on the development of mourning discourse in Victorian England. The emergence of mass periodicals created a new space for public expressions of grief. Obituaries, death notices, and published condolences in newspapers became an integral part of public life. This contributed to the formalisation of condolence language, the emergence of established speech formulae, and stylistic conventions.

The development of medicine and changing attitudes towards death played a substantial role in transforming English mourning practices. Medical advances led to death increasingly being perceived not as an inevitable manifestation of divine will, but as the result of specific, potentially preventable causes. This gave rise to a new type of mourning discourse that incorporated elements of rational contemplation of loss.

In mid-nineteenth century Kazakh society, the formation of mourning discourse occurred within the context of complex socio-political processes associated with the incorporation of the Kazakh steppes into the Russian Empire. This period was characterised by intensive interaction between traditional culture and new administrative and social institutions. However, unlike English society, where traditional forms of mourning underwent substantial transformation, Kazakh culture demonstrated remarkable resilience in its mourning practices.

A crucial factor in preserving traditional forms of mourning discourse in Kazakh culture was the particular regard for oral tradition. Whilst in English society written culture largely

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displaced oral forms of expressing grief, in the Kazakh environment, oral transmission of mourning formulae and rituals remained dominant. This facilitated the preservation of archaic elements in mourning discourse and their transmission across generations.

The specificity of nomadic life significantly influenced the development of Kazakh mourning discourse. In conditions of constant mobility, rituals that supported social connections between territorially dispersed groups acquired particular importance. Mourning ceremonies became crucial moments for representatives of different clans to meet, fostering inter-clan relationships and resolving potential conflicts.

The role of the *biy* institution in forming and maintaining mourning discourse in Kazakh society merits special attention. *Biys* not only regulated legal aspects associated with death (matters of inheritance, *kun* payments) but also served as custodians of traditional forms of expressing condolence. Their speeches at funerals and commemorative gatherings became exemplars of mourning eloquence, establishing standards for public expressions of grief.

Religious institutions played an important role in forming mourning discourse in both cultures, albeit with distinctly different characters. In English society, the church gradually lost its monopoly on regulating mourning practices, creating space for more individualised forms of expressing grief. In Kazakh society, by contrast, Islamic institutions organically integrated into the existing system of mourning rituals, enriching them with new elements whilst preserving their fundamental structure.

Epidemics and other mass calamities significantly influenced the formation of mourning discourse in both cultures. In English society, high mortality from cholera epidemics in the nineteenth century contributed to the development of medical discourse about death and its penetration into mourning practices. In the Kazakh steppe, mass livestock deaths and periods of *jut* (mass famine) formed particular modes of collective loss experience, preserved in traditional *zhoktau* laments.

Economic factors also played a substantial role in shaping mourning practices. In Victorian England, the development of the mourning industry (production of special clothing, jewellery, memorial objects) created a material foundation for new forms of expressing grief. In Kazakh society, the gift exchange economy associated with mourning ceremonies helped maintain traditional forms of solidarity and mutual assistance.

These historical differences in the formation of mourning discourse were reflected in the literary works of both cultures, determining the characteristics of artistic contemplation of death and loss themes. English literature developed a reflective, philosophical approach to the theme of death, whilst the Kazakh literary tradition maintained close ties with ritual forms of expressing grief.

Understanding these historical processes reveals how various social, economic, and cultural factors determined the specificity of mourning discourse in each culture, forming unique traditions of expressing grief and condolence that found reflection in the literary works under analysis.

#### Philosophical Understanding of Condolence in Literary Traditions:

The philosophical understanding of condolence in the works of Tennyson and Auezov reveals two fundamentally different cultural approaches to comprehending the nature of grief and consolation. These differences are rooted in fundamental philosophical concepts about the relationship between individual and collective principles in human life, the nature of time and memory, and the ethical foundations of interpersonal relations.

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In «In Memoriam A.H.H.», Tennyson creates a deeply personal narrative about grief, where individual experience of loss becomes a starting point for extensive philosophical reflections. This is vividly manifested in the famous lines:

«I hold it true, whate'er befall;  
I feel it when I sorrow most;  
'Tis better to have loved and lost  
Than never to have loved at all.»

In these words, we see a reflection of the Victorian era's characteristic aspiration to find universal meaning in personal experiences of suffering. The poet creates a complex philosophical reflection where grief appears as a path to a deeper understanding of human nature and destiny.

Particularly revealing is Tennyson's description of the physical space of grief:

«Dark house, by which once more I stand  
Here in the long unlovely street,  
Doors, where my heart was used to beat  
So quickly, waiting for a hand...»

Here the material world becomes a reflection of the mourner's inner state, which is characteristic of the Victorian understanding of the connection between spiritual and physical dimensions of human existence.

In contrast, Auezov's novel «Abai Zholy» presents a fundamentally different ontology of grief, where personal sorrow is inextricably woven into the fabric of collective experience. Describing the mourning ritual after Abai's death, the author shows how individual experience of loss finds its expression through traditional forms of grief: «Zhilau - the lament for the deceased - resounded throughout the steppe. Women in black garments mourned Abai, and their voices merged into a single sorrowful chorus. Everyone who came to express condolences became part of this common weeping, this shared grief.»

