



## GENRE FEATURES OF HUNTING IN LITERATURE: COMPARATIVE ANALYSIS

**Zhazira Kokbas**

*M. Kozybayev North Kazakhstan State University*  
kokbaszhazira@gmail.com

**Akmaral Ibraikhanova**

*L.N. Gumilyov Eurasian National University*  
akmaral.ibraik@outlook.com

**Amanzhol Altay**

*L.N. Gumilyov Eurasian National University*  
amanzholaltay@hotmail.com

**Gulnaz Tulekova**

*Civil Aviation Academy*  
gul.tulekova@outlook.com

**Zhanar Kulibekova**

*M. Kozybayev North Kazakhstan State University*  
kulib\_zhanar@hotmail.com

**ABSTRACT:** The study aims to analyse the genre-specific features of hunting in global literature. The peculiarities of the depiction of hunters and hunting scenes were analysed on the examples of the literature of England, Germany, the United States, China and Kazakhstan, starting with ancient literature and folklore and ending with literary works that appeared at the turn of the 20th and 21st centuries. The comparative analysis demonstrated that attitudes towards hunting have changed with the development of society and its decreasing dependence on wildlife resources. While in ancient literature hunting was praised as a triumph of man over the forces of nature, in a later period it was no longer seen as a means of survival, but as the prerogative of a relatively small group of wealthy people with high social status. The literary image of the hunter reflects the author's perception of hunting as an activity.

**KEYWORDS:** hunting scenes, historical period, cultural and philosophical context, image, hero.

## **CARACTERÍSTICAS DEL GÉNERO DE LA CAZA EN LA LITERATURA: ANÁLISIS COMPARATIVO**

*RESUMEN:* El estudio busca analizar las características específicas del género cinegético en la literatura global. Se analizan las peculiaridades de la representación de cazadores y escenas de caza a partir de ejemplos de la literatura de Inglaterra, Alemania, Estados Unidos, China y Kazajistán, comenzando con la literatura antigua y el folclore y terminando con obras literarias de finales del siglo XX y principios del XXI. El análisis comparativo demuestra que las actitudes hacia la caza han cambiado con el desarrollo de la sociedad y su menor dependencia de los recursos naturales. Mientras que en la literatura antigua la caza se alababa como un triunfo del hombre sobre las fuerzas de la naturaleza, en un período posterior dejó de ser vista como un medio de supervivencia para convertirse en la prerrogativa de un grupo relativamente pequeño de personas adineradas con un alto estatus social. La imagen literaria del cazador refleja la percepción del autor de la caza como actividad.

*PALABRAS CLAVE:* escenas de caza, período histórico, contexto cultural y filosófico, imagen, héroe.

## **CARACTÉRISTIQUES DU GENRE DE LA CHASSE DANS LA LITTÉRATURE : ANALYSE COMPARATIVE**

*RÉSUMÉ :* L'étude vise à analyser les spécificités de la chasse dans la littérature mondiale. Les particularités de la représentation des chasseurs et des scènes de chasse ont été analysées à partir d'exemples tirés de la littérature anglaise, allemande, américaine, chinoise et kazakhe, en commençant par la littérature et le folklore anciens et en terminant par les œuvres littéraires apparues au tournant des XXe et XXIe siècles. L'analyse comparative a démontré que les attitudes envers la chasse ont évolué avec le développement de la société et sa dépendance décroissante aux ressources fauniques. Si, dans la littérature ancienne, la chasse était célébrée comme un triomphe de l'homme sur les forces de la nature, plus tard, elle n'était plus considérée comme un moyen de survie, mais comme l'apanage d'un groupe relativement restreint de personnes aisées et bénéficiant d'un statut social élevé. L'image littéraire du chasseur reflète la perception de la chasse par l'auteur.

*MOTS CLÉS :* scènes de chasse, période historique, contexte culturel et philosophique, image, héros.

Received: 18/06/2025. Accepted: 06/11/2025

## 1. Introduction

Hunting is one of the key motifs in cultures around the world. Vivid scenes of hunting as an interaction between humans and wildlife can be found in folklore from around the world, as well as in medieval works such as *The Nibelungenlied* (2004), and more modern literature, including *The Old Man and the Sea* (Hemingway, 2022).

The importance of hunting in world literature is determined by the role and functions assigned to this type of human activity. Alves et al. (2018) emphasised that from the earliest days of human existence, hunting was first the only, and then one of the key conditions for survival. Leroy et al. (2023) argued that the human brain is disproportionately large concerning the body, leading to an evolutionary need for energy compensation. The cited authors also pointed out that this compensation comes from the consumption of animal protein. Thus, hunting has been the main way of obtaining this protein for a long time in human civilisation. However, in addition to being an evolutionary necessity, hunting is becoming an integral part of human culture due to its psychological aspect. Abram (2020) argued that hunting provides the necessary physical activity for the effective functioning of all body systems, including the mental one. When hunting an animal, a person receives material for observation and reflection, which is the basis for psycho-emotional well-being. Unity with nature is often seen as a way of spiritual development, and hunting is one of the ways to do so.

There are other early (non-canonical) literary examples, such as *The Epic of Gilgamesh*. Roman literature, too, provides notable illustrations of hunting narratives, including works by Virgil, Ovid, and Lucretius, in which the hunt often symbolises human mastery over the natural world and the pursuit of virtue through confrontation with danger. Having become an integral aspect of daily existence, hunting naturally found its reflection in literature. As Martin (2021) observed, early writings, particularly those of ancient Rome, portrayed hunting as a dramatic encounter between humankind and nature, celebrating the triumph of human courage and intellect over formidable natural forces. In these texts, wild animals frequently embodied the chaotic elements capable of destroying human life in an instant, yet they were often portrayed as ultimately subdued or conquered.

Ishkalova (2022) pointed out that in the tradition of nomadic peoples, of which Kazakhs were one, the hunter was seen as a hero worthy of all honour, as the profession not only required understanding and adaptation to the ever-changing ecosystem but also skills that helped the community or even the whole nation survive. According to the observations of Osan (2019), in Kazakh folklore, hunters are often equated with bogatyr, i.e., people of extraordinary strength and incredible skills. With the emergence of new crafts, the need for hunting became much less prominent,

and public attitudes to this phenomenon, reflected in fiction, evolved. In medieval works, such as the English chivalric novel *The Romance of Tristan and Iseult* (Bédier, 2004) or the German “*The Nibelungenlied*” (2004), hunting is seen as a privilege available to a narrow circle of rich and noble people.

Hunting turns into a ritual designed to emphasise the special social status of the hunter. Only a few literary heroes, such as Robin Hood, dare to challenge the segregation created by changing hunting traditions (Sidgwick, 2009). In a later period, writers were highlighting the moral and ethical aspects of hunting, which influenced the choice of genre means of depicting this craft in fiction. For instance, More (2016), in the renowned work “*Utopia*”, described hunting as barbaric and condemned those who kill animals for sport. More contemporary writers, such as Kafka (2022) in the novel “*Metamorphosis*”, deliberately place a person in the position of the persecuted, using this perspective to prompt a reconsideration of previously familiar practices, such as killing animals.

