

R. Nurgali^{1*}, J. Lubocha-Kruglik², Zh. Aimukhambet³

^{1,3}L.N. Gumilyov Eurasian National University, Astana, Kazakhstan

²Silesian University, Katowice, Poland

E-mail: nurgalir_999@mail.ru¹, jolanta.lubocha-kruglik@us.edu.pl², a_zhanat@mail.ru³

ORCID: <https://orcid.org/0009-0005-2004-3272>¹, <https://orcid.org/0000-0001-8022-5901>²,

<https://orcid.org/0000-0002-7061-3000>³

ARCHETYPAL-ANTHROPOLOGICAL STRUCTURE OF THE LITERARY TEXT

Abstract. The archetypal-anthropological framework of a literary text constitutes a crucial dimension in the interpretation and deeper comprehension of any artistic work. It enables the reader not only to perceive the storyline or aesthetic form but also to trace the underlying mythological, cultural, and universal human structures that shape meaning. Within this framework, mythological archetypes and anthropological universals function as organizing principles of the narrative, exerting a powerful influence on the perception of the audience. They determine the semantic horizons of the text, guiding the reader toward symbolic associations, emotional resonances, and culturally shared interpretations. This study interrogates the functional integration of archetypal structures and anthropological universals within diverse literary traditions. Moving beyond descriptive mythopoetics, the research examines how the universal “Monomyth recalibrates under the pressure of specific cultural codes. By contrasting the vertical eschatology of Dante Alighieri with the horizontal, cosmocentric models of Kazakh authors (M. Magauin, Zh. Kopeyuly) and contemporary urban prose (A. Rainer), this inquiry identifies a pivotal shift from individual salvation to the preservation of collective memory. Ultimately, this archetypal-anthropological approach provides a robust methodology for decoding how literature articulates complex human identities through culturally modulated symbolic systems.

Keywords: archetype, anthropology, artistic text, mythopoetics, structure, cultural codes, symbolism, heroic archetype, metaphysics.

Р. Нұрғали^{1*}, И. Любоха-Круглик², Ж. Аймұхамбет³

^{1,3}Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан

²Силез университеті, Катовице, Польша

E-mail: nurgalir_999@mail.ru¹, jolanta.lubocha-kruglik@us.edu.pl², a_zhanat@mail.ru³

ORCID: <https://orcid.org/0009-0005-2004-3272>¹, <https://orcid.org/0000-0001-8022-5901>², <https://orcid.org/0000-0002-7061-3000>³

ӘДЕБИ МӘТІННІҢ АРХЕТИПТІК-АНТРОПОЛОГИЯЛЫҚ ҚҰРЫЛЫМЫ

Аннотация. Әдеби мәтіннің архетиптік-антропологиялық қыры кез келген көркем шығарманы тереңірек түсіндіру мен талдаудың маңызды өлшемдерінің бірі болып саналады. Бұл қыр оқырманға тек оқиға желісін немесе эстетикалық форманы қабылдаумен шектелмей, сонымен қатар мән-мағынаны айқындайтын мифологиялық, мәдени және жалпыадамзаттық құрылымдарды тануға мүмкіндік береді. Осындай талдау шеңберінде мифологиялық архетиптер мен антропологиялық универсалийлер баяндаудың ұйымдастырушы негізіне айналып, аудиторияның қабылдауына елеулі

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ықпал етеді. Олар мәтіннің семантикалық өрісін айқындап, оқырманды символдық ассоциациялар, эмоционалдық әсерлер және мәдени тұрғыда ортақ түсініктерге жетелейді. Зерттеу барысында әртүрлі әдеби дәстүрлер аясындағы архетиптік құрылымдар мен антропологиялық универсалийлердің функционалдық интеграциясын қарастырады. Сипаттамалық мифопоэтика шеңберінен шыға отырып, жұмыста әмбебап "Мономифтің" ерекше мәдени кодтардың ықпалымен қалайша қайта бейімделетіні зерделенеді. Данте Алигьеридің вертикальді эсхатологиясын қазақ авторларының (М. Мағауин, М.Ж. Көпейұлы) және заманауи қалалық прозаның (А. Рейнер) горизонталды космоцентристік модельдерімен салыстыра отырып, бұл ізденіс жеке құтылудан ұжымдық жадты сақтауға қарай бағытталған маңызды бетбұрысты анықтайды. Түптеп келгенде, бұл архетиптік антропологиялық тәсіл әдебиеттің мәдени-модуляцияланған символдық жүйелер арқылы адамдық бірегейліктің күрделі формаларын қалай айқындайтынын ашу үшін пәрменді методологияны ұсынуға бағытталған.

Кілт сөздер: архетип, антропология, көркем мәтін, мифопоэтика, құрылым, мәдени кодтар, символизм, қаһармандық архетип, метафизика.

Р. Нурғали^{1*}, И. Любоха-Круглик², Ж. Аймухамбет³

^{1,3}Евразийский национальный университет имени Л.Н. Гумилева, Астана, Казахстан

²Силезский университет, Катовице, Польша

E-mail: nurgalir_999@mail.ru¹, jolanta.lubocha-kruglik@us.edu.pl², a_zhanat@mail.ru³

ORCID: <https://orcid.org/0009-0005-2004-3272>¹, <https://orcid.org/0000-0001-8022-5901>², <https://orcid.org/0000-0002-7061-3000>³

АРХЕТИПНО-АНТРОПОЛОГИЧЕСКАЯ СТРУКТУРА ЛИТЕРАТУРНОГО ТЕКСТА

Аннотация. Архетипно-антропологическое измерение литературного текста выступает как важнейший аспект интерпретации и глубокого осмысления художественного произведения. Оно позволяет читателю не только воспринимать сюжетную линию или эстетическую форму, но и выявлять скрытые мифологические, культурные и универсальные структуры, формирующие смысловую ткань произведения. В данном контексте мифологические архетипы и антропологические универсалии функционируют как организующие принципы повествования, оказывая значительное воздействие на восприятие аудитории. Они очерчивают семантические горизонты текста, направляя читателя к символическим связям, эмоциональным откликам и коллективно разделяемым культурным интерпретациям. Данное исследование посвящено изучению функциональной интеграции архетипических структур и антропологических универсалий в различных литературных традициях. Выходя за рамки описательной мифопоэтики, работа рассматривает, как универсальный "Мономиф" трансформируется под воздействием специфических культурных кодов. Путем сопоставления вертикальной эсхатологии Данте Алигьери с горизонтальными космоцентрическими моделями казахских авторов (М. Мағауин, М.Ж. Көпейұлы) и современной городской прозы (А.Рейнер) в данном исследовании выявляется ключевой переход от парадигмы индивидуального спасения к сохранению коллективной памяти. В конечном счете, предложенный архетипико-антропологический подход служит надежной методологией для дешифровки того, как литература артикулирует сложные формы человеческой идентичности через культурно-обусловленные символические системы.

