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THE HUNTING MOTIF IN SAPARGHALI BEGALIN'S WORKS AND WORLD PROSE: A COMPARATIVE LITERARY ANALYSIS

Abstract. This article examines the hunting motif in Saparghali Begalin's Satzhan, What Köksegen Witnessed, and The Young Marksman in comparison with selected prose by James Fenimore Cooper, Jack London, Mayne Reid, and Ernest Thompson Seton. The aim is to identify how encounters with nature shape practical knowledge, social recognition, and ethical choice. Qualitative close reading and comparative literary analysis are organized around environmental learning, relations with adult authority, the narrative role of landscape, and obligations toward humans and animals. The analysis shows that Begalin connects youthful competence with intergenerational teaching and responsibility to a pastoral community. London's Keesh links ingenuity to fair distribution, while Seton's Yan develops an ethic of restraint toward the pursued animal. Cooper and Reid provide adult frontier analogues rather than equivalent child protagonists. The comparison identifies shared narrative functions while retaining differences in age, genre, and cultural setting. It also qualifies the assumption that hunting narratives necessarily express environmental conservation. The findings can support teaching and further comparative research on children's prose and human–animal relations; they do not constitute measured evidence of effects on young readers.

Keywords: children's literature, hunting motif, comparative literature, child protagonist, landscape, human–animal relations, cultural continuity.

Introduction

Saparghali Begalin's hunting narratives place young protagonists in situations where knowledge of animals, practical skill, and responsibility to others determine their development. The hunting motif connects adventure with the pastoral environment and the transmission of cultural knowledge. This article examines how that connection shapes character, landscape, and ethical choice, and compares it with selected works by James Fenimore Cooper, Jack London, Mayne Reid, and Ernest Thompson Seton.

Research on national identity in Kazakh literature relates cultural memory to the continuity of generations [1]. This provides a useful context for reading Begalin, although it does not establish the meaning of individual hunting episodes. Syzdyk emphasizes the orientation of his writing toward school-aged readers [2], while Akhmetov identifies hunting and marksmanship as a distinct thematic group within his children's prose [3]. The present analysis builds on these observations by distinguishing the narrative functions of hunting rather than treating all encounters with nature as expressions of a single educational ideal.

The question is how hunting becomes a means of acquiring knowledge, earning social recognition, and negotiating obligations toward humans and animals. The aim is to identify shared narrative mechanisms and culturally specific forms of their expression. Begalin's child protagonists are compared directly with London's Keesh and Seton's youthful Yan; Cooper and Reid supply contextual comparisons with adult hunters. This distinction prevents the attribution of childhood characteristics to every protagonist in the comparative corpus.

Materials and Methods

The core corpus consists of Begalin's Satzhan, What Köksegen Witnessed, and The Young Marksman, discussed with reference to the collection Zhetkinshek [4]. The comparative material comprises Cooper's The Pathfinder, London's The Story of Keesh, Reid's The Headless Horseman,

and Seton's The Trail of the Sandhill Stag. Seton's narrative is cited under its English title. English electronic texts are identified in the bibliography; references to Begalin retain the edition supplied in the original article. The conclusions concern these three Begalin narratives and do not extend to his complete body of hunting prose.

The study uses qualitative close reading and comparative literary analysis. Episodes are considered through four common criteria: the acquisition of environmental knowledge; the relation between hunting competence and social recognition; the role of landscape in producing narrative tension; and ethical choices concerning other people and animals. Actions, reported emotions, dialogue, and compositional sequences provide the principal evidence. The comparison identifies functional similarities and differences rather than proposing direct literary influence or a historical genealogy between the writers.

The corpus is purposive rather than representative of entire national traditions. No statistical measure of motif frequency or reader response is claimed. Educational implications are interpretations of narrative form, not experimentally established effects on children. Translated titles and paraphrases are used consistently, and long translated quotations have been replaced by concise summaries.

Results and Discussion

Hunting knowledge and cultural continuity in Satzhan

Begalin's novella Satzhan, provides a particularly revealing example. The protagonist, Satzhan, combines school studies with practical responsibilities in rural life. While helping to care for calves on a collective farm, he also accompanies his grandfather Serikbai, an experienced hunter and falconer, learning the traditions and techniques of bird hunting. Through this character, Begalin presents a young protagonist who embodies national values and demonstrates a deep appreciation for traditional Kazakh hunting culture.