In this study, the term “hero” denotes the literary character that encapsulates the cultural, ethical, and philosophical significances linked to hunting within a specific national or historical context. The hero embodies not only a participant in the hunt but also a symbolic intermediary between humans and nature, whose acts and ethical position mirror the societal perspective at a certain period of its evolution. In early and legendary traditions, such as the Kazakh *batyr* or the English knight, the hero is shown as a guardian and sustainer of communal existence, exemplifying valour, resilience, and harmony with the natural environment.

In subsequent literature, the hero frequently transforms into a moral or existential archetype, representing either the principles of restraint and harmony (as seen in Eastern writings) or the critique of domination and alienation (as exemplified in Western modernist works). In the comparative framework of the study, the “hero” signifies a literary archetype through which each culture navigates its relationship with nature, ethics, and human identity, evolving from a triumphant conqueror of the wilderness to a contemplative individual grappling with moral and ecological dilemmas.

Currently, there is no consensus on whether the genre features of hunting descriptions are unique to the literature of each nation (Issakova et al., 2021; Kemiatic, 2024). On the one hand, this view is justified, since each nation develops under unique conditions that shape the worldview reflected in its literature. For instance, according to Ishkalova and Kalysh (2022), the nomadic life of the Kazakh people led them to have a positive attitude towards hunters, who were perceived as guides through changing and therefore treacherous ecosystems. At the same time, the US nation was

formed in completely different historical, cultural, social and economic realities, which led to a different attitude towards hunters.

According to Bender (1995), two contrasting approaches to hunting can be identified in American literature, each influencing the genre's diversity and thematic focus: the heroic-romantic approach, exemplified by works such as "The Prairie" by Cooper (1876) or "The Old Man and the Sea" by Hemingway (2022), where hunting symbolizes courage, endurance, and human mastery over nature; and the critical-ethical approach, represented by writers such as "Melville" in *Moby-Dick* (2002) and Seton-Thompson in "The Trail of the Sandhill Stag" (1914), who question the morality of killing and portray the hunt as a reflection on human arrogance and alienation from the natural world. This observation supports the broader argument that variations in historical, cultural, and philosophical contexts shape how hunters and hunting are depicted in world literature.

However, the cultural exchange that led to the emergence of a universal image of the hunter in world literature should not be denied. This cultural exchange is described, for instance, by Wei (2020), highlighting the influence of Eastern cultural tradition on the formation of the image of the hunter in Western literature. Further study is necessary for a deeper understanding of the genre features of the image of hunting and the construction of the image of the hunter in world literature.

The study aims to address the genre peculiarities of hunting description in global literature. To achieve this goal, a comparative analysis of genre approaches to the description of hunting scenes and the creation of the image of the hunting hero in literary works of England, Germany, the United States of America, China and Kazakhstan was conducted.

## 2. Materials and Methods

This study employed a qualitative research design combining content analysis, discourse analysis, and comparative literary analysis. For the analysis, literary works from the cultural heritage of England, Germany, the United States of America, China and Kazakhstan were used. The selection of those countries was determined by the aim to represent both Western and Eastern literary traditions in order to conduct a balanced comparative analysis of the depiction of hunting across different cultural and philosophical contexts. The chosen countries reflect diverse historical experiences and symbolic interpretations of hunting: in Western literature, it often embodies hierarchy, heroism, and moral reflection, whereas in Eastern traditions it conveys harmony between humans and nature, spiritual insight, and ethical restraint.

Each of these literatures, from medieval European chivalric narratives to Kazakh nomadic folklore and Chinese mythological tales, offers a distinct yet interconnected perspective on humanity's evolving relationship with nature. Together, they provide a comprehensive framework for tracing how the image of the hunter and the meaning of the hunt have transformed from a survival practice into a complex moral and aesthetic motif in world literature. Thus, a comparative analysis of the description of hunting in Western and Eastern cultural and philosophical contexts was conducted.

One of the objectives of the comparative analysis was to identify the place and role of hunting in different national contexts. For this purpose, ethnographic studies addressing hunting as a means of human survival and a formative stage of civilisation before the emergence of other crafts were analysed, including the works of Alves et al. (2018), who examined hunting's cultural and ecological significance across societies, and Anderson et al. (2024), who provided cross-ethnographic evidence challenging the traditional perception of male-only hunting roles.

The analysis also drew upon Leroy et al. (2023), who explored the evolutionary role of meat consumption in human development, to contextualise hunting as a key adaptive behaviour in early human communities. In addition, academic sources such as Kyle (2014) and Martin (2021) were consulted to identify the role of hunting in the survival of primitive and ancient societies and to determine the social distribution of labour responsible for the production of meat, skins, and other animal resources, thus providing an interdisciplinary foundation for understanding hunting as both a biological necessity and a cultural phenomenon. The examination of ethnographic studies and academic sources was conducted using directed qualitative content analysis.

The comparative analysis was conducted in two interrelated phases. At the intra-cultural level, each national literary corpus was examined to reveal dominant themes, narrative structures, and symbolic representations of hunting characteristic of its historical period and sociocultural context. At the cross-cultural level, the findings from individual traditions were juxtaposed to identify both convergences and divergences between Western and Eastern literary models. This approach made it possible to observe how the motif of hunting evolved from ritual and survival narratives into moral and philosophical reflection. The comparison was guided by three principal criteria: the function of hunting within the narrative structure (as ritual, moral trial, or act of survival), the ethical and philosophical connotations attached to the hunter-prey relationship, and the transformation of these motifs over time.

The selected literary works represent five distinct national traditions, England, Germany, the United States, China, and Kazakhstan, chosen to ensure a balanced

comparative analysis between Western and Eastern depictions of hunting and to trace their evolution across historical periods. From England, “The Romance of Tristan and Iseult” (Bédier, 2004), “Popular Ballads of the Golden Time: Ballads of Robin Hood and other Outlaws” (Sidgwick, 2009), and “Utopia” (More, 2016) illustrate how medieval and early modern English literature portrayed hunting as a marker of social hierarchy, moral order, and emerging ethical reflection. From Germany, “The Nibelungenlied” (2004) and “Metamorphosis” (Kafka, 2022) reveal the transformation from heroic and symbolic representations of hunting in epic tradition to existential and allegorical treatments in the twentieth century. The American corpus, “The Prairie” (Cooper, 1876), “The Trail of the Sandhill Stag” (Seton-Thompson, 1914), “Moby-Dick” (Melville, 2002), and “The Old Man and the Sea” (Hemingway, 2022), was included to represent the frontier ethos, individual struggle, and shifting environmental consciousness characteristic of US literature.

From China, “The Annals of LüBuwei” (Knoblock & Riegel, 2001) reflects early philosophical and mythological conceptions of the hunt as a mode of moral and cosmic balance. Finally, Kazakh works, “Travel Notes of Academician Falk” (Falk, 1824), “The Eagle Goes Hunting in Cansonar” (Kunanbayev, 2024), and “Satjan. Stories” (Begalin, 1950), were selected for their portrayal of nomadic hunting traditions, falconry, and the spiritual unity between humans and nature. These texts were chosen according to three main criteria: (1) chronological coverage from ancient to modern periods, (2) representation of distinct civilizational models and ecological settings, and (3) the presence of hunting as a central literary and philosophical motif enabling cross-cultural comparison.