Ключевые слова: архетип, антропология, художественный текст, мифопоэтика, структура, культурные коды, символизм, героический архетип, метафизика.

1. Introduction

Modern literary criticism encompasses diverse methodological frameworks, such as psychoanalysis, structuralism, and cultural anthropology. Among these, the archetypal anthropological approach stands out as a textual analysis technique that uncovers the deep,

universal underpinnings of a literary work's artistic framework. The archetypal-anthropological approach is recognized as one of the most promising methods in literary text analysis. This technique perceives the book as a domain replete with cultural archetypes, mythological elements, and universal paradigms of human existence. Drawing upon the theories of C.G. Jung, J. Campbell, and M. Eliade, the present study examines to elucidate the concepts of archetypal anthropological analysis through examples from Kazakh and global literature.

While current scholarship often describes these concepts in isolation, this study seeks to bridge the gap between theoretical definitions and practical textual analysis by synthesising Western archetypal criticism with the concept of "creative anthropology" as proposed by V.V. Savelyeva (Savelyeva, 1999). By demonstrating that sacred time in nomadic cultures functions as a continuous dialogue with ancestors rather than a mere return to a metaphysical past, this research refines Eliade's theory of the "Eternal Return" (Eliade, 2002). Furthermore, it complements Campbell's «Monomyth» (Campbell, 2004) by arguing that the hero's objective in the Kazakh context prioritizes the restoration of communal spiritual harmony over individual enlightenment.

Artistic expression serves as a representation of human-universe interaction. In creating their artistic work, the artist concentrates on two elements: the cosmos and humankind. Consequently, ethnographic material is present in all forms of creative output. The notion of creative anthropology originates from the author's focus on the human essence, referred to as the soul and spiritual existence. Anthropology is the study of humanity, in contrast to creative anthropology, which focuses on the generative potential of artistic imagination. Additional literary research is necessary to thoroughly examine the integration of anthropological information with mythological cognitive archetypes, which underpin the development of the pictorial system. This facilitates the assessment of the subject matter's relevance.

Accordingly, to address these theoretical requirements, the present study offers a unique synthesis that constitutes its core scholarly value. The scientific novelty of this research is defined by the following contributions:

- Methodological Refinement: Redefining archetypes as dynamic narrative operators that mediate between authorial intent and reader reception, moving beyond static motif-spotting;
- Typological Synthesis: Establishing a formal comparative typology between vertical Christian cosmology and horizontal nomadic ontology to identify the specific "cultural filters" that modulate universal structures;
- Analytical Expansion: Systematizing "urban legend" structures in contemporary prose (A. Rainer) to demonstrate the persistence of archetypal catabasis in representing postmodern identity crises.

2. Methods and materials

The study employs archetypal, comparative, anthropological, mythopoetic, and structural-semiotic methods of literary analysis. The theoretical framework is based on the concepts of G.G. Jung, J.Campbell, M.Eliade, V.V. Savelyeva, and Y.M. Lotman. The research applies comparative literary analysis to identify universal archetypal structures and their cultural transformations in different literary traditions. The theoretical framework also incorporates contemporary literary theory approaches and comparative criticism methodologies (Balwan, Kaur, 2015).

The research material includes literary works by Dante Alighieri, Mukhtar Auezov, Mukhtar Magauin, Mashkhur Zhusip Kopeyuly, Anastasia Rainer, as well as selected examples from world literature including Homer, Hermann Hesse, and Paulo Coelho.

3. Discussion

Archetypes function as inherent universal symbols that permeate art, mythology, and collective dreams. While Carl Gustav Jung was the pioneer in formalizing the concept of the archetypes, its application in literary analysis allows for the identification of recurrent character types – such as the Hero, the Mother, the Shadow, and the Sage – which serve as cognitive anchors for the reader (Jung, 1997). Within this framework, the archetype of the journey (or the “Monomyth”, as delineated by Joseph Campbell) acts as a primary structural vehicle for ontological transformation. This universal pattern is evidenced in works as diverse as Homer’s *Odyssey*, the Kazakh epic *Qobylandy Batyr*, and J.R.R. Tolkien’s *The Lord of the Rings* (Campbell, 2004). In these narratives, the hero’s quest transcends physical movement, representing a profound inward metamorphosis.

The theoretical resonance of archetypal criticism is rooted in Jungian analytical psychology, which stratifies the human psyche into three components: personal consciousness (the Ego), the personal unconscious, and the collective unconscious. Jung proposed that consciousness often emerges as a byproduct of the unconscious, representing a transition from latent, unrecognized patterns to active awareness.

Jung proposed that the unconscious operates on two distinct levels. The first, the «personal unconscious», is built from an individual’s own lived experiences. Underneath it, however, lies a more profound layer – the «collective unconscious» - which Jung regarded as inborn rather than something people accumulate through their own lives. Whereas the personal unconscious reflects one’s unique biography, the collective unconscious is not tied to individual history at all; it is shared universally, present in identical form across all human beings. In essence, this collective layer consists of deep, concealed psychic contents that remain fundamentally beyond direct perception – a foundational structure of the psyche that can only be inferred rather than observed firsthand (Sha, 2024).

In fact, the earliest mythological works reflect how people of the primitive, hunter-gatherer era related to the world around them, expressing their attentiveness and inner psychological life. The purpose of psychology is to help people make sense of their own minds and inner selves; in this way, it mirrors the mental state of the individual or face to face human archetype types. This may well explain the well-known claim among psychologists that «psychology is me» (Zharylgapov & Syzdykova, 2023).