As the narrative develops, Satzhan and his friend Zhanai spend their summer holidays tending calves when they hear the cries of a bird echoing from a steep cliff. While Zhanai speculates that the bird might be a hawk, a sparrowhawk, or a kestrel, Satzhan remains unconvinced. Remembering the teachings of his grandfather, who often explained that hawks do not nest on cliffs and do not make such sounds, Satzhan concludes that the nest most likely belongs to a saker falcon. This episode not only demonstrates the boy's observational skills but also reveals the influence of intergenerational knowledge transmission within traditional hunting culture [4, p. 10].

The scene further informs readers that Serikbai himself is an experienced hunter whose wisdom shapes the young protagonist's understanding of nature. Such episodes illustrate Begalin's broader literary strategy of portraying hunting not merely as a practical activity but as a cultural institution through which values, knowledge, and ethical principles are passed from one generation to another.

Satzhan's attempt to reach the nest of a saker falcon leads him to discover mysterious symbols carved into the cliff face. His initial fascination with falconry gradually develops into a broader curiosity about the origins and meaning of these ancient markings. The petroglyphs encountered by the protagonist symbolize a connection between the natural environment and the historical memory of the Kazakh people, encouraging readers to appreciate both cultural heritage and the surrounding landscape.

Throughout the novella, Begalin consistently introduces readers to various aspects of traditional falconry. The author provides detailed descriptions of the psychology of the falconer, the techniques of hunting with birds of prey, and the methods used to train hunting birds. By presenting information that is largely unfamiliar to the general public, he transforms the narrative into both an engaging literary work and a valuable source of cultural knowledge. As a result, Satzhan functions simultaneously as an adventure story, an educational text, and a literary representation of the enduring relationship between humans and nature in Kazakh culture.

Reflecting on the gradual disappearance of traditional falconry and hunting practices, Begalin's work implicitly calls upon younger generations to develop a responsible attitude toward environmental conservation. Through realistic descriptions of hunting activities and encounters with wild animals and birds, the author demonstrates the dangers and challenges associated with life in the natural world. The risks involved in capturing and training birds of prey, as well as in hunting

itself, are presented not as romantic adventures but as demanding and potentially hazardous experiences. As one episode illustrates, success in hunting requires not only courage but also skill, patience, and practical knowledge, qualities that are tested under difficult circumstances [4, 36]. By presenting events from the perspective of an experienced hunter, Begalin emphasizes the complexity and responsibility inherent in traditional hunting culture.

Kirabayev's account of Begalin's writing offers a biographical context for the novella's connection with rural experience [5]. Such context supports discussion of the author's familiarity with hunting, but the literary argument rests on the narrated episodes. Satzhan's reasoning about the falcon is especially important: he tests a companion's speculation against knowledge received from Serikbai. Skill appears as observation informed by teaching, rather than an unexplained gift. The cliff joins this process of learning to physical risk and, through its markings, to curiosity about the past.

This movement from a falcon's nest to inscribed rock enlarges the boy's relation to the landscape. Nature is both a space of practical activity and a setting for cultural memory. Nevertheless, capturing a bird should not automatically be equated with conservation. The novella represents an inherited hunting practice; a contemporary ecological reading must also consider the tension between appreciation of animals and their use for human purposes. Its educational potential lies in making that relationship available for discussion.

Adult hunter figures in Cooper

Cooper's The Pathfinder presents Natty Bumppo as an adult hunter whose knowledge of the wilderness supports the protection of companions [6]. The comparison with Begalin is therefore functional rather than age-based. Both writers connect competence with responsibility, but Begalin emphasizes the acquisition of knowledge by children within an intergenerational setting. Cooper's established hunter instead embodies an already developed code of conduct in a frontier narrative. His expertise and fidelity provide a contextual model against which the formation of Satzhan's competence becomes more visible.