The genre features of hunting in world literature were also analyzed. Genre features refer to structural, thematic, and stylistic elements that determine how hunting scenes and characters are constructed within a given literary tradition. The characteristics of creating a literary image of a hunter and the depiction of interactions with other community members and wildlife were examined. The analysis was carried out to identify common and distinctive genre features of hunting in the literature of different countries.

The comparative analysis aimed to investigate the following statements:

- the description of hunting and individual hunting scenes is an integral part of the literary tradition in both Eastern and Western cultural and philosophical contexts;
- genre features of hunting descriptions depend more on the historical rather than national context.

### 3. Results and Discussion

Hunting has long occupied a prominent place in world literature due to its deep connection with human life and culture. However, attitudes toward hunting have shifted alongside the evolution of society. The transformation of hunting practices and corresponding social perceptions are illustrated in Table 1.

Table 1. The evolution of society's attitude toward hunting.

Historical Period	Dominant Attitude toward Hunting	Defining Features (short notes)
<b>Ancient Societies</b>	Hunting as survival and spiritual unity with nature	"Man's triumph over nature", ritual of strength and adaptation
<b>Middle Ages</b>	Hunting as elite privilege and social ritual	"Feudal hierarchy", "courtly pastime", symbol of noble virtue
<b>Colonial Period</b>	Hunting as conquest and assertion of power	"Imperial expansion", "Great White Hunter", domination of nature and peoples
<b>Modern Era</b>	Hunting as moral and ethical issue	"Animal rights", "ecological awareness", reflection on violence and empathy

Although hunting often appears in literature as a motif, that is, a recurring symbolic or thematic element reflecting human interaction with nature, it can also acquire the status of a defining feature of the genre when it shapes the structure of the narrative, the typology of characters, and the ethical orientation. In such cases, hunting is not just a background theme, but a central organizing principle that determines the dynamics of the plot, moral conflict, and aesthetic style. Thus, its consideration as an element of the genre is justified by its ability to generate specific narrative conventions and formulate eternal philosophical questions about survival, power, and moral responsibility.

Anderson et al. (2024) argue that the original function of hunting was to preserve human populations by providing them with the necessary resources for survival: meat, and skins. Notably, modern archaeological excavations refute the popular theory of the division of labour in primitive society, citing examples where women, along with men, hunted wild animals (Anderson et al., 2024).

The perception of hunting as a means of survival was reflected in early literature, in particular, Roman literature. Martin (2021) argued that in the literature of ancient Rome, hunting as a human activity was rarely portrayed neutrally. A much more common description of hunting in the classical Greek style was that of a man's triumph over the forces of nature (Jiao, 2024). The latter was often embodied in the literary

images of a tiger, lion or wild boar, which tried its best to destroy a person but usually lost the battle. Thus, hunting wild animals was portrayed as superior to nature, ability to conquer even the most powerful of its elements.

Martin also noted that later the tradition of hunting was transformed and took the form of a fight with a wild animal in the amphitheatre arena, becoming the so-called “*Damnatio Ad Bestias*”. The public massacre of wild animals pursued several goals at once, and knowledge of these goals provides a deeper understanding of the depiction of hunting in world literature. Firstly, such a massacre, although, according to Kyle (2014), turned into a safe show, still demonstrated to the public the power of man over the forces of nature. Most battles in the amphitheatre ended with the death of an animal, highlighting the strength, endurance, and perceived superiority of humans over their initially stronger opponents from the wild.

Secondly, professional Roman hunters, also known as *bestiary* or *venatores*, took to the amphitheatre arena not only against the already mentioned lions, tigers or wild boars but also more exotic animals, such as elephants, which were brought to Rome for the amusement of the public. The massacre of wild animals further reassured the audience of the power of their empire, whose influence extended far beyond its borders. It’s important to note, that the terms *bestiarii* and *venatores* are often used interchangeably, but they refer to distinct roles in ancient Roman society. *Bestiarii* were typically gladiators who fought wild animals in the arena, often as punishment or for public spectacle. In contrast, *venatores* were professional hunters who specialized in capturing and killing animals, often for the purposes of exhibitions or hunting games.

Ishkalova (2022) concluded that the image of hunting as a triumph of man over nature can also be found in Kazakh folklore, which is not only a reflection of folk wisdom but also a reliable historical source. As an example, the author cites a fragment of the song “Қамбарбатыр” (KambarBatyr), which contains the following lines:

“...Екпініқаттыдауылдай,  
Ерлігінәбденсынады,  
Ағайынықуанып,  
Аллағашүкірқылады.  
Күмістентағыпқарғысын,  
...Соңынаертіптазысын,

“...With the force of a mighty storm,  
His bravery has been fully tested,  
His kin rejoice,  
Giving thanks to Allah.  
Wearing a silver collar,  
...Leading his greyhound,

АуқылыпҚамбаршығады,	Qambar emerges for the hunt,
Қасындағықұмайы,	His loyal hunting dog by his side,
Таңынантартыпталайын,	From dawn he chases,
Таутекеніжығады”.	And brings down a mountain goat”.

These lines tell of a young man who went hunting, shot a deer and chased a white antelope. The song contains several literary images that most accurately reveal the attitude of the Kazakh people toward hunting. For instance, the fight between a young hunter and an animal is depicted as a storm, thus creating an image of a strong, brave and enduring young man. Having defeated a wild beast, the young man was called a hero, which underlines the special attitude of the Kazakh people toward hunting as an activity. The young hunter is perceived as a hero, as the kill was not for fun, but to feed the community, and ensure its safety and survival.

Over time, the attitude to hunting in world literature has undergone significant changes (Doszhan, 2023a; Khalilov & Matmusaeva, 2024). Bichel and Hart (2023) argued that in medieval Europe, hunting was transformed into a pleasant pastime, an entertainment for the wealthy nobility. J. Cummins (1988) concluded that medieval literature portrayed hunting as a status activity available to a limited number of people. An example of such a representation of hunting in literature is *Sir Gawain and the Green Knight* (2006). In this significant example of a chivalric romance, Sir Gawain is portrayed as a man of outstanding ability and achievement and therefore entitled to sophisticated interests and refined pastimes. Bichel and Hart (2023) noted that this attitude to hunting persisted in a later period when it coincided with the colonisation of the African continent.

This is the moment in which the image of the Great White Hunter appeared in world literature, i.e., a man who killed an animal not so much out of necessity as out of a need to assert high social status. An example of such a hunter, according to Baldus (2021), is Frederick Courtney Selous, whom Teddy Roosevelt considered one of the greatest big game experts. Although many of the elephants that F.K. Selous hunted were quite modest in size by modern standards, this hunter managed to go down in not only world history but also literature. According to Baldus, the phenomenon of F.K. Selous is that not only wild animals were hunted, but one of the pioneers and explorers of the African continent was also created. Therefore, Selous created the image of an adventurous European, striving to push the boundaries of dull existence and plunge into the world of bright colours and the unknown.

This image has become popular in world literature and is reflected in the novel *King Solomon's Mines* (Haggard, 1885), in which the hunter is portrayed as a conqueror and master of nature. This approach to description can be seen in the following statement: "...no matter how beautiful a landscape is, it necessarily requires the presence of a person". Based on these lines, it is possible to assume that the hunter is not just an integral part of nature, but its lord, the driving force without which the existence of the rest of its elements would be impossible. The author acknowledges that the hunter transforms nature by setting the laws of its development and establishing certain frameworks.