The mid-twentieth century witnessed a significant surge in literary criticism as scholars sought to move beyond obsolete critical traditions. T.S. Eliot championed innovative methodologies that prompted a shift toward analyzing the deep structures of texts, paving the way for postmodernism, structuralism, and postcolonialism. However, the publication of Maud Bodkin’s *Archetypal Patterns in Poetry* (1934) and Northrop Frye’s *Anatomy of Criticism* (1957) specifically established archetypal criticism as a dominant academic tradition (Frye, 1957). This approach treats literature as a manifestation of primordial myths, allowing critics to identify the “cultural filters” that modulate universal structures.

The structural power of the archetype is best illustrated through specific narrative tropes that demonstrate the intersection of universal patterns and individual authorial intent:

In the biblical tradition (Genesis 4:9), Cain signifies the inaugural act of fratricide and the introduction of existential deception into human history. As Paola Di Gennaro observes, this figure has evolved into a multifaceted emblematic archetype: the rebel, the wanderer, and the primordial architect of society. Within the context of this research, the Cain motif functions as a representation of the "shadow" aspect of the human condition. This resonance is clearly visible in Graham Greene's *The Power and the Glory*, where the "whisky priest" grapples with his internal transgressions to seek spiritual redemption. Here, the archetype serves as the foundation for exploring the duality of sin and sanctity, illustrating how universal structures of guilt are modulated through the lens of twentieth-century moral complexity.

The theme of travel remains the most prevalent structural vehicle for ontological transformation in global literature. In Homer's *Odyssey*, the voyage is not merely a sequence of adventures but a series of "pedagogical domains" where the hero undergoes archetypal initiations. This pattern of spiritual and physical endurance is mirrored in Hemingway's *The Old Man and the Sea*. Santiago's eighty-four-day struggle culminates in the capture of the marlin – a situational trope that transcends the act of fishing to represent the pinnacle of the human spirit's resilience. By comparing the classical epic with Hemingway's modern prose, it becomes evident that the quest archetype functions as a constant framework, though its specific goals may shift from external homecoming to internal victory.

The consistency of these patterns across centuries - from John Bunyan's *The Pilgrim's Progress* to contemporary cinema like *Star Wars* and *Harry Potter* - indicates that the quest archetype continues to fulfill a universal human yearning for purpose, bridging ancient mythology with postmodern identity. By identifying the "cultural filters" that modulate these structures, we can understand how contemporary narratives maintain their resonance while addressing the specific identity crises of the present day.

Carl Gustav Jung, a Swiss psychiatrist, is recognized for his substantial contributions to the notion of the unconscious. He proposed the notion that "consciousness is a byproduct of the unconscious". For instance, you encounter an individual but first fail to recognize him; but, upon further reflection, you successfully identify the person. Your consciousness emerges from prior unconsciousness. Jung categorized the human psyche into three components: personal consciousness (the ego), personal unconsciousness (repressed memories), and collective unconsciousness (which encompasses innate, universal, and hereditary elements).

Each individual possesses a distinct identity, referred to as their "personal consciousness". Consequently, each person cultivates a singular and distinctive identity. It encompasses the person's thoughts, emotions, and memories. Individuals' personalities are shaped by their 'personal consciousness'. "Personal unconsciousness" denotes the thoughts and emotions that are repressed within an individual. Ann Hopwood's essay "Jung's Model of the Psyche" contains quotations from Jung. The unconscious encompasses all that I am aware of yet not actively contemplating; all that I once perceived but have since forgotten; all sensory information that eludes my conscious acknowledgment; all emotions, thoughts, memories,

desires, and actions that occur without conscious intent; all future occurrences that are forming within me and will ultimately enter consciousness; all of these elements constitute.

The mid-twentieth century seen a remarkable increase in literary criticism. Consequently, several prominent avant-garde artists leveraged their new skills to penetrate the realm of literary critique, offering literature a novel perspective. Substantial modifications have been implemented regarding the approach to literature in light of obsolete critical trends. T.S. Eliot championed innovative methodologies in critical analysis, prompting numerous social thinkers to adopt similar approaches and develop their own interpretations of literary texts. Certain critics endeavored to draw parallels between literary and political beliefs, while others regarded the reader as the primary emphasis of the text. The principal critical approaches include postmodernism, postcolonialism, Marxism, cultural studies, structuralism, and poststructuralism. Another concern was the critique of gender roles. A multitude of critics have scrutinized the principles posited by Sigmund Freud within the realm of psychology. The critique of myths has garnered significant attention. In 1934, following the release of Maud Bodkin's seminal literary text *Archetypal Patterns in Poetry*, a novel critical approach termed archetypal criticism arose. Northrop Fry's landmark literary book *"The Anatomy of Criticism"* is chiefly accountable for the extensive embrace of archetypal critique within the English critical tradition (Frye, 1957).

Cain is an archetypal figure in the Bible. It signifies the act of fratricide. Cain, the inaugural human and the first killer, has emerged as an emblematic figure in several literary compositions. In a fit of jealousy, he murders his younger brother Abel. Subsequent to the harrowing event, God inquired about the whereabouts of his brother Abel. Upon hearing this, Cain responded, "I am uncertain; am I responsible for my brother?" (Genesis 4:9) Consequently, Cain emerges as the inaugural individual on Earth to deceive. In her book *Wandering through Guilt: the Archetype of Cain in the Novel of the Twentieth Century*, Paola Di Gennaro observes that Cain is depicted in multiple forms, such as a fratricide, a rebel, a wanderer, and the primordial architect of society. The incident involving Cain and Abel serves as a quintessential example of fraternal rivalry. Numerous literary works have characters akin to Cain, who commit sins, subsequently experience remorse, and seek atonement. In Graham Greene's novel *"Power and Glory"*, a whiskey-drinking priest grapples with guilt over his transgressions and endeavors to atone for them. The following are the situational tropes utilized by Hemingway in his work *"The Old Man and the Sea"*: Santiago catches a giant marlin after eighty-four days of fishing struggles, culminating on the eighty-fifth day with the capture of a colossal marlin, his ensuing combat with the fish, his return journey, and his landing at the shore.