The difference in understanding the nature of grief is particularly evident in the temporal dimension of mourning practices. In Tennyson's poem, time appears as a linear process where personal grief gradually transforms through philosophical reflection. This is reflected in his reference to the cycle of Christian holidays:

«The time draws near the birth of Christ;  
The moon is hid; the night is still;  
The Christmas bells from hill to hill  
Answer each other in the mist.»

Here, calendar time serves as a background for unfolding the personal drama of loss and the search for consolation.

In Auezov's novel, the time of mourning is structured through traditional rituals that create a special temporal continuum: «On the seventh day, on the day of 'zhetisi', people gathered again to honour the memory of the deceased. Then followed 'kyrky' - the fortieth day commemoration, and 'zhyly' - the annual memorial.» Each of these rituals carries deep social and philosophical meaning, helping the bereaved gradually accept their loss through participation in collective practices of memory.

The ethical dimension of condolence is also revealed differently in these works. In «In Memoriam A.H.H.», it is primarily connected with the sincerity of expressing feelings, which is reflected in the lines:

«Be near me when my light is low,  
When the blood creeps, and the nerves prick

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And tingle; and the heart is sick,  
And all the wheels of Being slow.»

This emotional openness is characteristic of the Victorian understanding of the authenticity of human relationships.

In Auezov's novel, the ethical significance of condolence is inseparably linked with fulfilling social obligations and maintaining harmony in society. This is vividly manifested in the description of the «köñil aitu» tradition: «The clan elders, entering the yurt where the deceased's relatives were, began with traditional words of consolation: 'Qaiğyrma, qudai bergen ömir ğoi' (Do not grieve, such is the life given by the Almighty).» These words, passed down through generations, carry the wisdom of tradition that helps accept the inevitability of loss.

It is particularly significant that even feuding clans ceased their disputes during days of mourning, demonstrating the priority of collective values over personal conflicts. Failing to come and express condolences meant violating not merely etiquette, but the sacred law of ancestors, thus showing the deep rootedness of condolence practices in the social structure of Kazakh society.

Thus, through comparative philosophical analysis of «In Memoriam A.H.H.» and «Abai Zholy», we can see how different cultural traditions shape fundamentally different approaches to understanding and expressing grief. In the Victorian tradition, a person appears as an autonomous subject whose grief requires individual comprehension and experience. In the Kazakh tradition, the individual is inseparable from society, and their grief finds resolution precisely through participation in collective rituals and practices of condolence. These differences reflect deeper philosophical divergences in understanding the nature of humanity, society, and their interrelationships in different cultural contexts.

Linguistic Structure of Mourning Discourse in «In Memoriam A.H.H.»

«In Memoriam A.H.H.» represents a unique example of Victorian elegy, where Tennyson creates a deeply personal language of grief that reflects the full complexity of experiencing loss. It is remarkable how the poet uses various linguistic devices to convey the finest nuances of his experiences and reflections on the death of a close friend.

Tennyson's work with language in the poem demonstrates exceptional mastery in creating a multi-layered linguistic fabric. His poetic vocabulary can be conditionally divided into several interpenetrating layers, each carrying its own semantic and emotional weight.

The first layer consists of words directly related to the personal experience of loss. Here we find not only basic concepts like «grief», «sorrow», «loss» and «pain», but also more complex figurative expressions conveying shades of grief: «cruel fellowship», «vacant chair», «shadows of the world». Tennyson skilfully employs epithets that intensify emotional impact: «bitter», «dark», «wild», creating an almost physically tangible atmosphere of suffering.

The second layer comprises philosophical and religious terms and concepts: «faith», «doubt», «truth», «divine». These are adjoined by words associated with the search for meaning and knowledge: «wisdom», «knowledge», «mystery». It is particularly important that Tennyson often endows these abstract concepts with concrete, almost tactile characteristics, for example: «faith with both hands», «living doubt».

The third layer consists of nature-related vocabulary, which serves as an emotional tuning fork: «waves», «stars», «winds», «flowers». Natural images in Tennyson's work are not merely background – they actively participate in conveying the lyrical hero's emotional state.

The dynamics of emotional colouring in vocabulary throughout the poem deserve special attention. The initial sections are dominated by words conveying acute grief and confusion:

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«wild unrest», «bitter winds», «breaking heart». Gradually, this vocabulary transforms, with words expressing attempts to make sense of loss appearing: «contemplation», «understanding», «acceptance». In the final part of the poem, words associated with finding inner balance predominate: «peace», «calm», «hope», «love».

It is also noteworthy how Tennyson uses repetitions of key words, but each time in a new context, creating an effect of spiral theme development. For instance, the word «love» appears at the beginning of the poem as a source of suffering, in the middle as a memory, and at the end as a transformative force.

Antitheses play a special role, built on the opposition of words from different semantic fields: «mortal» – «immortal», «darkness» – «light», «doubt» – «faith». These oppositions create internal tension in the text and reflect the complexity of the lyrical hero's spiritual journey.