The environment and landscape play a crucial role in shaping the genre imagery of hunting in literature (Daurenbekova et al., 2024; Doszhan, 2023b). These natural settings not only provide the physical context for the hunt but also influence the symbolic meaning attributed to the act. For instance, the dense, shadowy forests evoke a sense of mystery and danger, while the open expanses of the steppe suggest freedom and mastery over vast, untamed land. The harshness of the desert emphasizes survival and endurance, and the sea, with its vast and unpredictable nature, reflects themes of isolation and the struggle against both nature and oneself. Each landscape adds a layer of meaning to the hunt, framing the hunter's relationship with nature and the ethical implications of their actions.

No less popular is the image of the white hunter, which has become quite common in the works of the American writer Ernest Hemingway. Borkiewicz (2020) noted that having spent some time on the African continent, the writer was imbued with the atmosphere there, which inspired him to create the image of a hunter in such works as *The Lion of Miss Mary* and *The Snows of Kilimanjaro*. In the latter, according to Qabaha (2022), the image of the hunter reflects imperial nostalgia. To confirm this statement, the following quote from the work can be cited: "You kill to feel that you are still alive – that's how it should be". In other words, the gradual transformation of society leads to the fact that hunting is no longer seen as a way to survive, but rather as a way to satisfy one's ambitions and establish oneself at the expense of a known weaker opponent. A hunter kills an animal to drive away sadness, to ensure strength, and to assert authority.

In this brief but meaningful remark, the author summarizes the main vices of the Western world – its desire for economic, political, and cultural domination over other peoples. The image of the hunter, used in a metaphorical sense, evokes associations with Western expansionism. This figure personifies a civilization that, driven by ambition and a sense of entitlement to power, exploits the natural resources of other continents without concern for balance and rational use of resources.

Notably, such a negative attitude towards hunting is not an isolated case in world literature since the late 19th century. For instance, in 1982, the American writer, researcher and public figure H.S. Salt published a series of works advocating animal rights and criticising their destruction to satisfy human ambitions. A similar opinion was expressed by Said (2019), who addressed the unspoken but evident division of humanity into two categories: “us” and “them”. The first category, according to E.W. Said, includes representatives of the Western world who, for various economic, political, social and other reasons, have formed a stable opinion of themselves as a privileged group. The so-called “we” come into conflict with “them”, whom they consider inferior in development. This division leads to the fact that “we” consider ourselves entitled to dispose of “their” resources, including killing rare animals for fun or using their parts to make luxury goods.

However, sometimes justice is served, and the “great white hunters” get what they deserve from the animals they pursue. The term “white hunters” originated in the late 19th and early 20th centuries in colonial East Africa, where it was used to refer to European professional guides and adventurers who organized big game hunting expeditions for wealthy clients, mainly from the United Kingdom and the United States. These figures, such as Frederick Courtney Selous and later Theodore Roosevelt, became symbols of imperial masculinity and the ideology of Western domination over nature. In literature and popular culture, the “white hunter” became a symbol of exploration, conquest, and the moral ambiguity of colonial power, reflecting broader tensions between civilization, wilderness, and ethical responsibility.

One such example is the tradition of running away from an angry bull described in “The Sun Also Rises” (Fiesta) (Hemingway, 1957). For one day each year, the roles of prey and hunter are reversed, encouraging the latter to reconsider attitudes toward nature and the act of killing for sport. This role reversal is illustrated by a quote from the novel: “The bulls are let out of the cage one by one into the corral, and the oxen wait for them and do not let them fight, and the bulls rush at the oxen, and the oxen run around like old maids and try to take them away”.

The described interaction between bulls and oxen can be interpreted as a symbolised hunt, in which the bull acts as the hunter and the ox as the prey. This inversion of roles reveals the cyclical nature of domination and vulnerability, where the aggressor is momentarily forced to confront the perspective of its victim. In this sense, Hemingway turns the ritual of bullfighting into a moral allegory exposing the futility of violence and the interdependence of life and death. The scene becomes not merely a spectacle of strength but a meditation on empathy and the dissolution of the boundary between hunter and hunted, resonating with the modernist preoccupation with alienation and moral awakening.

Realising the doom of its situation, the ox tries to make friends with the bull, like a wild animal that does not understand why it is being chased by a human. However, by envisioning the perspective of the ox and symbolically assuming its position for one day each year, the human participant, normally identifying as a hunter, begins to grasp the victim’s experience and recognise the absurdity of treating killing as entertainment.

Thus, the attitude to hunting in world literature has changed in line with historical events and socio-cultural transformations. A transition from the glorification of hunting as an act of human valour and a decisive victory over the forces of nature to hunting as a whim, a desire for pleasure, is evident. And while the transformations described are obvious, they were hardly the same for all countries. A comparative analysis of world literature provides a deeper understanding of how attitudes to hunting have evolved and transformed among different peoples of the world.

Table 2 below presents a comparative analysis of the genre features of hunting in different world literatures.

Table 2. Genre features of hunting in global literature.

Country	Genre features of hunting	Examples
England	The forest as an allusion to social stratification and a context for the formation of a national hero. The inhabitants of the forest as a source of knowledge and wisdom, a guide to the world of morality and reflection, a source of human improvement.	“The Romance of Tristan and Iseult” (Bédier, 2004), “Popular Ballads of the Golden Time: Ballads of Robin Hood and other Outlaws” (Sidgwick, 2009), “Utopia” (More, 2016)
Germany	In medieval literature, birds are depicted in the spirit of French courtly literature and are considered to be sure harbingers of future events. In 20th-century literature, there is a tendency for the human pursuer and the animal to reverse the role of the pursued. Being imprisoned in the body of an animal, the protagonist of such works is able to realise and express fear and despair as eternal companions of the hunt. An animal with a human in its body becomes a vivid image that reveals political, socio-cultural and other issues in a deeper way.	“The Nibelungenlied” (2004), “Metamorphosis” (Kafka, 2022)

<p>USA</p>	<p>The author's hunting stance impacts the narrative approach – anthropocentric or biocentric – and the protagonist's representation. Hunting symbolises power, courage, and mastery over nature from an anthropocentric perspective. A biocentric perspective, which values all living things, doubts human primacy and promotes hunter-prey interaction. Authors who promote hunting portray heroes as strong, bold, and self-assured, expressing the heroic ideal of human agency. Critical writers portray hunters as vengeful, ethically conflicted, or spiritually destitute, highlighting the ethical issues of killing for sport. Whatever the perspective, the hunter is usually shown as a lone figure who isolates himself to face nature. Nature is revered in both narratives, and the hunted animal is never devalued; it is a respectable and dignified opponent in the fundamental struggle between life and death.</p>	<p>“The Prairie” (Cooper, 1876), “Moby-Dick: Or the Whale” (Melville, 2002), “The Old Man and the Sea” (Hemingway, 2022)</p>
<p>China</p>	<p>In literature, the image of a werewolf fox with nine tails, which are the source of its power, often appears. With a few exceptions, when a werewolf fox becomes the wife of a brave hunter, this literary character is as cunning and dangerous as he is beautiful in appearance. Werewolf foxes are the source of human misfortune and misery, and they can only be defeated by cutting off all nine tails at once, which is often an impossible task.</p>	<p>“The Annals of LüBuwei” (Knoblock &amp; Riegel, 2001)</p>
<p>Kazakhstan</p>	<p>The main motif is hunting with a bird (Құссалы (falconry)); special attention is devoted to the ability of a person to tame a bird, to establish a trusting relationship with it, thus demonstrating the synthesis of man and wildlife. Hunting is seen as a way of interacting with nature, where all participants in the process, even those destined to die, are treated with respect and their qualities are valued.</p>	<p>“Travel Notes of Academician Falk” (Falk, 1824)</p>