The distinction also qualifies the classification of frontier novels collectively as children's literature. Their reception among young readers does not make their central figures children. Landscape, practical knowledge, and moral courage can be compared across works with different protagonists and audiences, provided those differences remain explicit. Neither the comparison nor the shared hunting motif demonstrates that Begalin adopted Cooper's character model.

Satzhan and Keesh as contrasting models of youthful agency

A comparable representation of a youthful hunter can be found in The Story of Keesh by the American writer Jack London, whose works continue to enjoy worldwide popularity among young readers. The protagonist of the story, thirteen-year-old Keesh, resembles Satzhan in several respects. Both characters are adolescents whose lives are closely connected to the natural environment and whose personal development is shaped by their hunting experiences.

Keesh's father, Bok, was a courageous hunter who died while fighting a polar bear, yet his sacrifice saved the tribe from starvation during a severe winter. Following his father's death, however, Keesh and his mother, Ikeega, were treated unfairly by other members of the community. They received only the poorest cuts of meat and were gradually marginalized despite Bok's previous service to the tribe. Witnessing this injustice, the thirteen-year-old Keesh openly challenges the tribal elders and criticizes the unequal distribution of food. He condemns the selfishness of powerful hunters who consume more than their fair share while vulnerable members of the community receive less. Through this episode, London portrays Keesh as a morally courageous individual who values justice above social convention.

Determined to prove himself, Keesh sets out to hunt alone. When he disappears for several days, the community assumes that he has died. To everyone's surprise, he returns carrying a substantial amount of polar bear meat. His repeated hunting successes lead many people to suspect that he possesses supernatural powers. Eventually, Keesh reveals the secret behind his achievements. Using a whalebone bent into a spring-like shape and concealed within frozen balls of seal fat, he creates an ingenious hunting device. When a pursuing bear swallows the bait, the fat

melts inside its stomach, allowing the whalebone to straighten and inflict fatal internal injuries. Once the weakened animal collapses, Keesh finishes the hunt with his spear.

As a result of his intelligence, bravery, and sense of justice, Keesh is remembered as the leader of his people and earns a lasting reputation as a fair and respected chief. London portrays him as fearless, independent, and determined a young hero unwilling to submit to injustice. Details such as the bone-tipped arrows and hunting equipment employed by Keesh serve not only as hunting attributes but also as markers of Inuit cultural identity and everyday life.

A comparative analysis of the characters of Satzhan and Keesh reveals several important similarities and differences. Both protagonists demonstrate courage, perseverance, independence, and a profound connection to nature. Both acquire practical knowledge through direct experience and emerge as role models for younger readers. However, their development is shaped by distinct cultural traditions. Satzhan's character embodies the values of Kazakh nomadic culture, particularly the traditions of falconry and intergenerational transmission of knowledge. Keesh, by contrast, represents the collective values of Inuit society, where survival, justice, and communal responsibility occupy a central place. Thus, while both characters belong to the broader tradition of hunting narratives in children's literature, they reflect different national worldviews and cultural models of human interaction with nature.

Despite his young age, Satzhan devotes all his efforts to reaching the falcon's nest, obtaining the chick, and learning the art of falconry. Keesh, in contrast, channels his sense of dignity and justice into open resistance against the unfair behavior of the adults in his community. Through intelligence and courage, he succeeds in hunting one of the most formidable predators of the Arctic, the polar bear. In both cases, the protagonists serve as positive role models for young readers. Their adventures stimulate interest in reading, encourage perseverance, and promote values such as bravery, responsibility, and self-confidence.

London's narrative makes ingenuity the basis of public authority: Keesh's success overturns the elders' judgment and changes the distribution of food [7]. The bone device is significant as a narrative explanation of apparently mysterious success, rather than as evidence that the story documents a particular community's hunting technology. His challenge to adults places social justice at the centre of the plot. Satzhan's development, by contrast, is organized primarily through inherited knowledge and expanding curiosity. The contrast concerns these selected narratives and should not be generalized into an exhaustive distinction between Kazakh and Inuit cultures.