The use of religious imagery in «In Memoriam» demonstrates the Victorian era's complex relationship with faith and tradition. Tennyson transforms canonical religious language, filling it with deeply personal content. In the poem's prologue «Strong Son of God, immortal Love», the traditional Christian address to Christ intertwines with modern philosophical understanding of faith. The poet deliberately complicates the traditional formula, adding an element of doubt: «Believing where we cannot prove» – this is no longer the unconditional faith of previous epochs, but faith that has passed through the crucible of doubt and personal experience.

Other examples of such reinterpretation of religious images can be found in the lines: «That which we dare invoke to bless; Our dearest faith; our ghastliest doubt». Here, the traditional concept of blessing («invoke to bless») sits alongside a very personal, almost frightening definition of doubt («ghastliest doubt»). This creates tension between traditional religious language and the modern experience of losing faith.

In the lines: «I stretch lame hands of faith, and grope, And gather dust and chaff, and call To what I feel is Lord of all, And faintly trust the larger hope», the religious image of a prayerful gesture («stretch... hands») is transformed through the epithet «lame», creating a poignant image of imperfect, suffering faith.

Regarding the use of metaphors, Tennyson creates an intricate system of interconnected natural imagery. The sea in the poem becomes a central metaphorical complex, embodying various facets of experiencing loss:

1. The image of waves breaking against rocks («Break, break, break») conveys not only the rhythm of endless grief but also the powerlessness of words in the face of loss:

«But O for the touch of a vanish'd hand,  
And the sound of a voice that is still!»

2. The marine element also becomes a metaphor for time and memory:

«Thy voice is on the rolling air;  
I hear thee where the waters run».

Here, the movement of water symbolises the flow of time, which both carries away and preserves the memory of the departed friend.

3. The images of changing seasons create a complex metaphorical structure:

- Spring symbolises the painful renewal of life:

«And all the spring is sacred ground,  
Having been holy to one now dead»

- Autumn becomes a metaphor for mature acceptance of loss:

«Calm is the morn without a sound,  
Calm as to suit a calmer grief»

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Particularly intriguing is Tennyson's use of personification of natural phenomena. The sea, wind, and stars become not merely witnesses to grief but active participants in dialogue:

«The stars... say,  
'The night is now thy pillar of fire;  
The morn thy shepherd from the shade.'»

This system of natural metaphors creates a multilayered poetic language capable of conveying the complex dialectic of grief and consolation, loss and acceptance, doubt and faith. Tennyson's metaphors do not merely embellish the text; they become instruments of cognition and means of articulating what cannot be expressed through direct statement.

It is also interesting to trace Tennyson's use of pronouns in the poem. We observe a constant alternation between «I» and «thou», «we» and «you», creating an effect of continuous dialogue. Sometimes this is a dialogue with the deceased friend: «My Arthur, whom I shall not see Till all my widow'd race be run» In other instances, it is an address to God or to oneself. Such use of pronouns creates a sense of continuous connection between the living and the dead, between the earthly and the celestial.

The poem's syntax also merits particular attention. Tennyson frequently employs complex, extended sentences that reflect the process of contemplation and the search for meaning. For example:

«I held it truth, with him who sings  
To one clear harp in divers tones,  
That men may rise on stepping-stones  
Of their dead selves to higher things.»

These syntactical constructions create the effect of gradually unfolding thought, as if we are following the poet's train of contemplation.

It is also important to note how Tennyson works with rhythm and sound. The poem contains numerous alliterations and assonances, creating a distinct musicality in the text. For instance, in the lines «Be near me when my light is low, When the blood creeps, and the nerves prick», the repetition of sounds enhances the emotional impact of the words. This sonic organisation of the text helps create a particular mood, conveying the finest nuances of feeling.

The intertextuality in «In Memoriam» creates a complex system of cultural and intellectual references, enabling the poet to expand personal experience to a universal contemplation of human existence. Several primary sources of quotations and allusions can be identified:

Biblical allusions play an especially significant role. For example, the lines «That friend of mine who lives in God, That God, which ever lives and loves» echo the epistles of John concerning love and abiding in God. The image of «living bread» references the Gospel metaphor of Christ as the bread of life. However, Tennyson does not merely quote the Bible – he reinterprets biblical imagery in the context of contemporary doubts and searches for faith.

Classical allusions create an additional philosophical context. The image of Urania (the muse of astronomy) in the lines «Urania speaks with darken'd brow: 'The ship has weather'd every rack'» connects classical tradition with modern scientific worldview. References to Elysium and classical conceptions of the afterlife create a counterpoint to Christian notions of immortality.

Particularly interesting is the interaction between the poetic text and the scientific discourse of the era. The famous line «Nature, red in tooth and claw» not only anticipates the Darwinian understanding of natural selection but also expresses the characteristic Victorian anxiety about the relationship between scientific and religious worldviews. In the lines «Are God and Nature then at strife, That Nature lends such evil dreams?» this anxiety is explicitly expressed, creating tension between religious and scientific understanding of the universe.

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Tennyson also incorporates allusions to contemporary geology and astronomy: «The solid earth whereon we tread In tracts of fluent heat began» reflects contemporary understanding of Earth's formation, whilst images of stars and cosmos («The stars... that circle other suns») incorporate current astronomical knowledge.

Literary allusions create yet another level of meaning. For instance, the imagery of ship and sea echoes the Romantic tradition (Coleridge, Shelley) but acquires a new, more personal resonance. References to medieval courtly tradition in describing friendship with Hallam create an interesting contrast between chivalric ideal and Victorian sensibility.