Based on the table above, it was found that in English literature, especially medieval literature, hunting is becoming one of the most popular subjects. Marvin (2006) pointed out the deep symbolism of hunting, which revealed several problems and contradictions that became an integral part of feudal society. In a hierarchical society, the forest is one of the symbols of wealth and influence, as evidenced by the existence of such a concept as the “royal forest”, where only the king and an entourage are allowed to hunt. The privileged stratum of society has access to what can be characterised as the “art of hunting”, which in medieval English literature took the form of protocol descriptions of how a game is hunted and what should be done immediately after a successful shot.

An example of such a description is an excerpt from a medieval chivalric novel describing a skilful hunter named Tristan: “He turned to the wall and fired. The long arrow whistled through the air – the kobecker (red-footed falcon) and swallows fly no faster – plunged into the traitor’s eye, pierced the brain like the core of an apple, and lodged, trembling, in the skull” (Bédier, 2004). This passage, while vividly illustrating Tristan's skill with a bow, is more a depiction of a lethal strike in battle rather than a hunting scene. The following description of Tristan showing his companions how to handle the “shot carcass” and using hunting terminology introduces an inconsistency. It shifts the focus to his noble qualities, but in doing so, conflates hunting language with a scene of violent confrontation. By incorporating such jargon, the text highlights the knightly virtues of knowledge, nobility, and discipline, reinforcing the image of the medieval English hunter as a figure of refinement, education, and unquestioned authority.

However, sometimes authors depart from this trope and offer a completely different, much more daring, interpretation of the hunter. One example of this interpretation is the image of Robin Hood. Similarly to Tristan, the protagonist hunts in the royal forest and demonstrates mastery of the bow and arrow. However, the essential difference between Robin Hood and Tristan is the lack of legal right to be in Sherwood Forest. Robin Hood is an outlaw who takes from the rich and gives to the poor.

In this way, the hero challenges the feudal society in which natural abundance, including game-rich forests, is in the hands of a small group of people, while the rest are forced to live in poverty. By glorifying the life and deeds of Robin Hood, the anonymous author creates a unique image of a hunter who, in a quest for justice, is not afraid to challenge the state elite. Thus, one of the features of medieval English literature is the use of the image of the forest as an allusion to the social order and the space in which a national hero is formed.

Cartmill (1995), however, notes that some English writers are moving away from the image of hunting as a noble activity and drawing attention to the fact that with the development of society, hunting is no longer a means of survival, but is becoming an act of unjustified violence. Such an interpretation of hunting can be found in the work of the English educator “Utopia” (More, 2016). In the ideal society created by the inhabitants of Utopia, there is no place for rigidity, which, according to T. More, is embodied in hunting. This statement can be illustrated by the following lines from the analysed work: “The Utopians think that this whole business of hunting is beneath the dignity of free men, and so they made it a part of the butcher’s trade – which, as I said before, they foist off on their slaves.

They regard hunting as the lowest and vilest part of butchery, and the other parts of it as more useful and honourable, since they kill animals only to meet human needs, whereas the hunter seeks nothing but pleasure from murdering a poor innocent beast”. That is, as European society develops and new crafts emerge, there is a gradual abandonment of hunting, which does not fit into the new moral framework. The author seeks to convince the audience that there is a clear distinction between a butcher and a hunter, even though both kill animals. In the author’s opinion, the work of a butcher is noble, as, unlike a hunter, animals are killed to feed people, not for fun. The death of an animal at the hands of a butcher is quicker and less painful, emphasising the idea that authors of literary works are attempting to rethink the experience of animals, to analyse hunting from a different, humane angle.

In German literature, hunting scenes are also quite popular, but unlike in English literature, birds are much more emphasised. Sciancalepore (2017) argues that the popularity of this image in German literature is due to the influence of French courtesan literature. The image of a bird, especially a hawk or a falcon, is used in German literature as an allusion to love relationships, describing how they should be. Sometimes birds appear to the hero or heroine in a dream to warn of impending events, which also points to the deep symbolism of this image. An example is the dream of Kriemhilde from the opening adventure of *The Nibelungenlied* (2004).

In this dream, Kriemhilde tames and nurtures a falcon, which is then killed by two eagles. One of the possible interpretations of this dream is the threat of a love affair awaiting the protagonist. Such an interpretation can be found, for example, in the treatise *The Art of Courtly Love* (Capellanus, 1960), in which the following lines can be found: “And then, having drawn the falcon with the two dogs, he looked and saw a written charter suspended from the falcon’s post on a golden chain, and when he asked about it with attention, he received the following answer: “This is the letter in which the rules of love are written...”. Thus, birds in medieval German literature

are seen as a source of knowledge about human love relationships, and the interpretation of their message depends largely on the type of bird.

Bosco and Latini (2020) confirm the convergence of the worlds of humans and wildlife in German literature. Sometimes this rapprochement reaches a point where a person traditionally considered to be the pursuer becomes the pursued. The transformation of a person into an animal is a common example in German literature and, in particular, occurs in the story "Metamorphosis" (Kafka, 2022). Although the author does not dwell on why the salesman Gregor Zamza becomes an insect, the author offers a comprehensive description of a living creature that, trapped in a clumsy body, is bullied by people: "He soon discovered that he could not move at all. He was not surprised but rather found it unnatural that he had managed to move on such thin legs until now... He could hardly feel the rotten apple in his back and the inflammation that had formed around it, which had become covered with dust".

Gregor's sad metamorphosis can be interpreted as an attempt by Kafka (2022) to use a living being with the gift of reflection and speech to express the experience of being deprived of this gift. Being imprisoned in the body of an insect, Gregor Zamza experiences unreasonable aggression from others and a constant fear of being destroyed by those who consider themselves superior to be endowed with a human body. Thus, in German literature, including works of the 20th century, the line between the world of humans and the world of animals becomes blurred, allowing writers to present a different interpretation of hunting as unjustified harassment of the weak.

In American literature, the theme of hunting is quite popular, which can be partly explained by the natural wealth of the region and the long history of its conquest and exploration. Having analysed the works of American literature created in the period from 1782 to 1992 and containing hunting scenes, several genre peculiarities can be distinguished. There is reason to assert that the image of the hunter varies significantly depending on whether the author of the work supports hunting or opposes it. In the first case, the author seeks to create an image of a brave, self-confident and, as a rule, lucky hunter. One example of such a literary hero is Natty Bumppo from the novel *The Prairie* (Cooper, 1876). After burying a close friend, 86-year-old Bumppo decides to live on the untamed prairie, seeing it as an ideal place for engaging in trapping, or hunting fur-bearing animals for their skins.