A prevalent motif in various literary works is the theme of travel. The hero or heroine must overcome various obstacles before achieving their ultimate objective. Travel archetypes frequently encompass aspects like adventure, challenge, and unforeseen developments. Reading Homer's *Odyssey* enables us to examine the archetype of travel. Following the conclusion of the Trojan War, Odysseus, the sovereign of Ithaca, took a decade to return to his homeland. He frequents numerous peculiar islands. Each island will present him with formidable challenges. Prominent travel archetypes encompass John Bunyan's *The Pilgrim's Progress*, Thomas Malory's *The Death of Arthur*, Mark Twain's

The Adventures of Huckleberry Finn, and Miguel de Cervantes' Don Quixote. Numerous films are predicated on the fundamental trip pattern. Notable examples of these films are "Star Wars", "The Lord of the Rings", "Harry Potter", "Spider-Man", among others.

The anthropological method in literary criticism uncovers persistent patterns of human existence – such as initiation, ritual, sacrifice, and exile – and examines how these universals constitute fundamental plot structures. Unlike traditional ethnography, literary anthropology treats the text as a socio-cognitive medium that reflects the spiritual and cultural evolution of an ethnic group.

A central theoretical pillar of this study is V.V. Savelyeva's concept of "creative anthropology", which provides a holistic framework for literary analysis. Savelyeva defines this approach as a "triple bond" between the author, the hero, and the reader (Savelyeva, 1999). From a methodological standpoint, this triadic model transcends traditional character analysis by exploring the intersections where the author's worldview and the reader's perception meet within the hero's internal experience. Functionally, this perspective treats literary characters not as static archetypes, but as dynamic "nodes" of spiritual resonance. Consequently, creative anthropology facilitates a deeper understanding of how national identity and universal human values are preserved and transmitted across generations.

One aspect of poetic anthropology related to the study of the character is the artistic poetics of a person's outward being – that is, how appearance, gesture, manner, and physical presence are rendered as literary devices rather than simple description. Through this, the character's traits in a literary work can be understood on multiple levels – physical, and symbolic – making it possible to determine how closely these external markers are woven into the plot and to what extent they shape or foreshadow the character's actions and fate within the narrative (Sabyrzhan, 2025).

The practical application of these anthropological universals most vividly exemplifies in M. Auezov's epic novel, *The Way of Abai*. The narrative trajectory of the work aligns with the initiation myth, wherein Abai's development is structured through a succession of ontological challenges, inward metamorphosis, and an eventual return to the community as a "spiritual guide" or hakim. Within this framework, the protagonist's evolution transcends a mere biographical account; it represents the broader transition of Kazakh a culture from traditional nomadic structures toward modern enlightenment. Ultimately, Auezov's work demonstrates that the integration of anthropological information with mythological archetypes provides the "pictorial system" of the text with its enduring national and universal relevance.

To comprehend the evolution of these narrative models, one must consider the profound impact of post-structuralist theories, particularly the deconstructionist framework proposed by Jacques Derrida (Derrida, 1976; 1978). Derrida's assertion that language operates as a fluid, ever-evolving system – where meanings are inherently mutable and context-dependent – fundamentally challenges the notion of fixed or unequivocal cultural symbols. In the context of the present study, this perspective suggests that while anthropological universals, such as sacrifice or the eternal return, remain permanent structures of human experience, their specific manifestations are continuously modulated by "cultural filters".

Consequently, a modern anthropological examination of literary texts must move beyond static reflections of society. Instead, it must account for this semiotic fluidity, interpreting the relationship between literature and human experience as a dynamic, ongoing process of re-evaluation and cultural negotiation.

M. Auezov's novel "The Way of Abai" exemplifies a mytho-anthropological structure effectively. This framework illustrates the hero's development through a succession of challenges, his inward metamorphosis, and his return to the community as a spiritual guide.

«Anthropology» comes from the Greek words for «man» and «study», and the discipline itself took shape in the sixteenth century as a way of examining human cultural and social life. It covers the cultural, social, biological, and spiritual sides of humanity, aiming to understand how people have developed historically, how they behave, and how their worldviews and cultural experiences take shape. The field splits into four core branches: physical, cultural, linguistic, and archaeological. Literary anthropology applies this lens to literature itself, reading texts for the social values embedded in them by weighing the author's approach, the traits of characters, and the symbols at work. This approach treats literature as both art and a socio-cognitive record of a society's history and cultural roots – in the case of Kazakh literature, it can reveal core national traditions and outlooks.

The term "literary anthropology" is very recent, and several scholars own distinct interpretations of its meaning. V. V. Savelyeva defines creative anthropology as "a triple bond between the author, the hero, and the reader". This methodology enables the analysis of the author's viewpoint, the characters' inner worlds, and the reader's interpretation of the narrative (Savelyeva, 1999).

The relationship between anthropological study and literary criticism has been explored extensively by anthropologists in recent decades. These works have established new avenues of inquiry regarding the relationship between literature and anthropology. Poststructural theories, especially those proposed by French philosopher Jacques Derrida, demonstrate that language is a fluid system that is ever evolving and transforming (Derrida, 1976: 1978). Derrida contended that the meanings of language and experience are mutable across time and can assume new manifestations, challenging viewpoints that associate language and experience in an unequivocal and fixed manner. This methodology has captivated scholars in the human sciences and has provided new opportunities in the study of anthropological literature.

An artistic composition may be seen as a "encrypted message" due to its usage of symbols representing cultural archetypes. The depiction of the steppe in Kazakh literature, particularly in the works of A.Kekilbaev and M.Magauin, embodies not only the geographical landscape but also the archetype of autonomy, destiny, and adversity. In the conclusion of the legend, Kekilbaev used the queen's spiritual quest as a metaphor for the inner metamorphosis linked to the archetypes of the Great Mother and Prophetess (Kekilbayev, 2001). Yuri M.Lotman posits that a literary text embodies a semiotic system, wherein each element functions as a sign that communicates information within a particular cultural framework. When viewed in this manner, symbols and archetypes are incorporated into the text's profound significance, which is subsequently animated through the act of interpretation (Lotman, 2005).