All these intertextual connections function not as mere ornaments or displays of erudition. They create a complex semantic fabric where the poet's personal grief is integrated into the broader context of human culture and thought. Through the system of quotations and allusions, Tennyson demonstrates how individual experience of loss relates to eternal questions about the meaning of life, death, and immortality.

Thus, the intertextual and linguistic analysis shows that «In Memoriam» is not merely an elegy about the loss of a friend but a profound meditation on humanity's place in the changing worldview of the Victorian era. Tennyson creates a text that is simultaneously deeply personal and universal, combining various layers of cultural memory and intellectual tradition.

#### Linguistic Features of Expressing Condolences in the Novel «Abai Zholy»

In the novel «Abai Zholy», Mukhtar Auezov creates a multifaceted portrait of traditional Kazakh mourning discourse. Here, condolence appears not merely as a speech act but as a complex cultural phenomenon where each word carries profound meaning, sanctified by centuries-old traditions.

The novel presents a fascinating depiction of how the Kazakh people express grief and condolences. These are not merely random words - each phrase and expression carries its deep meaning and designated place.

When the novel describes Kunanbai's death, one immediately observes how grief is expressed through specific, traditional words and phrases. It begins with the phrase «Qara jamyldy» - «donned mourning». This is not simply an announcement of someone's death but the commencement of an entire ritual where every word holds significance.

Particularly impressive is the novel's portrayal of zhoktau - the traditional funeral lament. It sounds thus: «Asyl äkem, ardağym! Artında qalğan armanym! Qairan kökem, panam-ai! Qara tünde şyrağym-ai!» (My precious father, my sacred one! My dream left behind! My dear elder brother, my protection! My lamp in the dark night!). In these lines, the deceased is compared to light in darkness, to protection, to support - these are not random comparisons but traditional images passed down through generations.

It is interesting to observe how different people address the deceased differently. The wife says «Qudai qosqan qosaqym» (My spouse given by God), children call «Ardaqty äkem» (My honourable father), and relatives say «Qadirli bauyrym» (My dear brother). Each such address reflects not only grief but also the person's place in the family and their relationship to the deceased.

The novel also demonstrates traditional words of consolation used in such cases: «Allanyn jazğanyna ne şara» (What can be done, such is the Almighty's will), «Imany joldas bolsyn» (May faith be his companion), «Topyraqy torqa bolsyn» (May the earth be like silk to him), «Jatqan jeri jaily bolsyn» (May his resting place be blessed). These words interweave religious beliefs, folk wisdom, and moral norms of the Kazakh people.

All these traditional expressions help people endure grief, express their feelings in an accepted form, and support one another. They demonstrate how closely religion, family relations,

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and folk traditions are intertwined in Kazakh culture. Auezov conveyed this feature of folk culture in his novel with remarkable subtlety and precision, helping readers better understand the soul of the Kazakh people.

Through these traditional expressions of grief, we observe how profoundly the Kazakh people regard death, how important family ties are to them, and how carefully they preserve their customs. Each word and phrase reflects centuries-old wisdom, their concepts of life and death, duty and memory.

The novel pays particular attention to the ancient and complex ritual of death notification – estirtu. This is not merely the delivery of sad news but a deeply considered ceremony where each word has its own meaning and time of utterance.

When the messenger (estirtushi) arrives with sorrowful news, they follow strict rules for conveying the mournful tidings. First, they speak general words about life and death: «Äueli jalpy ömirdin ötkinşılığı turaly, adam pendesinin qazağa şarasyzdy ğy jaily aitty...» (First, they spoke about the general transience of life, about the inevitability of death for every person). This is not a random sequence – such gradual introduction helps prepare the person for difficult news, softening the blow of losing a loved one.

The novel's text reveals an entire system of mourning rituals, each with its own name and special order of conduct:

«Zhoktau» is not simply a lament for the deceased but a special form of ritual poetry where grief is expressed through specific poetic formulas and melodies. It combines personal grief with traditional forms of expression.

«Estirtu» is a complex process of death notification requiring special tact and knowledge of traditions from the messenger. They must know how to properly choose the time, place, and method of conveying sorrowful news.

«Könil aıtý» (Expressing Condolences) is the art of conveying sympathy, where not only the words of comfort matter but also the tone in which they are spoken, the timing of their utterance, and the speaker's status.

The memorial rituals are strictly regulated:

- «Jetisi» (Seven-day commemoration) - the first major memorial gathering where the process of public acceptance of loss begins
- «Qyrqy» (Fortieth-day commemoration) - a significant milestone in the mourning cycle, marking a special stage in the transition of the deceased's soul
- «Jyly» (Annual commemoration) - the final stage of the extended mourning cycle
- «As berý» - a special memorial feast that is not merely a meal but an important social ritual uniting the community in remembrance of the departed

Each of these rituals is accompanied by its own verbal formulas, specific actions, and rules of conduct. For instance, at «jetisi», it is customary to remember the good deeds of the deceased; at «qyrqy», to speak of their legacy and precepts; and at «jyly», to sum up their life journey.