Bumppo finds himself at the centre of a tragedy involving the family of Ishmael Bush, who accuses the trapper of murdering the son. Fortunately for Bumppo, support comes from Captain Duncan Uncas Middleton and Indian Hard Heart, who assist in proving the innocence of a friend. Natty Bumppo witnesses the triumph of justice and passes away peacefully, surrounded by friends. It is evident that the author portrays

Natty Bumppo as a positive hero who, despite advanced age, retains strength and agility, allowing successful navigation of any challenge. A completely different image emerges when the author of a literary work opposes hunting or its types. In this case, the emphasis is on negative character traits, such as anger, self-doubt, greed, and vindictiveness.

An example of a negative image of a hunter is Ahab, the captain of the whaling ship *Pequod* from the novel *“Moby-Dick: Or the Whale”* (Melville, 2002). Ahab is depicted as a sullen tyrant who lost a leg in a fight with a whale and whose entire purpose in life has been reduced to an obsessive desire for vengeance against the mammal. Subordinates are ordered to monitor the water’s surface, with a golden doubloon promised to the first individual who spots the whale. Consumed by a thirst for revenge, Ahab gives no thought to the barbaric trade to which a lifetime has been devoted. Meanwhile, the sailor Ishmael, from whose point of view the story is told, compares Ahab to a cannibal, emphasising the horror of the trade, which left a deep imprint on the captain's character.

It is possible to argue, however, that regardless of whether the authors of literary works support or oppose hunting, the images they create have several similarities. Many of the hunters and fishermen found in literary works are described as inveterate bachelors, loners who seek to limit their contact with society. They live in their world, which is accessible only to a small number of trusted individuals. An example of such a loner is the protagonist of *The Old Man and the Sea* (Hemingway, 2022). Many people turned their backs on the old fisherman named Santiago, considering him a “salao” (unlucky), i.e., a loser, unable to boast catch: “He had been at sea for eighty-four days and had not caught a single fish. For the first forty days, a boy was with him. But day after day brought no catch, and the parents told the boy that the old man was now clearly salao, that is, “most unlucky””. Despite parental prohibitions, the boy remains the only one in the village who wishes to keep in touch with the old man, yet even the boy cannot accompany the fisherman in pursuit of the largest marlin of a lifetime. In this way, the old man is left alone with the sea, and the mental dialogue with its inhabitants further emphasizes longstanding loneliness.

In Chinese literature, especially in folklore, hunting is also quite popular; but unlike in other countries, it is often a hunt for mythical creatures endowed with phenomenal powers and strength (Cao, 2023). Wei (2020) argues that one of the most common images is that of a werewolf, usually a fox. The hunt for a werewolf fox is the subject of many Chinese literary works, including the historical chronicle *The Annals of LüBuwei* (Knoblock & Riegel, 2001). According to this chronicle, upon arriving in Tushan, Yu the Great saw a nine-tailed fox named Nuijiao and wanted to marry her. This marriage, according to local legend, was supposed to be happy and

bring the couple many children. Thus, the marriage of Yu the Great and Nuijiao demonstrates the connection between humans and nature, which, if built on the principles of trust and harmonious development, can bring good results. In this context, hunting can be seen as a way to explore nature, to get closer to it, and to learn its wisdom and harmony. That is, unlike Western literary discourse, in Eastern culture hunting is often seen as an act of cognition rather than aggression.

However, the Chinese epic also warns hunters about the dangers of wildlife. For example, the werewolf foxes Bao Xi and Zhao Feiyan lure hunters with their beauty and talents, only to cause their deaths. In particular, Zhao Feiyan can fly, but witnessing the flight causes the premature death of Emperor Han Cheng-di. The anonymous authors of the Chinese epic try to protect the hunters from the disaster that threatens them by calling for all nine tails to be cut off at once, thus depriving them of their powers.

The depiction of varieties and scenes of hunting was also given special attention in Kazakh literature. The importance of this topic is that the Kazakhs were nomadic people whose survival depended on the ecosystem and the ability to adapt to it. With the transition to nomadic and semi-nomadic cattle breeding, the need for hunting was significantly reduced, and it became a form of entertainment, a way to show one's strength and prowess. This vision of hunting was voiced in the 19th century by the Swedish physician and naturalist Johann Peter Falk, who stated the following: "They are fond of hunting not so much for the sake of prey as for the sake of fresh air .... Their highest amusement is hunting with a bird of prey: an eagle or a kite, which they call a golden eagle...".

The author also describes the peculiarities of the kite's training, which provides a better understanding of how people's interaction with wildlife originated and was transformed. Based on the notes, it is possible to argue that the preparation of the kite for hunting is carried out solely by the master, who nurtures the bird from its earliest days and feeds it by hand to establish an especially close bond. The image of the master and the devoted bird is extremely important in the Kazakh literary tradition because it challenges the antagonistic relationship between man and nature. Survival and harmonious development of human society is impossible without a careful attitude to nature and rational use of its resources (Isakova et al., 2018; Efremov, 2025).

An important hunting tradition reflected in Kazakh literature is "күссалу" (falconry), i.e., hunting with birds. In particular, Abay (Stud. kz, 2024) dedicated a poem containing the following lines to kussala:

“Қансонардабүркітшішығадыаңға	“On a frosty morning, the eagle hunter sets
Тастантүлкітабыларандығанға.	out,
	Foxes will be found by the keen observer.
Жақсыатпентатужолдас – бірғанибет,	A good horse and loyal companion – such a
Ыңғайлыықшамкиімаңшыадамға.	joy,
	The right snug clothing fits the hunter well.
Салаңетіпжолықсақайтқанізі,	As the hunter follows faint trails,
Сағадансымпыңқағыпізшалғанда.”	He carefully watches the tracks on the
	ground.”

This poem praises a horseman who embarks on a hunt for a fox with a golden eagle. A distinctive feature of the poem is that the narrative is presented by various participants in the events. Initially, the rider is given the floor, describing a swift ride in an attempt to catch up with the fox, who proves to be a formidable opponent. The narrative then shifts to the fox, who, though aware of the hopelessness of the situation, is not ready to surrender its life so easily. It is as if the hunter can read the fox's thoughts, understand its desire to fight for life and express respect for this desire. At the same time, Abay also shows the hunting process from the point of view of the golden eagle, who realises that the upcoming battle will be difficult. Providing at least three different perspectives in one poem recreates the image of the Kazakh hunting tradition as a synthesis of man and nature, wisdom and respect for the opponent and gratitude for the ally.

The image of Satjan, the protagonist of the story “Satjan. Stories” (Begalin, 1950), considered a classic of Kazakh children's literature, is described as the image of a hero who has managed to absorb national values, mastered the art of hunting and trapping. The work also states that the Kazakh people are mainly engaged in animal husbandry and that they have their specific characteristics. In the story, Satjan, along with friend Zhanay, were herding calves during the summer holidays when they suddenly heard the piercing cry of a bird from a cliff. “Satjan did not really believe friend's words, who said that it was the cry of a hawk, a quail hawk or a kobi. At that moment, Satjan remembers his grandfather's words. “Grandfather Serikbai, the hunter, said: “A hawk does not nest on a rock, it does not call with a squeak”. And this voice is not the voice of a kobchik, as Zhanay says. If so, then this nest on the rocks must be a baloban falcon, he thought”. From this passage, readers will learn that grandfather Serikbai is also a hunter.