Both protagonists cross a boundary between dependence and recognized competence. The difference is the position of adult authority. Serikbai provides a resource that Satzhan extends through experience; the elders in London initially obstruct Keesh's claim to fair treatment. Consequently, one narrative stresses learning within continuity, while the other dramatizes recognition achieved through resistance to injustice. Hunting supplies the decisive test in both cases, but its social meaning follows from the surrounding conflict.

Episode-based comparison foregrounds the relation between action and narrative consequence: observation supports Satzhan's pursuit of the falcon, whereas invention supports Keesh's successful challenge to unequal distribution. Their courage alone is insufficient to explain the plots. Knowledge must become effective action before the protagonists gain a new position within their social worlds.

Landscape and responsibility in Begalin's child characters

Beyond the central protagonist, Satzhan contains a number of episodes that contribute to the portrayal of other child characters. Begalin carefully develops the personalities of Zhanai, Kapan, Nariman, and other young companions through specific actions and narrative details. A particularly revealing example can be found in the chapter entitled Journey to Zhorga Mountain, where a group of schoolchildren travels on skis to remote livestock camps. During a severe snowstorm, Zhanai, who is physically weaker than the others, becomes separated from the group and is left behind. Only after the children reach their destination do they realize that he is missing.

Faced with this situation, Satzhan and Kapan make the courageous decision to return into the blizzard in search of their friend. Their choice demonstrates responsibility, loyalty, and moral courage. Had they delayed their search, the consequences might have been tragic, as Zhanai had become surrounded by a pack of wolves while stranded alone in the wilderness.

Such episodes illustrate how Begalin constructs dramatic situations that reveal essential human values, including friendship, bravery, honesty, and compassion. The protagonists mature through adversity, and each challenge contributes to their moral development. As readers become familiar with the positive qualities of these young characters, their willingness to help one another in difficult circumstances appears both convincing and natural. The realism of Begalin's artistic method becomes particularly evident in such moments of tension and ethical choice.

Throughout the novella, Köksegen reveals different facets of his personality. In one episode, he confronts a bear and succeeds through intelligence and resourcefulness rather than brute force. In another, he rescues a young maral deer from danger. Such adventurous and emotionally engaging episodes not only entertain readers but also encourage values such as diligence, courage, honesty, and compassion.

A notable feature of Begalin's artistic method is his refusal to separate nature from human experience. Natural phenomena are not portrayed as an independent background but are closely interwoven with the protagonist's actions, emotions, and personal development. The author's achievement lies in the fact that even the most extraordinary events never appear implausible or legendary. Instead, they are presented through realistic and convincing artistic details that sustain the reader's trust in the narrative.

One of the central episodes concerns the construction of a bridge across the fast-flowing Akbulqaq River. Workers request the assistance of Köksegen and his horse, Kökzhortaq, because the transportation of logs from the opposite bank requires both an experienced swimmer and a courageous rider. In this episode, Begalin skillfully demonstrates how a child protagonist becomes an active participant in socially significant labor.

By successfully fulfilling the trust placed in him by adults, Köksegen makes a meaningful contribution to the construction project. The significance of this episode extends beyond the immediate action. It illustrates the role of labor in the formation of individual character and social identity. One of the challenges faced by writers of children's literature is to depict the relationship between young protagonists and work in a convincing artistic manner. Begalin avoids simplistic didacticism and instead integrates the theme of labor into the broader framework of narrative conflict and character development. Consequently, work is represented not merely as a practical necessity but as a means of personal growth, social participation, and moral education.

At the same time, a contemporary reading of the novella may raise questions regarding the extent to which the risks faced by the young protagonist would be considered acceptable by modern standards. From the perspective of present-day child welfare and safety concerns, some of Köksegen's experiences appear exceptionally dangerous. This observation suggests that the author, writing within a different historical and cultural context, may not always have taken into account contemporary understandings of child psychology and vulnerability. Nevertheless, the character retains many admirable qualities that continue to serve as positive examples for young readers.

These episodes extend the hunting motif beyond the capture of animals. Satzhan's return into the blizzard turns environmental knowledge toward the protection of a friend, and Köksegen's encounter with the river relates courage to collective labour. Landscape actively limits what the protagonists can do. The narrative does not simply announce their virtues: it exposes them to situations in which loyalty, resourcefulness, or responsibility must be enacted. Oskenbayev's study situates Begalin's prose within the development of Kazakh children's narratives [8].