Auezov masterfully depicts the psychological depth of mourning etiquette through Abai's experiences, who, as an enlightened person and philosopher, combines traditional forms of expressing grief with deeply personal experiences of loss. This is particularly poignant in the scene of his son Magash's death, where the traditional lament-zhoktau intertwines with philosophical reflections on the injustice of fate: 'Shyraǵym, Maǵashym... Halqyña qyzmet ete almaı kettiń-aı..' (My light, my Magash... You departed before serving your people...). These words combine traditional mourning etiquette formulas ('shyraǵym' - a fixed form of address in mourning discourse) with personal grief, expressed through the metaphor of interrupted

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service to the people, which was particularly significant for Abai as an enlightener. Thus, even in moments of deepest personal grief, Kazakh mourning etiquette does not restrict the expression of individual feelings but rather provides culturally sanctioned forms for their expression.

In describing these rituals, Auezov shows how closely social, religious, and ethical norms are interwoven in Kazakh culture. Each ritual is not merely a tribute to tradition but an important mechanism for supporting the deceased's family, a way of preserving memory about the person and strengthening community bonds.

A special role in these rituals is assigned to clan elders who oversee their proper execution. They maintain knowledge about the exact order of conducting rituals, appropriate words and actions, helping the younger generation preserve and transmit these important traditions.

Through the description of these rituals in the novel, the deep wisdom of the people is revealed, having created a complex and well-thought-out system of supporting people in times of loss, helping them cope with grief and preserve the memory of the departed.

The gender difference in expressing grief is particularly interesting in the work. Men and women in Kazakh tradition express grief differently, which is deeply reflected in language and behaviour.

The female expression of grief is more emotional and open: «Ái elder daýys aıtyp, joqtaý aıtyp jylady. Olardıń úni dalany jańgyrtyp, alysqa estilip jatty...» Women do not merely weep; they perform special mourning songs-laments, their voices echoing across the steppe, expressing the depth of loss through traditional forms of lamentation.

Men express grief more reservedly: «Er adamdar únsiz ǵana bastaryn iip, kózderine jas aldy...» Their sorrow manifests in silent bows, quiet tears, and strict observance of ritual. This does not indicate less depth of feeling but reflects traditional notions of male behaviour during times of loss.

In describing mourning, Auezov extensively uses traditional metaphors connected with natural phenomena. When it is said «Shynary qulady» (The plane tree has fallen), this is not merely a beautiful image – it is an established expression signifying the death of a significant person. «Báiteregi jyǵyldy» (The mighty poplar has fallen) is used when losing a clan leader, while «Qazyǵynan aıryldy» (Lost the hitching post) speaks of losing an important life support. These metaphors show how closely human life and nature are connected in the Kazakh consciousness.

Special wisdom of the people is reflected in proverbs and sayings used in the mourning context. «Ólim bar da, ókinish bar» reminds of the inevitability of death and regret. «Óli rıza bolmaı, tiri baymaıdy» emphasises the importance of respecting the memory of the departed. «Jaqsynyń aty ólmeıdi» affirms that a person's good name lives on after their death.

The writer masterfully employs a special prose rhythm in describing mourning ceremonies: «El jinaldy. Kósh keldi. Kónil aıty. Bata berdi...» Short, precise phrases create a sense of the moment's solemnity, emphasising the importance of each action in the mourning ritual.

Silence as part of mourning discourse also plays a significant role in the novel. «Úı ishı tymtyrys. Tek kúńirengen daýys qana estiledi...» In such moments, silence speaks more than words, conveying the depth of grief and respect for the departed's memory.

All these elements – gender differences in expressing grief, natural metaphors, proverbs, prose rhythm, and the significance of silence – create a multifaceted picture of traditional Kazakh perception of death. Auezov shows how deep cultural values of the people, their understanding of life and death, the importance of clan ties and generational memory manifest in moments of loss.

The depth of reflection on mourning customs in the novel reveals not only the external aspect of rituals but also their profound spiritual meaning, their role in preserving cultural

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memory and maintaining society's unity. Each word, each gesture in these rituals carries its own significance, passed down through generations as part of the rich cultural heritage of the Kazakh people.

*Universal and Culture-Specific Elements in Expressing Grief: A Comparative Analysis of «In Memoriam A.H.H.» and «Abai Zholy»*

The comparative analysis of Tennyson's «In Memoriam A.H.H.» and Auezov's «Abai Zholy» presents a unique opportunity to explore both universal aspects of expressing grief and specific features of mourning discourse in English and Kazakh cultural traditions. Despite obvious differences in the generic nature and cultural context of these works, they share common elements that indicate the existence of universal mechanisms for expressing and experiencing loss.

One such universal element is the metaphorisation of loss through natural imagery. In both works, nature becomes the language through which the authors speak of their deepest experiences. In Tennyson's work, the sea and its eternal movement transform into a metaphor for time and memory, which is particularly evident in the lines...

«Break, break, break,  
On thy cold gray stones, O Sea!»,

where the rhythm of waves resonates with the rhythm of the grieving heart. In Auezov's novel, natural metaphors also play a central role: the falling of a mighty tree («Shynary qulady» - The plane tree has fallen) becomes an image of the departure of a significant figure, whilst the vast steppe becomes the space where the collective drama of loss unfolds.