In the works of A.Kekilbaev and M.Maguain, the depiction of the steppe transcends its geographical reality to embody the «horizontal nomadic ontology» mentioned earlier. The steppe serves as a locus for the archetypes of autonomy, destiny, and existential struggle (adversity).

In his legendary narratives (specifically *The End of a Tradition / The Legend of the Great Mother*), Kekilbaev utilizes the spiritual quest of the protagonist as a metaphor for an inward metamorphosis. This transformation is intrinsically linked to the archetypes of the Great Mother and the Prophetess (Kekilbayev, 2001).

By analyzing these images, we can see how the «cultural filters» of nomadic life modulate the universal «Mother» archetype, transforming it from a purely biological symbol into a guardian of historical memory and national survival.

The integration of these symbols into the narrative fabric demonstrates that Kazakh literature does not merely reflect history, but actively constructs a cultural code. Following Lotman's theory, the «steppe» and the «heroic quest» in Maguain's prose function as narrative operators that allow the reader to access the collective unconscious of the nomadic people. This facilitates a deeper assessment of the subject matter's relevance, bridging the gap between ancient traditions and modern literary forms.

The motifs of cyclical time, sacred space, and eternal recurrence exemplify the mythopoeic consciousness prevalent throughout the work. All of these elements are present in both ancient and contemporary literary works (Eliade, 2002). Paulo Coelho's masterpiece, *The Alchemist*, is grounded in the motif of the Path and a Symbol, reminiscent of the Odysseus tale (Coelho, 1993).

Yuri M. Lotman's structural poetics posits that repeating themes and mythopoeic elements amalgamate to form an internal structure within the text, elucidating the work's cultural and semantic profundity (Lotman, 2005).

A remarkable instance of archetypal-anthropological structure is included in Hermann Hesse's novel *Siddhartha*. The hero's journey, akin to Eliade's notion of the sacred road, embodies the archetype of spiritual rebirth and self-discovery. This aligns with the classic symbol of water as a source of life and transformation, exemplified by the river in the novel, which signifies both time and eternity. An exemplary instance of archetypal analysis is evident in Mukhtar Auezov's «*The Way of Abai*», a significant piece of Kazakh literature. The protagonist, Abai, experiences a change akin to both the archetype of the sage and the cultural figure of the «batyr». This transformation is induced by pain, education, and undergoing spiritual initiation. The anthropological constants associated with communal rituals, veneration of ancestors, and the dichotomy between tradition and innovation are considered significant. Sophocles' *Oedipus Rex* exemplifies the classic structure prevalent in Western literature.

To systematize these observations, Table 1 provides a comparative analysis of archetypal-anthropological structures across different literary traditions. The selection of these works is based on their representation of three distinct ontological models: the western Christian cosmology, the Nomadic horizontal ontology, and the Postmodern urban reality.

The analysis is structured around three key analytical pillars:

1. Dominant archetype: The core structural element that defines the hero's psychological trajectory;

2. Anthropological ritual: The specific social or spiritual action (e.g., pilgrimage, incantation, or shamanic ascent) that facilitates the narrative's movement;
3. Cultural function: The ultimate purpose of the text within its societal context, whether it reinforces a moral worldview or critiques modern social dissociation.

This systematic approach allows us to see how universal archetypes are modulated by "cultural filters", a process further detailed in the following comparison:

Table 1. Comparative analysis: Archetypo-anthropological structures

Literature	Dominant archetype	Anthropological ritual	Cultural function
Dante Alighieri «The Divine Comedy»	Hero's Journey	Christian pilgrimage/ initiation	Consolidation of medieval moral cosmology
Mashkhur Zhusip Kopeyuly «Earth and Sky»	Earth-Sky Duality	Poetic incantation	Mediates human- nature relations
Mukhtar Magauin «Qos agash»	World Tree	Shamanic ascent	Preserves Kazakh nomadic worldview
Anastasia Rainer «The One Who Looked Inside»	Magician	Urban legend formation	Critiques postmodern dissociation

Dante's Divine Comedy is a remarkable piece of medieval literature, replete with archetypal imagery and symbols that embody universal human experiences, legendary themes, and religious narratives.

Dante undertakes a symbolic voyage through inferno, purgatory, and paradise. This journey adheres to the conventional framework of initiation and spiritual advancement. Through the lens of Joseph Campbell's "Monomyth", this voyage can be perceived as follows: the hero departs from the ordinary realm after being disoriented in the "dark forest", symbolizing adversity and moral transgression. A mentor (Virgil, the sagacious instructor, embodies the Sage or Wise Old Man archetype).

Death and rebirth are symbolized by the experience of enduring hardships such as the rings of hell and the terraces of Purgatory.

The hero attains enlightenment, characterized by divine glimpses in paradise. This lifestyle exemplifies the "universal paradigm of spiritual development", wherein the protagonist transcends darkness to attain enlightenment (Campbell, 2004).

Virgil is an erudite and seasoned guide. Intelligence, old wisdom, and human knowledge are depicted, accordingly. One could contend that his role parallels that of a Mentor, similar to Merlin in Arthurian legends. Nevertheless, he cannot ascend to Heaven, illustrating the constraints of human understanding relative to divine revelations.

Beatrice: The Anima and the Divine Affection. Beatrice embodies the archetype of Anima, pertaining to the inner feminine ideal and sacred femininity. Her image is associated with sanctity, spiritual affection, and divine inspiration. Beatrice Portinari, as Dante's

unattainable beloved in reality, is considered the epitome of Eternal Femininity, with Laura Petrarch.

Lucifer is the Sovereign of Chaos and Shadow. Lucifer is presently tormenting three traitors: Judas, Brutus, and Cassius, as he remains immobilized in the depths of Hell. Although he represents the archetype of Absolute Evil, he also illustrates the repressed Shadow, or the darker aspect of humanity.