At the same time, literary admiration for courage must be distinguished from endorsement of hazardous behaviour. The dangerous river and the blizzard intensify the plots and express the historical expectations surrounding youthful responsibility. They also reveal a tension between the

ideal of early competence and the vulnerability of children. Recognizing that tension preserves the texts' historical character while permitting critical discussion in contemporary teaching.

Marksmanship and emotional restraint in The Young Marksman

Another successful work by Begalin is The Young Marksman (Bala Mergen). Through the character of the young hunter Uash, the author seeks to cultivate courage, determination, and resilience among children. The protagonist demonstrates how obstacles can be overcome through persistence and self-confidence, refusing to surrender to fear or failure.

The author introduces Uash's fascination with hunting through the episode of his first hunting trip with his father. Receiving a rifle from his father and being trusted to participate in the hunt becomes a formative moment in the boy's life. As the narrator notes, the experience awakened a deep passion for hunting. Whether at home or elsewhere, Uash constantly imagined hunting scenes, repeatedly muttering phrases associated with successful shots and imagined victories [4, 94]. This episode marks the beginning of his transformation into a skilled hunter.

The narrative gradually develops Uash's image as an exceptionally talented marksman. After successfully shooting a squirrel from the top of a pine tree, he earns recognition as a "young sharpshooter." This accomplishment is not merely an isolated episode but serves as a key element in revealing the central idea of the story. To further demonstrate the boy's abilities, Begalin introduces the elderly shepherd Ybyrai, who accompanies Uash during several hunting expeditions. Witnessing the young hunter bring down three out of five fleeing roe deer, Ybyrai is filled with admiration and astonishment. Later, when confronted by a lynx, Uash remains calm and fearless, proving both his courage and self-control.

Another significant episode involves the destruction of a pair of wolves that have attacked and killed a pregnant mare. Recognizing the boy's exceptional skill, Ybyrai personally invites Uash to join the hunt. The young marksman successfully kills the pregnant she-wolf, thereby protecting the livestock and demonstrating his value to the community. The motif of the wolf occupies an important place in both Kazakh and world literature, and any discussion of wolf narratives in Kazakh prose inevitably recalls Mukhtar Auezov's celebrated story Kokserek, a well-known narrative of human–animal conflict.

The structure of The Young Marksman also reveals Begalin's distinctive narrative style. The novella contains self-contained episodes such as «The Duel with the Bear» and «The Mountain Goat Expedition», which function as stories embedded within the larger narrative. Through these interconnected episodes, the author demonstrates how Uash overcomes difficult and dangerous situations through courage, determination, and practical intelligence.

Whereas in What Köksegen Witnessed the protagonist's heroism is revealed through his contribution to the construction of a bridge, in The Young Marksman Uash's abilities become evident through his encounters with dangerous predators threatening the village. His reputation as the «Young Marksman» emerges through the conversations of Ybyrai and other villagers, who recognize his extraordinary skills. Begalin portrays the boy's bravery through his solitary confrontations with wolves, bears, and lynxes, emphasizing not only his courage but also the inherent dangers of hunting as a profession and way of life.

Like Satzhan and Köksegen, Uash is characterized by emotional restraint and an ability to keep his experiences to himself. This trait represents another important dimension of Begalin's portrayal of child characters. A particularly revealing example occurs when Uash's father returns from the war and discovers the skins of a lynx and a bear stored at home. Only then does he learn that these trophies were obtained by his son during the previous summer. Remarkably, Uash had never told anyone not even his mother Aimen about his encounters with these dangerous animals. His willingness to face mortal danger without seeking praise or recognition demonstrates qualities traditionally associated with maturity, self-discipline, and moral strength.

The sequence of hunting encounters creates an episodic structure in which Uash's abilities are repeatedly tested. His standing in the village depends on other characters' recognition of what he has accomplished, rather than on repeated self-praise. The contrast between visible action and

unspoken experience contributes to characterization: the trophies disclose events that he has not narrated to his family. Emotional restraint thus becomes a compositional device as well as a quality attributed to the protagonist.