Another universal feature is the understanding of grief as a process extended in time. However, here we begin to observe significant cultural differences in understanding the temporality of mourning. In Tennyson's poem, time is structured through the change of seasons and the cycle of Christian holidays, creating a deeply personal chronology of experiencing loss. In Auezov's novel, the temporal structure is set by traditional rituals - jetisi (seven-day commemoration), qyrqy (fortieth-day commemoration), jyly (annual commemoration). This difference reflects a fundamental distinction between individualistic Victorian culture, where mourning becomes an occasion for personal reflection, and collectivist Kazakh tradition, where individual grief finds its resolution through participation in communal ritual practices.

Notably, both works demonstrate the dialogic nature of mourning discourse, though they realise it differently. In Tennyson's work, the dialogue with the deceased friend is deeply personal, manifested in poignant addresses: «My Arthur, whom I shall not see». In Auezov's novel, dialogue with the departed is carried out through traditional forms of joqtaý (funeral lament) and other ritual addresses, where individual experience is clothed in traditionally sanctioned formulas.

Significant differences are also found in the religious understanding of loss. In «In Memoriam», religiosity becomes a subject of intense reflection, where personal faith confronts modern scientific concepts and philosophical doubts. This reflects the crisis of traditional religiosity characteristic of the Victorian era. In «Abai Zholy», the religious aspect is organically woven into the fabric of traditional practices, where Islamic beliefs naturally combine with ancient steppe customs.

Of particular interest is the comparison of linguistic means of expressing grief in both works. Tennyson's work is dominated by dynamic metaphors associated with the movement of sea, wind, and stars, creating an image of grief as an active internal process. Auezov's novel more frequently employs fixed, traditional metaphors connected with natural objects - trees,

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mountains, steppe. This difference reflects varying understandings of the nature of loss: as a personal spiritual journey in the English tradition and as part of the natural cycle of life in Kazakh culture.

The lexical structure of mourning discourse differs significantly. Tennyson's poem extensively employs philosophical and scientific vocabulary, reflecting the author's attempt to comprehend loss within the context of contemporary intellectual pursuits. Auezov's novel is dominated by traditional formulas and ritual expressions passed down through generations. Even the syntax reflects these differences: Tennyson's complex, elaborate constructions contrast with the stable, rhythmically organised formulas in Auezov's descriptions of mourning.

The gender aspect of expressing grief also receives different embodiment in the two works. In «Abai Zholy», we see a clear division of male and female roles in mourning rituals: women express grief more openly and emotionally through weeping and lamentation, whilst men demonstrate restraint and stoic acceptance of loss. In Tennyson's poem, the gender aspect is less pronounced, with grief presented as a universal human experience, reflecting the Victorian era's beginning process of reconsidering traditional gender roles.

These differences point to deeper philosophical divergences in understanding the nature of death and the function of mourning in the two cultures. In the Victorian tradition, reflected in Tennyson's poem, death becomes an occasion for deep philosophical contemplation of existence, where personal grief transforms into universal reflections on human destiny. In the Kazakh tradition, represented in Auezov's novel, death is perceived as part of the natural cycle of clan life, and mourning serves as a mechanism for maintaining social harmony and generational continuity.

Comparative analysis of these works reveals how, despite universal elements of mourning discourse, their specific realisation is deeply rooted in cultural specificity. Victorian and Kazakh traditions offer two different but equally profound approaches to understanding and expressing grief. If in Tennyson we observe movement from collective forms to individual experience, in Auezov individual grief finds its resolution through inclusion in collective practices. Both approaches demonstrate a deep understanding of the healing power of properly expressed and experienced grief.

This comparison helps better understand not only the specificity of each cultural tradition but also the universal mechanisms allowing humans to cope with loss through its verbalisation and inclusion in a broader cultural context. The differences between the two approaches show the richness of human experience in comprehending fundamental questions of life and death, whilst emphasising the existence of common ways of experiencing and expressing grief shared by all humanity.

The comparative analysis of mourning discourse in Tennyson's «In Memoriam A.H.H.» and Auezov's «Abai Zholy» reveals several important patterns in expressing grief across different cultural traditions. The findings not only confirm certain existing theoretical positions about the nature of mourning discourse but also open new perspectives for understanding culturally specific aspects of expressing condolence.

First and foremost, the research confirms Moghaddam's (Moghaddam, 2012) thesis about the multilevel structure of condolence as a speech act. All three components - locutionary, illocutionary, and perlocutionary - are clearly traced in both works. However, their realisation differs significantly depending on cultural context. In the Victorian tradition, represented by Tennyson's poem, the emphasis is on individual comprehension of loss, where the perlocutionary effect is achieved through deep philosophical reflection. In the Kazakh tradition, reflected in

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Auezov's novel, the same effect is achieved through the individual's inclusion in collective ritual practices.

Of particular interest is the difference in temporal organisation of mourning discourse revealed during the research. Whilst in «In Memoriam A.H.H.» time is structured through personal experience and comprehension of loss, in «Abai Zholy» the temporal structure is set by traditional rituals. This observation develops Alemi et al.'s (Alemi et al., 2021) ideas about the cultural conditioning of ways to express condolence, adding to them an important understanding of the temporal factor's role in organising mourning discourse.