The author introduces readers to the intricacies of the art of teaching game birds to hunt, which is the main theme of the work, in each of the parts of the work. The author, describing many things that the public does not know about, such as the psychology of the hunter, the peculiarities of hunting with game birds, and the techniques of taming the bird, has raised the story to the rank of an attractive work for readers. Reflecting on the art of hunting with birds of prey, which is now disappearing, the author calls on the younger generation to protect nature. Thanks to the writer's truthful description, the work conveys the idea of how dangerous and harmful it is to human life in nature to catch and keep various animals and birds. "The time has come for maximum criticism of both dexterity and ingenuity. If there is a hunter, it is not surprising that a youngster who has not previously been trained in the techniques of capturing an animal may die or be crippled. Serikbai summarises these thoughts". The author proves the complexity of the art of hunting through the point of view of an experienced hunter.

A story by Begalin (1950) is a work that, by introducing teenagers to the psychology of bears, wolves, tigers, deer, and eagles, and teaching them hunting techniques, increases their activity for society. The story, which won a special prize at a literary competition in 1950, was published as a separate book in Moscow and St Petersburg and was also translated into other languages among the best works of children's literature. The story "Satjan" has been published in Azerbaijani, Uzbek and Ukrainian, translated by the famous Azerbaijani writer Ayyubov, Uzbek writer Muminov and Ukrainian writer Novan. The Mongolian, Armenian, Korean, and Polish people also met the writer's works in the language of the same nationality. Nurgali, reflecting on the work of Begalin and created characters, gave the following assessment: Begalin put characters of Satzhan, Koksegen, Uash, Erden on a par with brave children with curious and characteristic characters, such as Tom Sawyer, Gavroche, Timur. This key opinion proves that Begalin's works are written with a special taste.

Thus, the analysis has revealed a special place given to the depiction of hunting scenes and the lives of hunters in world literature, including in such countries as England, Germany, the United States of America, China and Kazakhstan. Although several national peculiarities of hunting in world literature have been identified, it is also possible to assert the existence of universal trends. Despite several differences, the literary image of the hunter is universal in the literature of different countries. The hunter is usually described as a passionate person who has limited contact with the human world to gain a deeper understanding of the wilderness.

One of the most notable trends is the changing attitude of authors of literary works to hunting as human society develops: from the glorification of the courage of

hunters and their contribution to the survival and development of the community in early literature to the rejection of hunting as a source of unjustified suffering in a later period. Another feature common to many world works is the portrayal of the hunter as a hermit who seeks to cut off ties with the human world to gain a deeper understanding of the wilderness.

#### 4. Conclusions

A comparative analysis of literary works demonstrated that the depiction of hunting scenes and the glorification of hunting heroes are an integral part of the literary tradition of England, Germany, the United States of America, China and Kazakhstan. Further analysis, however, has revealed that literary images have changed to better reflect the transformations taking place both at the national and intercultural levels. In the era of its inception, humanity was highly dependent on hunting as one of its key means of subsistence. In ancient literature, in particular folklore, hunting was seen as man's ability to adapt to initially dangerous conditions, triumph over the forces of nature.

With the emergence of various crafts, hunting lost its original status and was seen as a pleasant pastime, a refined hobby available to a small group of wealthy and influential people. This attitude to hunting persisted until the 18th and 19th centuries when authors of some literary works turned their attention to the ethical aspects of hunting. Several philosophers and writers condemned the killing of wild animals for fun and used their works to draw the attention of their readers to the colonising aspect of hunting, introducing the image of the “great white hunter”. A comparative analysis of literary works by Eastern and Western authors suggests that this image was used to draw public attention to the expansive practices adopted by some countries concerning other regions.

Despite the variety of images of hunters created in world literature, most of them have common features. An analysis of American, Chinese and Kazakh literature has shown that the hunter never exists in isolation from the world of wildlife, which is the source of the craft. In the analysed works, the hunter has extensive knowledge of the hunted animal, seeking to understand behaviour and, as a rule, shows respect as an equal opponent. The image of an animal that is the subject of hunting can vary in world literature: from birds and small rodents in German literature to red deer in English works and mighty whales in American literature.

Each of these animals is endowed by the authors of literary works with certain knowledge and traits that determine their interaction with the hunter. Another common feature of the literary images under consideration is the closed way of life of

the hunter, who, as a rule, seeks to limit contact with the world of people and immerse himself deeper in the world of wildlife. Having experienced this world, the hunter is imbued with a deep respect for it, which is instilled in the readers of the literary work.

It is worth noting that this study has several limitations, including a small sample of national contexts for studying and comparing the images of hunters in world literature. In future studies, the number of national contexts for comparative analysis could be expanded to include more works of Western and Eastern literature, which are known to be based on different cultural and philosophical ideas. It may also be suggested to conduct a comparative analysis of the image of the hunter in world literature, limiting it to a certain period, for example, medieval literature or literature that emerged at the junction of the 20th and 21st centuries. Such an analysis will help to create an unbiased view of the influence of the national context on the creation and evolution of the literary image of the hunter in world literature.

## References

- ABRAM, T. (2020). "Health benefits of hunting". [https://www.canr.msu.edu/news/health\\_benefits\\_of\\_hunting](https://www.canr.msu.edu/news/health_benefits_of_hunting)
- ALVES, R.R.N., SOUTO, W.M.S., FERNANDES-FERREIRA, H., BEZERRA, D.M.M., BARBOZA, R.R.D., and VIEIRA, W.L.S. (2018). "The importance of hunting in human societies". In: Alves, R.R.N and Albuquerque, U.P. (eds.), *Ethnozoology: Animals in Our Lives*. Cambridge, Academic Press, pp. 95-118. <http://doi.org/10.1016/B978-0-12-809913-1.00007-7>
- ANDERSON, A., CHILCZUK, S., NELSON, K., RUTHER, R., and WALLSCHEFFLER, C. (2024). "The myth of man the hunter: Women's contribution to the hunt across ethnographic contexts". *PLoS One*, 19.8, e0309543. <https://doi.org/10.1371/journal.pone.0287101>
- BALDUS, R.D. (2021). "Frederick Cortney Selus: The man Teddy Roosevelt called "the world's greatest big game hunter". In Bazarov, E.Y., Baldus, R.D., Bykov, N.I., Eryomin, A.S., Znamenskaya, I.I., Kamyanchuk, A.V., Krahn, E.G., Malygina, N.V., and Smerdov M.I (eds.), *The Most Famous Hunters in the World*. Irbit, Pechatniy val, pp. 10-17.
- BÉDIER, M.J. (2004). *The romance of Tristan and Iseult*. Edinburgh: Ballantyne Press.
- BEGALIN, S.I. (1950). *Satjan. Stories*. Moscow, Leningrad: Detgiz.