The nine rings of Hell are organized to illustrate the hierarchy of evil, determined by the intensity of the transgressions. Betrayal, the epitome of violated commitments and loyalty, constitutes the gravest sin one can perpetrate. Paolo and Francesca exemplify the archetype of tragic love.

The Mountain of Purgatory signifies ascent and embodies the concept of progression. The Seven Deadly Sins, encompassing pride and jealousy, exemplify a quintessential model of human frailty. The removal of sins from Dante's brow symbolizes purity and rebirth.

The sacred union and total unity with the Divine epitomize bliss.

The celestial spheres may represent the archetype of cosmic order. The poem's concluding line, «The love that moves the sun and other stars», illustrates the concept of a transcendent connection with God.

Alighieri's «The Divine Comedy» comprises three principal sections: Hell, Purgatory, and Paradise, each examining the anthropology associated with them. This work is meticulously structured. Every segment possesses distinct significance and worth, as it embodies crucial philosophical and anthropological insights regarding an individual's life decisions and the repercussions of those choices.

Hell is alternatively referred to as Inferno. Individuals who perish due to their transgressions reside in hell. This segment, from an anthropological viewpoint, illustrates human frailty and the chaos intrinsic to societal positions. Hell is split into circles, each symbolizing a specific category of sin. This is due to hell being a consequence for transgressing societal rules. It mirrors the moral ideals and attitudes toward order of medieval civilization. The intrinsic frailty of the human condition: All transgressions arise from the inherent vulnerability of humanity and the breach of cultural and societal standards. Dante critiques societal organization by depicting prominent historical personalities of his era as transgressors. These figures comprise poets, statesmen, and clerics.

Purgatory is a sacred location. Individuals who endeavor to cleanse themselves and eliminate their transgressions are seen as existing within a sacred dwelling or spiritual community. This section's anthropology includes the following features: Spiritual perfection: the sanctuary symbolizes the inner self, self-awareness, and capacity for transformation. This moment signifies the individual's readiness to acknowledge his errors and seek atonement. The Holy Land underscores spiritual perfection and the reestablishment of a link with God. The Holy Land is characterized by purity and proximity to God. Dante articulates the inward spiritual struggle of a medieval individual in pursuit of God.

The Divine Comedy by Dante Alighieri is a complex literary work that centers on a thorough exploration of the spiritual, cultural, and social core of humanity. This work exemplifies the relationship between an individual's inner world and society, while also embodying the moral principles and religious perspective of its creator. From an anthropological perspective, each segment of the poem provides substantial insights into

the choices individuals make and the consequences that ensue from those choices. Dante addresses human transgressions and their consequences in both personal and societal contexts in this book. He underscores the imperative for individuals to assume accountability for their actions. This poetry illuminates the spiritual and moral dimensions of an individual's existence, enhancing the understanding of their worldview. The section of the work entitled "Purgatory" delineates the process of an individual's spiritual reformation and absolution from sins. This verse underscores the importance of an individual's inner purity and the spiritual excellence they embody. This period symbolizes humanity's endeavor to restore its relationship with God. The section entitled "Paradise" elucidates the attainment of spiritual perfection by an individual endeavoring to reach God. This portion reflects an individual's longing for unity with God, and a desire for boundless love and wisdom. Dante depicts the quintessential existence of an individual and the journey that fosters a profound connection with the Creator. "The Divine Comedy" is both a literary legacy and a unique philosophical masterwork that illuminates the intricate layers of human culture and spirituality. Dante, via this work, articulates the ideas and foundations of the worldview of an individual from the medieval period, so establishing his distinctive position in both literature and the broader cultural landscape.

The hero undergoes initiation through death, aligning with the traditional hero archetype delineated by Jung and Campbell (Campbell, 2004). His demise represents a metaphorical descent into the underworld (catabasis), where he confronts his shadows and inner complexities. He must endure sorrow, remorse, and suffering to attain a new, complete identity – a "resurrected Self" altered by adversity.

The sister symbolizes the Anima, the feminine dimension of a man's psyche. The loss signifies a breach of internal equilibrium and intuition. Her depiction reflects the idea of lost paradise, transforming the hero's journey into a quest for completeness and rejuvenation.

Eidor's World is an Archetypal Otherworld. Eidor embodies the Jungian collective unconscious: a domain populated by monsters, challenges, and symbols that articulate the language of dreams and stories. In this realm, the protagonist encounters archetypal entities – sages, creatures, protectors – that mirror his internal struggles and aspirations.

The narrative progresses as a rite of passage, as delineated by the frameworks of Van Gennep and Victor Turner. Separation: the demise of the hero and exit from the "real world". Final condition: traversing the Eidor, experiencing inner anguish, and engaging with metaphysical entities. The hero attains a novel comprehension of existence; a sublime experience enables him to rejuvenate his life.

"Earth and Sky" by Mashkhur Zhusip Kopeyuly transcends mere intellectual poetry; it presents a mythopoeic depiction of human existence as a dialogue between the sacred and the profane, the spirit and the flesh, Heaven and Earth. Kopeyuly crafts a timeless narrative centered on balance, transformation, and harmony through archetypal imagery, including the Hero, the Great Mother, God the Father, and the Wise Sage. This narrative embodies both universal themes and the spiritual heritage of Kazakhstan.

Earth and Sky are regarded as the fundamental duality in numerous mythological frameworks. They are designated as Mother Earth and Father Heaven, respectively. This

celestial union exemplifies the archetypal framework of the cosmogonic myth, wherein the Earth symbolizes fertility, stability, and corporeal existence, while the sky (blue) signifies spirit, transcendence, and divinity. Kopeyuly's work exemplifies this.

Earth exemplifies the Great Mother archetype, associated with the material realm, stability, and the nurturing process of upbringing. Both human existence and humanity originate from this source.

The blue sky symbolizes the father or God figure, embodying rule, order, cosmic vision, and divine authority.

In the philosophical-poetic dialogue between the Earth and the sky, an individual assumes the function of a mediator, akin to an archetypal figure, who traverses the boundary between the secular and the sacred. The hero must integrate the corporeal needs (Earth) with the spiritual ambitions (Heaven), a conventional theme of the hero's inward transformation and moral enlightenment. The psychological trip reflects Jung's process of individuation, which entails the integration of the material and spiritual dimensions of the self.