A significant research finding was the identification of differences in using metaphorical language when expressing grief. Whilst Tennyson creates dynamic, individualised metaphors reflecting the process of personal loss experience, Auezov relies on established, traditional metaphorical constructions. This observation aligns with Al-Manduri's (Manduriy, 2021) conclusions about cultural context's influence on the choice of linguistic means when expressing condolence, but also shows how this choice is connected with deeper worldview attitudes.

The difference in gender aspects of expressing grief discovered during the research deserves special attention. The clear division of male and female roles in mourning rituals described in «Abai Zholy» contrasts with the more universal approach in Tennyson's poem. This observation complements Versalle and McDowell's (Versalle et al., 2005) research on gender differences in experiencing grief, showing how these differences manifest in different cultural contexts.

Yessimova's (Yessimova, 2025) observations about the role of totemism and suggestion in Kazakh condolence traditions serve as a substantial addition to understanding culturally specific aspects of mourning discourse. Her research confirms the features of Kazakh mourning discourse revealed in our analysis, whilst also adding an important dimension to understanding its psycholinguistic mechanisms. In particular, Yessimova's discovered connection between ancient totemic beliefs and modern condolence formulas helps explain the stability of certain speech constructions in the Kazakh tradition. The researcher's identified role of taboos (tyıym) and euphemisms in mourning discourse adds depth to our understanding of why certain expressions in «Abai Zholy» have such a strong suggestive component. Particularly significant here is Yessimova's observation about the three-stage structure of mourning discourse (baıandaý, sendirý, ılandyrý), which resonates with the temporal organisation of mourning practices revealed in our research. This indicates the existence of deep structures in the organisation of mourning discourse that persist despite changes in external forms of expressing condolence.

A significant research finding was the identification of differences in the functioning of religious discourse within the context of expressing grief. In Tennyson's poem, religious images and ideas become subjects of critical reflection, reflecting the crisis of faith characteristic of the Victorian era. In Auezov's novel, the religious aspect is organically integrated into traditional practices, confirming Meyirbekov et al.'s (Meyirbekov et al., 2015) observations about the close connection between religious and cultural aspects in traditional societies.

The research also revealed differences in the social function of mourning discourse. In the Victorian tradition, it serves predominantly as a means of individual comprehension of loss and seeking personal consolation. In the Kazakh tradition, mourning discourse acts as a mechanism for maintaining social harmony and strengthening communal bonds. This observation develops Jibreen's (Jibreen, 2010) ideas about the social nature of speech acts, showing how they function in different cultural contexts.

Of particular interest is the difference in the use of intertextual connections revealed during the research. Whilst in Tennyson's poem intertextuality serves as a means of including personal

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experience in the broader cultural and intellectual context of the era, in Auezov's novel it manifests through reference to traditional formulas and ritual texts. This observation complements Hay's (Hay, 2017) research on the role of cultural references in expressing condolence.

The obtained results have important implications for developing the theory of speech acts and intercultural communication. They show that whilst universal mechanisms for expressing grief exist, their specific realisation is deeply rooted in cultural specificity. This understanding is particularly important in today's globalised world, where the need to express condolence in intercultural contexts increasingly arises.

However, the research has certain limitations. Firstly, it is based on analysis of literary works which, although reflecting cultural practices of their time, still represent their artistic interpretation. Secondly, the temporal distance between the creation of these works complicates direct comparison of the practices they describe. Thirdly, genre differences between the poem and the epic novel may also have influenced the nature of mourning discourse representation.

These limitations open perspectives for further research. It appears promising to:

1. Expand the source base by including other literary works from the respective epochs
2. Supplement literary text analysis with research of historical documents and ethnographic materials
3. Conduct comparative research of contemporary practices of expressing condolence in English and Kazakh cultures
4. Investigate the transformation of mourning discourse under the influence of globalisation and digital technologies

The research results can find practical application in various areas: from developing recommendations for intercultural communication to creating protocols for psychological support of people experiencing loss. They acquire particular significance in the context of contemporary globalisation processes, where understanding cultural differences in expressing grief becomes an important element of intercultural competence.

## **Conclusion**

This comparative study of mourning discourse in Tennyson's «In Memoriam A.H.H.» and Auezov's «Abai Zholy» reveals both universal patterns and distinct cultural differences in expressing grief and condolence. The analysis demonstrates how two different cultural traditions - Victorian English and Kazakh - approach the fundamental human experience of loss and mourning.

The research highlights several key conclusions:

1. Although both works deal with universal aspects of grief, they reflect fundamentally different approaches to mourning - individual reflection in the Victorian tradition versus collective ritual practices in Kazakh culture.
2. The temporal organisation of mourning differs significantly: Tennyson structures time through personal experience and the Christian calendar, whilst Auezov follows traditional Kazakh ritual time.
3. The religious aspect manifests differently in both works - as a subject of philosophical reflection in Tennyson's poem and as an integral part of traditional practices in Auezov's novel.

This research contributes to understanding cultural differences in mourning practices and has practical significance for intercultural communication, particularly in expressing condolences in cross-cultural contexts. The results show that whilst grief is universal, its expression is deeply rooted in cultural traditions and social practices.