- BENDER, J. (1995). *The hunting motif in the literature of the United States: 1782-1992*. Stirling: University of Stirling.
- BICHEL, N., and HART, A. (2023). "A history of hunting and hunting perceptions". In *Trophyn Hunting*. Singapore, Springer, pp. 19-93. [http://doi.org/10.1007/978-981-19-9976-5\\_2](http://doi.org/10.1007/978-981-19-9976-5_2)
- BORKIEWICZ, K. (2020). "You must be Masai wherever it is you come from" – Cultural (in)curiosity in Hemingway's African writings". *Culture – History – Globalization*, 27, 17-26.
- BOSCO, L., and LATINI, M. (2020). *Animals and humans in German literature, 1800-2000: Exploring the great divide*. Newcastle upon Tyne: Cambridge Scholars.
- CAO, X. (2023). "Review and prospect of Donggan literature research in China." *Bulletin of the Jusup Balasagyn Kyrgyz National University*, 15.3, 75-83.
- CAPELLANUS, A. (1960). *The art of courtly love*. New York: Columbia University Press.
- CARTMILL, M. (1995). "Hunting and humanity in Western thought". *Social Research*, 62.3, 773-786.
- COOPER, J.F. (1876). *The prairie*. London: Penguin Classics.
- CUMMINS, J. (1988). *The hound and the hawk: The art of Medieval hunting*. London: Weidenfeld & Nicolson.
- DAURENBKOVA, L.N., IMANBERDIYEVA, S.K., BAITANASSOVA, K.M., AKNIYET, O., and ALIMBAYEV, A.E. (2024). "Transformation of Literary Translations of the Literary Classics by Abai Kunanbayev." *New Voices in Translation Studies*, 29.2, 66-87. <http://doi.org/10.14456/nvts.2024.13>
- DOSZHAN, R. (2023a). "Multi-vector cultural connection in the conditions of modern globalisation." *Interdisciplinary Cultural and Humanities Review*, 2.1, 27-32. <https://doi.org/10.59214/2786-7110-2023-2-1-27-32>
- DOSZHAN, R. (2023b). "The idea of work in the philosophy of Abai Qunanbaiuly." *Interdisciplinary Cultural and Humanities Review*, 2.2, 6-10. <https://doi.org/10.59214/2786-7110-2023-2-2-6-10>
- EFREMOV, A. (2025). "Psychiatry in the context of changing cultural norms: Mental disorders among migrants and refugees." *Journal of Behavioral and Cognitive Therapy*, 35.4, 100544. <http://doi.org/10.1016/j.jbct.2025.100544>

- FALK, I.P. (1824). *Travel notes of academician Falk*. St. Petersburg: Printing House of the Imperial Academy of Sciences.
- HAGGARD, R.H. (1885). *King Solomon's mines*. London: Cassell & Co.
- HEMINGWAY, E. (1957). *The sun also rises (fiesta)*. London: Pan Books.
- HEMINGWAY, E. (2022). *The old man and the sea*. London: Penguin Classics.
- ISAKOVA, S.S., KUSAIYNOVA, Z.A., KENZHEMURATOVA, S.K., ZHUMINOVA, A.B., UTEGULOV, O.Z., and MUKHTARULLINA, A.R. (2018). "Worldview within the terms of concepts, sphere of concepts and conceptualization." *Analele Universitatii din Craiova - Seria Stiinte Filologice, Lingvistica*, 40.1-2, 298-317.
- ISHKALOVA, G.I. (2022). "Kazakh traditional hunting in folklore". *Homeland History*, 2.98, 244-254.
- ISHKALOVA, G.I., and KALYSH, A.B. (2022). "Traditional hunting of Kazakhs in the works of Russian researchers". *BylyeGody*, 17.1, 287-297. <http://doi.org/10.13187/bg.2022.1.287>
- ISSAKOVA, S.S., KULTANBAYEVA, N.K., KUSHTAYEVA, M.T., SADUAKAS, N.A., AITBENBETOVA, A.K., and IMANGAZINA, A.A. (2021). "Fairytale discourse as a demonstration of the national mentality (On the material of Kazakh and Russian fairy tales)." *Astra Salvensis*, 2021, 121-135.
- JIAO, J. (2024). "Theoretical and applied aspects of modern linguoculturology based on intercultural communication." *Dragoman*, 14.16, 171-193.
- KAFKA, F. (2022). *Metamorphosis*. London: Penguin Classics.
- KEMIAK, L. (2024). "On Human Sciences: Dialogues Between Ernst Cassirer and Mikhail Bakhtin." *Bakhtiniana*, 19.4, e65025e. <https://doi.org/10.1590/2176-4573e65025>
- KHALILOV, A., and MATMUSAEVA, T. (2024). "The problems of artistic nature of publicism." *Bulletin of the Jusup Balasagyn Kyrgyz National University*, 16.2, 88-93. [https://doi.org/10.58649/1694-8033-2024-2\(118\)-88-93](https://doi.org/10.58649/1694-8033-2024-2(118)-88-93)
- KNOBLOCK, J., and RIEGEL, J. (2001). *The annals of LüBuwei*. Redwood City: Stanford University Press.
- KUNANBAYEV, A. (2024). "The eagle goes hunting in cansonar". <https://stud.kz/sabak-zhospariy/id/3930>

- KYLE, D.G. (2014). *Sport and spectacle in the ancient world*. Hoboken: Wiley-Blackwell.
- LEROY, F., SMITH, N.W., ADESOGAN, A.T., BEAL, T., IANNOTTI, L., MOUGHAN, P.J., and MANN, N. (2023). “The role of meat in the human diet: Evolutionary aspects and nutritional value”. *Animal Frontiers*, 13.1, 11-18. <http://doi.org/10.1093/af/vfac093>
- MARTIN, E.J. (2021). *Taming the wild boar: Hunting, game meat, and the dynamics of Roman imperialism*. Wellesley: Wellesley College.
- MARVIN, W.P. (2006). “Conclusion”. In *Hunting Law and Ritual in Medieval English Literature*. Martlesham: Boydell & Brewer, pp. 174-175.
- MELVILLE, H. (2002). *Moby-Dick: Or the whale*. London: Penguin Classics.
- MORE, T. (2016). *Utopia*. Cambridge: Cambridge University Press.
- OSPAN, B. (2019). “Why Kazakhs honour hunting with birds of prey – Kus Salu tradition”. <https://365info.kz/2019/08/pochemu-u-kazahov-ohota-s-lovchej-ptitsej-v-pochete-traditsiya-khys-salu>
- QABAHA, A. (2022). “Travel and imperialist nostalgia in Ernest Hemingway’s “Green Hills of Africa””. *International Journal of Arabic-English Studies*, 22.1, 167-180. <http://doi.org/10.33806/ijaes2000.22.1.9>
- SAID, E.W. (2019). *Orientalism*. London: Penguin Classics.
- SCIANCELEPORE, A. (2017). “Hawks and knights: (De)constructing knightly identity through animals in French chivalric literature (12th-13th century)”. *Reinardus. Yearbook of the International Reynard Society*, 29.1, 120-141. <https://doi.org/10.1075/rein.00004.sci>
- SETON-THOMPSON, E. (1914). *The trail of the sandhill stag*. New York: Charles Scribner’s Sons.
- SIDGWICK, F. (2009). *Popular ballads of the golden time: Ballads of Robin Hood and other outlaws*. London: Sidgwick & Jackson.
- Sir Gawain and the Green Knight*. (2006). London: Penguin Classics.
- The Nibelungenlied*. (2004). London: Penguin Classics.
- WEI, G. (2020). “Fox werewolves in Chinese literature and culture and in the work of V. Pelevin.” *World of Science, Culture, Education*, 3.82, 341-343.