«Earth and Sky» has a dialogue-conflict form that echoes the archetype of dualism and synthesis. The Earth expresses dissatisfaction with the sky, deeming it very abstract and distant. Heaven critiques Earth for being excessively materialistic and constraining. This dynamic illustrates the tension between opposites, serving as the fundamental impetus in archetypal theory and the pursuit of wholeness through dialectics. It parallels the yin-yang equilibrium in Eastern philosophy or the alchemical synthesis of opposites in Jungian theory.

Mashkhur Zhusip embodies the role of a sage a sagacious mediator who articulates universal truths through lyrical and symbolic language. His voice frequently aligns with the prophetic archetype, providing individuals with a divine interpretation. His tone evokes that of a shamanic intermediary bridging the terrestrial and the celestial, connecting humanity with the transcendent. The poetic poem functions as a sacred manuscript, allegorically expressing archetypal truths.

The symbols of the Earth and Sky also reflect the Kazakh cosmology and philosophy of Tengriism, where the sky (Tengri) is the Supreme God, and the Earth is the mother plane of being. Kopeyuly's text revives these collective unconscious motives to restore a sense of cultural and spiritual identity.

A cosmic dualism rooted in the ancient Kazakh worldview is epitomized in the principal motif of «Earth and Sky», representing the dialogue between Earth and Sky. This opposition is not a conflict as defined in Western civilization; instead, it represents a complementary unity that occupies a crucial role in the cosmology of nomadic cultures. Heaven (Tengri) symbolizes the divine will, together with God's transcendence and sanctity. A connection exists between Earth and life, continuity, ancestry, and energy. Animism, an ancient spiritual belief system originating in Central Asia, reflects Tengrianism. This nature is dynamic and abundant in vigor.

Kopeyuly use speech to problematize human behavior, ethics, and values for several reasons: The planet Earth critiques humanity for its egotism, avarice, and the neglect of its origins. Heaven condemns individuals who exhibit spiritual arrogance and are detached from the realities of their spiritual existence. This articulates anthropological issues regarding balance, namely how individuals should allocate their lives in a manner that

aligns morally with both material (earthly) and spiritual (heavenly) realms of existence. This illustrates that Kazakh ethics is ecological and cosmocentric, positioning humans not above but within the context of nature. This is evidenced by the fact that this is true.

The poem composed by Mashkhur Zhusip aids in the preservation of collective memory. He achieves the following through mythopoetic language:

- revives the spiritual and philosophical truths obscured by colonization and modernism;
 - retrieves the old legendary categories exclusive to Kazakh culture.
 - emphasizes the fundamental nature of the Kazakh people as dialogic, cosmic, and harmonious.
- represents a form of cultural resistance, an effort to preserve intellectual independence and holy memory amid historical upheaval.

From an anthropological perspective, «Earth and Sky» by Mashkhur Zhusip Kopeuly serves as a cultural exhibition that embodies the nomadic cosmology, ethics, and philosophical anthropology of the Kazakh people. A harmonic perspective is evident in the communicative structure between Earth and Sky. This perspective perceives persons as moral actors navigating between the physical and spiritual realms. Kopeuly, through this poetic exchange, not only affirms longstanding convictions but also reinstates a cultural identity rooted in balance, the natural environment, and transcendence.

In Mukhtar Magauin's *Qos Agash (The Double Tree)*, the motif of the two trees embodies several fundamental archetypal meanings (Magauin, 2004):

- The tree as an archetype: generally, the tree symbolizes life, growth, and cosmic order.
- The tree serves as the vertical axis (Axis Mundi) that links the earth and the sky.

The twin tree symbolizes the notion of duality within unity, highlighting the inseparability of opposites such as life and death, masculinity and femininity, material and spiritual, and individual and collective. The archetype of twin souls, a linked fate, or the ancient motif of the Holy pair may be symbolized by two trees growing adjacent to one another with their destinies connected.

The narrator, tasked with conveying the narrative, embodies the ideal of the Sage, a figure who offers enduring wisdom. In Jungian and mythological traditions, the Sage is tasked with the conveyance of communal memory and the interpretation of signs and symbols. This connects the tangible realm with the realm of mythology.

The narrator illustrates support for the cultural unconscious of the Kazakh people through the narrative of the Double Tree. This narrative is situated within a broader mythopoetic tradition.

The site of the Double Tree is metamorphosed into a mythological realm, embodying spiritual significance and serving as a repository of memories. The sacred trees or groves present in various cultures function as venues for prayer, spaces for ancestral involvement, and portals between distinct realms. Magauin constructs a legendary Kazakh milieu by reviving the age-old traditions of witchcraft and Tengrianism, both of which assert the inseparable connection between nature and spirit.

Mukhtar Magauin's «Qos agash» is a contemplative and iconic fairy tale. In this narrative, the landscape reflects the essence of the soul, and memory is regarded as sacrosanct. Through the perspective of archetypal critique, the narrative reveals enduring

structures. These structures encompass The Return of the Protagonist, The Sacred Tree, The Shadow of Oblivion, and the duality that has characterized human existence. This narrative surpasses its local context and is anchored in global myths and meanings.

In Kazakh cosmology, the tree is venerated and possesses importance in relation to the ancestors. The Tree of Life and Shanyrak: The tree parallels the shanyrak, the circular roof of the yurt, symbolizing home, origin, and generational legacy. Various Turkic and Central Asian mythologies portray the tree as a verdant Poplar, known as the Sacred World Tree. This tree is said to link three realms: the underworld, the Earth, and the sky. The two trees in the narrative serve as mnemonic anchors; they are living monuments that preserve the memory of past generations. This exemplifies cultural memory. Their existence exemplifies the oral tradition of the Kazakh people, wherein narratives and their significances are not inscribed but retained through symbols and geographical markers.

A person's return to the Holy Land from their youth signifies a reconnection with their true self. The hero's homecoming encompasses not only a physical return to Earth but also a re-engagement with the cultural and ontological dimensions. Such regions are deemed legendary landscapes as, from the perspective of nomads, the Earth actively participates in cultural life, serving as a vital element in fairy tales, nomenclature, events, and spirits.