That restraint admits more than one interpretation. It supports the ideal of modesty and self-control, but the concealment of dangerous encounters also raises questions about a child's distance from adult guidance. The narrative does not provide sufficient evidence to diagnose the boy's psychology or to treat silence as a universal feature of Kazakh children. Its significance is better understood within the text's organization of heroic action, recognition, and responsibility. Nurgali's assessment of Begalin's memorable young characters situates such characterization within his contribution to children's literature [11].

Reid's The Headless Horseman offers a related contextual example in Maurice Gerald and the experienced hunter Zebulon Stump [9]. Hunting and familiarity with animals contribute to characterization and the credibility of frontier adventure. In Begalin, comparable practical details are integrated into the development of young protagonists and their relations with elders. Reid thus helps distinguish the motif's adventure function from its role in representing childhood education; the two functions can overlap without becoming identical.

Animal agency and the limits of hunting

Seton's The Trail of the Sandhill Stag develops a different resolution of youthful hunting. Yan's persistent tracking gradually gives way to a recognition of the stag as a living being whose existence has value beyond the hunter's achievement [10]. The final refusal to shoot is therefore an ethical culmination of the pursuit. The narrative shifts the test of maturity from successful capture to the ability to refrain from killing.

Compared with Uash's defence of livestock, Seton's resolution shows that the hunting motif need not lead to the same moral outcome. Begalin's episode evaluates action through the needs of a pastoral community; Seton makes restraint toward the pursued animal decisive. Neither should be reduced to a general claim that hunting fiction always promotes ecological consciousness. The works provide different grounds for judging relations between humans and animals, and their disagreement is part of the value of comparison.

Taken together, the selected narratives reveal three connected functions of hunting: knowledge is acquired or tested; competence becomes socially legible; and action is evaluated through obligations to others. Satzhan foregrounds learning and cultural continuity, Keesh joins invention to fair distribution, Köksegen links environmental skill to collective work, and Uash joins marksmanship to village recognition. Seton complicates this pattern by making refusal the final expression of competence. Cooper and Reid provide adult frontier contexts, allowing similarities in skill and responsibility to be recognized without erasing differences in age, genre, or historical setting.

The comparison also clarifies the role of narrative detail. Birds' calls, a difficult cliff, a blizzard, a turbulent river, a hunting device, and tracks in snow organize decisions rather than merely decorating the setting. Their literary function is to make knowledge and judgment observable through action. Begalin's contribution can consequently be described more precisely as a representation of childhood formed through situated encounters with nature and community, rather than as an undifferentiated celebration of bravery.

Conclusion

The study used close reading and a common set of comparative criteria to examine the hunting motif in three works by Saparghali Begalin and selected foreign prose. In Begalin, hunting knowledge participates in the formation of young protagonists through intergenerational teaching, demanding landscapes, and responsibility to the community. Satzhan's curiosity, Köksegen's participation in collective work, and Uash's recognized marksmanship give that process distinct narrative forms.

The comparison identifies shared mechanisms without treating all hunters as child protagonists or inferring direct influence. London connects youthful ingenuity with social justice; Seton makes restraint toward an animal the culmination of learning; Cooper and Reid provide adult frontier analogues for practical competence and responsibility. These differences qualify broad

claims about a uniformly harmonious relationship between humans and nature. Hunting can authorize capture, protection, inquiry, or refusal, depending on the conflict and its resolution.

The results can inform university courses and seminars on Kazakh children's literature, comparative prose, and literary representations of humananimal relations. Discussion should distinguish historical models of youthful courage from contemporary expectations of safety and avoid presenting inferred educational effects as measured outcomes. Further research could enlarge the corpus, verify all translated passages against their editions, and examine reception among young readers. The conclusions remain limited to the episodes and works analysed here.