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Future research could examine how these traditional forms of mourning discourse are transforming in today's globalised world, particularly in the context of digital communication and social media.

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The article contains no conflicts of interest.

### **The use of AI tools**

AI tools were used to adapt the References sections in accordance with the journal's technical requirements, to standardize them, and to translate them into English accurately and in accordance with scientific standards.

### **Contribution of the authors.**

**N. Abdygaliyeva** – conducted a comparative analysis of the works by Alfred Tennyson and Mukhtar Auezov. She examined beliefs, taboos, and ritual practices related to death and mourning, identifying their similarities and differences. She was also responsible for presenting the research results, discussion, and conclusions.

**M. Zhakipova** – collected and analyzed research studies on death, mourning, and condolence practices in Kazakh and English cultures, providing a review of relevant works by both domestic and international scholars. **N. Oryntaeva** – prepared the materials for the Introduction section, as well as the Materials and Methods section of the article.

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### **А. Теннисонның «In Memoriam A.N.H.» және М. Әуезовтің «Абай жолы» шығармаларындағы аза тұту әдебі: лингвомәдени салыстырмалы талдау**

**Аңдатпа.** Бұл салыстырмалы зерттеу Альфред Теннисонның 'In Memoriam A.N.H.' поэмасы мен Мұхтар Әуезовтің 'Абай жолы' эпопеясындағы аза тұту әдебін талдай отырып, әртүрлі мәдениеттердің қайғы мен қазаға көзқарасын жаңаша қырынан ашады. Зерттеудің құндылығы бұл шығармалардың өз мәдениеттері үшін тарихи тұрғыдан шешуші кезеңдерде – Англиядағы Виктория дәуірінде және қазақтың дәстүрлі қоғамы түбегейлі өзгерістерге ұшыраған кезеңде – жазылғандығымен айқындалады. Зерттеу нәтижесінде аза тұтуға қатысты негізгі айырмашылықтар анықталды: ағылшын әдеби дәстүрінде қайғы жеке адамның философиялық ой-толғамы мен ішкі рухани күйзелісі арқылы бейнеленсе, қазақ мәдениетінде аза тұту ұжымдық салт-дәстүрлер мен қоғамдық рәсімдер арқылы көрініс табады. Мұндай салыстыру бүгінгі жаһандану жағдайында ерекше өзекті, себебі қайғыны білдірудің мәдени айырмашылықтарын түсіну мәдениетаралық қарым-қатынас үшін аса маңызды. Зерттеудің практикалық маңызы оның қолданбалы мүмкіндіктерімен айқындалады: аза тұту жағдайларындағы мәдениетаралық қарым-қатынасқа арналған ұсынымдар әзірлеу, қайғыны бастан өткеріп жүрген адамдарға психологиялық қолдау көрсетуге бағытталған мәдени тұрғыдан негізделген тәсілдер құру, сондай-ақ мәдениетаралық коммуникация саласындағы білім беру бағдарламаларын байыту. Анықталған тілдік және мәдени үлгілер қоғамдардың қазаға ұшыраған жандарға қолдау көрсету тетіктерін қалай қалыптастыратынын тереңірек түсінуге мүмкіндік береді, бұл өзара тәуелділігі артып отырған қазіргі әлемде ерекше маңызға ие.

**Түйін сөздер:** аза тұту дискурсы, Виктория дәуірі әдебиеті, қазақ мәдениеті, Теннисон, Әуезов, салыстырмалы талдау, жерлеу рәсімдері.

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### **Этикет траура в произведениях А. Теннисона «In Memoriam A.N.H.» и М. Ауэзова «Путь Абая»: сравнительный лингвокультурологический анализ**

**Аннотация.** Данное сравнительное исследование посвящено анализу этикета траура в поэме Альфреда Теннисона «In Memoriam A.N.H.» и эпическом романе Мухтара Ауэзова «Путь Абая», что позволяет по-новому осмыслить способы восприятия и выражения утраты и горя в различных культурах. Особую ценность работе придаёт обращение к произведениям, созданным в переломные исторические периоды: викторианскую эпоху в Англии и время глубоких трансформаций традиционного казахского общества. В ходе исследования выявлены принципиальные различия в подходах к трауру. В английской литературной традиции скорбь осмысливается через индивидуальное философское размышление и внутренние переживания личности, тогда как в казахской культуре акцент делается на коллективные обрядовые практики и социально разделяемые формы выражения горя. Подобное сопоставление особенно актуально в условиях современной глобализации, когда понимание культурных различий в выражении скорби становится важным фактором успешной межкультурной коммуникации. Практическая значимость исследования заключается в возможности его применения при разработке рекомендаций по межкультурному общению в ситуациях утраты, формировании протоколов психологической поддержки людей, переживающих горе, а также в обогащении образовательных программ по межкультурной коммуникации. Выявленные языковые и культурные модели углубляют понимание того, каким образом различные общества формируют механизмы поддержки скорбящих, что приобретает особую значимость в условиях возрастающей глобальной взаимозависимости.

**Ключевые слова:** траурный дискурс, викторианская литература, казахская культура, Теннисон, Ауэзов, сравнительный анализ, похоронные ритуалы.

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