This account is employed by Magauin, renowned for his commitment to oral tradition, to denounce the occurrence of historical forgetfulness. Trees function as an oral archive, as they evoke profound connections and experiences in individuals, although not being explicitly discussed. The narrative subtly critiques contemporary alienation by suggesting that genuine wisdom and identity reside not in literature or technological progress, but in the lived experiences of place, ritual, and memory. Jan Assman, an anthropologist, introduced the concept of cultural memory, defined as a type of memory embedded in rituals, symbols, and landmarks rather than in written documents. This aligns with his interpretation.

«Qos Agash», authored by Mukhtar Magauin, is an anthropological text that explores the themes of returning to one's roots, recollecting the past, and establishing cultural foundations. These trees serve not just as emblems of nature but also as cultural agents, instruments in ceremonies, and repositories of ancestral heritage. This experience further substantiates that the Kazakh nomads possess a deep understanding of sacred territory, oral and spatial memory, and the unique interconnection among land, community, and spiritual ecology.

4. Results

The study identified the transformations of universal archetypal structures under specific cultural conditions. The comparative analysis demonstrated the distinction between Western vertical cosmology and Kazakh horizontal nomadic ontology. The findings also confirmed that archetypes function as dynamic narrative structures preserving collective memory and cultural identity across literary traditions.

The result is a two-part analytical model that the source material calls «cultural filters» the idea that universal structure (the quest, the shadow, the sacred tree) stays constant in form while its content is reshaped by the worldview of the culture that produces it. This combined model is what allows the study to move from Dante's Christian cosmology to Kazakh nomadic epic and postmodern urban fiction without treating any one tradition as the norm against that the others are measured.

Together, these research back up the article's argument more precisely than a broad claim of «universal archetypes» would. What actually carries over between traditions is a limited set of structural moves – separation, ordeal, and return; tension resolved into unity; an axis connecting different realms – rather than any fixed set of symbols. The particular figures occupying those roles, whether a Christian deity, Tengri, or an ancestral tree, come from each culture's own anthropological context. This lines up with Derrida's argument, referenced in the source text, that meaning shifts with context even when the underlying framework holds steady. It's also why Savelyeva's «creative anthropology» model, built around the author-hero-reader relationship, offers more analytical traction here than archetypal criticism on its own: it explains how a fixed structure gets rewritten again for a particular audience.

Four texts illustrate the framework in different ways. Dante's *Divine Comedy* uses Virgil, Beatrice, and Lucifer as Sage, Anima, and Shadow figures, with Hell, Purgatory, and Paradise each teaching a distinct moral lesson – together encoding medieval social consensus rather than just one man's story. Kopeyuly's *Earth and Sky* instead builds around dialogue between two cosmic forces that reach balance rather than victory, reflecting a «horizontal», nomadic worldview rather than Dante's upward-climbing one. Magauin's *Qos Agash* doubles the usual World Tree symbol into twin trees, framing them as living repositories of ancestral memory – turning the story's homecoming into resistance against cultural forgetting rather than simple nostalgia. Auezov's *The Way of Abai* uses the initiation-myth pattern to tell two stories at once: Abai's personal growth and Kazakh society's shift from nomadic to modern life.

The comparative table draws on only four texts selected to stand in for three worldviews that makes this a deliberately chosen sample rather than a broadly representative one. The findings show how these specific traditions can be mapped onto a shared framework, not a comprehensive or statistically grounded claim about world literature at large. Backing the pattern up more solidly would mean pulling in further examples from each traditions – more than one nomadic epic, more than one postmodern text – to test the claim rather than simply demonstrate it.

5. Conclusion

This study aims to provide a comparative literary-anthropological analysis of archetypal structures and anthropological constants present in the works of Mashkhur Zhusip Kopeyuly, Mukhtar Magauin, Anastasia Rainer and Dante Alighieri. The works of these authors have remarkably analogous narrative motivations, grounded in the essential human yearning for meaning, transcendence, and identity. This holds true despite the considerable cultural and temporal disparities between him and the other authors.

The findings confirm that the universal "Monomyth" undergoes a profound recalibration when filtered through specific cultural codes. While the Western tradition, epitomized By Dante, directs the hero's journey toward individual salvation within a hierarchical cosmology, the works of M.Magauin and Zh.Kopeyuly shift this trajectory toward the restoration of communal spiritual harmony. In this context, the heroic archetype transcends personal catharsis, functioning instead as a vital mechanism for the preservation of collective memory.

By establishing a formal typology of narrative structures, this research contrasts Dante's vertical Christian cosmology of moral ascension with the horizontal nomadic ontology found in Kazakh literature. This distinction demonstrates that nomadic «cultural filters» redefine Eliade's «Eternal Return» – shifting it from a metaphysical abstraction to an active, genealogical dialogue with ancestors. «Divine Comedy» exemplifies the Western Christian framework of the path toward divine union, characterized by its hierarchical cosmology and spiritual ascension. Mukhtar Magauin, in his work «The Double Tree» (Qos Agash), synthesizes Turkic mythopoetic theory with post-Soviet existential dilemmas, offering a unique Kazakh representation of the archetypal hero confronting historical disruption. During this period, Mashkhur Zhusip's prophetic works integrate Islamic eschatology with oral tradition, providing a profound anthropological representation of the sacred, cyclical, and moral aspects of Central Asian cosmology.

This approach aims to elucidate how each author articulates a cultural model of humanity (homo symbolicus) inherent in their distinct civilizational norms. This was achieved through the examination of Jungian archetypes, Eliade's sacred-profane dichotomy, and structuralist analyses of myth. Archetypal figures, including the guide, outcast, wanderer, and sage, may manifest across various narrative genres, although they all fulfill analogous existential roles.

Furthermore, treating archetypes as dynamic narrative operators facilitated a departure from static motif description. As demonstrated in the prose of A. Rainer, the structures of the 'urban legend' adapt ancient archetypes to articulate the postmodern crisis of identity, proving the enduring plasticity of these universal forms. This reaffirms that literature both reflects and influences anthropological constants via localized symbolic economies.

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