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САПАРҒАЛИ БЕГАЛИН ЖӘНЕ ШЕТЕЛ ПРОЗАСЫНДАҒЫ АҢШЫЛЫҚ МОТИВІ: САЛЫСТЫРМАЛЫ ӘДЕБИ ТАЛДАУ

Аңдатпа. Мақалада Сапарғали Бегалиннің «Сәтжан», «Көксегеннің көргендері», «Бала мерген» шығармаларындағы аңшылық мотиві Джеймс Фенимор Купер, Джек Лондон, Майн Рид және Эрнест Томпсон Сетон прозасының жекелеген туындыларымен салыстырыла қарастырылады. Зерттеудің мақсаты – табиғатпен қарым-қатынастың кейіпкердің тәжірибелік білімін, қоғамдағы орнын және адамгершілік таңдауын қалыптастырудағы қызметін анықтау. Сапалық мәтіндік талдау мен салыстырмалы әдебиеттану әдістері табиғатты танып-білу, ересектермен қарым-қатынас, пейзаждың сюжеттік қызметі және адам мен жануар алдындағы жауапкершілік өлшемдеріне негізделді. Талдау Бегалиннің бала кейіпкерлері аңшылық дағдыларын

ұрпақтар сабақтастығы және ауыл қауымының мүддесі аясында меңгеретінін көрсетеді. Лондонның Киші тапқырлық арқылы әділ үлестіру талабын жүзеге асырса, Сетонның Яны аңды атудан бас тарту арқылы адамгершілік ұстанымын танытады. Купер мен Ридтің ересек аңшылары бала бейнесінің тікелей баламасы ретінде емес, салыстырудың қосымша контексі ретінде алынды. Аңшылықтың ортақ баяндау қызметтері анықталып, кейіпкерлердің жасына, жанрына және мәдени ортасына қатысты айырмашылықтар сақталды. Аңшылықты бейнелеуді табиғатты қорғау идеясымен автоматты түрде теңестіруге болмайтыны негізделді. Нәтижелер балалар прозасын оқытуда, салыстырмалы әдебиеттану семинарларында және адам мен жануар қатынасын зерттеуде қолданылуы мүмкін. Тұжырымдар талданған эпизодтармен шектеледі және жас оқырманға ықпалдың тәжірибелік өлшемі ретінде ұсынылмайды.

Тірек сөздер: балалар әдебиеті, аңшылық мотиві, салыстырмалы әдебиеттану, бала бейнесі, пейзаж, адам мен жануар қатынасы, мәдени сабақтастық.

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ОХОТНИЧИЙ МОТИВ В ТВОРЧЕСТВЕ САПАРГАЛИ БЕГАЛИНА И ЗАРУБЕЖНОЙ ПРОЗЕ: СРАВНИТЕЛЬНО-ЛИТЕРАТУРНЫЙ АНАЛИЗ

Аннотация. В статье охотничий мотив в произведениях Сапаргали Бегалина «Сатжан», «Көксегеннің көргендері» и «Бала мерген» рассматривается в сопоставлении с отдельными произведениями Джеймса Фенимора Купера, Джека Лондона, Майн Рида и Эрнеста Томпсона Сетона. Цель исследования заключается в определении роли взаимодействия с природой в формировании практического знания, общественного признания и нравственного выбора персонажа. Качественный анализ текста и сравнительно-литературный метод применены по следующим критериям: освоение окружающей среды, отношения со взрослыми, сюжетная функция пейзажа и ответственность перед людьми и животными. Установлено, что Бегалин связывает становление юных героев с передачей знаний между поколениями и интересами сельского сообщества. Киш у Лондона использует изобретательность для утверждения справедливого распределения пищи, тогда как Ян у Сетона приходит к отказу от убийства преследуемого животного. Взрослые охотники Купера и Рида служат дополнительным контекстом сравнения, а не непосредственными аналогами детских персонажей. Выявлены общие повествовательные функции охоты при сохранении возрастных, жанровых и культурных различий. Показано, что изображение охоты нельзя автоматически отождествлять с природоохранной идеей. Результаты могут использоваться в преподавании детской литературы и сравнительного литературоведения, а также в исследованиях отношений человека и животных. Выводы ограничены рассмотренными эпизодами и не являются экспериментальным подтверждением воздействия произведений на юных читателей.

Ключевые слова: детская литература, охотничий мотив, сравнительное литературоведение, образ ребёнка, пейзаж, отношения человека и животных, культурная преемственность.

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