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The Home/Homeless Archetype in Modern Kazakh Literature

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ABSTRACT

This paper explores the archetype of “home” as a sacred ethno-cultural symbol deeply embedded in the Kazakh worldview. It examines how the concept of “home” and its contrasting notion “homelessness” function in contemporary Kazakh literature, reflecting broader cultural, historical, and psychological meanings. The archetype “home” is interpreted through interconnected ideas such as “mother,” “family,” “native land,” and “light,” while “homelessness” symbolizes loss, displacement, and identity crisis. Drawing from comparative literary analysis, the study situates Kazakh representations alongside global literary traditions, uncovering both universal patterns and culturally specific distinctions. It is argued that the nomadic past of the Kazakh people, along with their mythology and oral tradition, imbues the “home” archetype with meanings that differ significantly from settled, Western interpretations. These culturally embedded meanings are revealed through symbolic landscapes, character trajectories, and narrative structures in Kazakh fiction. The paper shows how contemporary authors reinterpret ancient symbols to articulate modern experiences of belonging, alienation, and cultural continuity. By emphasizing the spiritual and existential dimensions of

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“home,” this study contributes to a deeper understanding of how literature reflects national identity and memory. Ultimately, the research enriches the field of cross-cultural literary studies by demonstrating how archetypes acquire diverse meanings in different cultural-historical contexts.

Keywords: Archetype; Collective Unconscious; Culture; Ethnos; Literature

1. Introduction

Today, in the era of globalization and scientific progress, various innovative technologies are replacing traditional ethnocultural and national values. In this regard, it is of utmost significance to ensure that each nation retains its national identity, national memory, and code, as well as its spiritual and cultural values, which have been preserved in the collective unconscious since ancient times and passed down from generation to generation. The primary objective of this study is to examine the revival and transformation of ethno-cultural symbols and archetypes that define ethnic identity, originally rooted in ancient mythological consciousness and folklore, and currently preserved in the art, culture, daily practices, literature, religion, and beliefs of the Kazakh people.

Archetype is generally defined as “a cluster of collective experience, a universal scenario of the individual’s mental reactions to the world outside”^[1]. Archetypes reflect patterns of human life and help “encode a universal sensibility and specificity”^[2]. Through archetypes, cultural models, and the collective consciousness and memory, the dominant values of different cultures are reflected^[3]. The analysis and interpretation of archetypes can reveal new meanings of traditional concepts. Thus, the form and content of the complex mythological image of the *Aal Luuk Mas* tree to a great extent determine the emergence of numerous sign systems currently integral to Yakut culture^[4]. In O’Neill’s “Mourning Becomes Electra”, the use of the epic Virgilian archetype, as seen in the *Aeneid*, reflects the allusive strategies of Greek poetry in referring to fate while being adapted into the American postwar literature^[5]. Through the analysis of perfume, scent and floriography as aspects of the *femme fatale* archetype, Stewart^[6] suggests that in addition to the aura of “mystically seductive danger”, the archetype comprises longevity, originality and power.

Recently, there has been an increase in interest in

space as “a cultural dimension of being”^[7]. “Home” is among the most basic archetypes that reconstructs the idea of a person’s dwelling and, at the same time, recreates the model of the community as a whole living in a certain location. Additionally, it is given wider meanings in the literary works of various writers representing different cultures. For instance, in Herold Belger’s works, home acquires a sense of “memory”^[11]. On the other hand, research into memories in family sagas reveals that the representation of the archetype “home” shifts the focus from the “house” as the central location for family memories to any space where family members meet, i.e., to the family relations^[8]. In Russian culture, the image of a train as “a house on wheels” is described as a cozy, protected space and a place for revelations, much like the kitchen^[9]. In “The Hungry Tide” by Ghosh, the archetypes “home” and “homelessness” are united into an integrated whole and have meaning only when “they are seen as containing each other”^[10]. For the main characters in McCarthy’s “Child of God” and “The Crossing”, “home” becomes a place “lost somewhere in the past, encapsulated only in the spaces where they have buried the bodies of those whom they love”^[11] (O’Connell, 2014: 598). In the literary representation of youth homelessness in contemporary urbanized China, the traditional Chinese home is transformed from “an established locus of security” into “an open signifier of precariousness and uncertainty”^[12].

Although the archetype “home” has been thoroughly studied in different cultures, few attempts have been made to investigate its features in the modern literature of Kazakhstan. Based on the findings described by other scholars, this study explores various issues, themes, and ideas presented in contemporary Kazakh literary works through the lens of the house. The material for the semantic analysis is drawn from works written by four contemporary Kazakh authors: selected poems by A. Qunanbayuly, “The Wolf Man” by Zh. Korgasbek,

“Tuazhat” (“Stranger”) and “Altay Ballad” by A. Altay, “A Life at Noon” by T. Asemkulov. In these works, the image of the house conveys not only the psychology, national identity and worldview of the characters and authors but also the social situation and aesthetics of the people and the nation at the time of the described event.

2. Theoretical Framework

2.1. Archetype and the Collective Unconscious

Although it was not originally formed as a specific term in Plato’s writings, phenomena considered in terms of “creative fantasy” belong to the “archetype”. Later scholars such as Bastian, Hubert and Moss considered imagination (fantasy) as a “category”, and Hermann Usener proposed “unconscious thinking”. Based on these investigations, C. G. Jung concluded that the archetype as an “a priori” concept can exist in various forms depending on the level of imagination proposed by Plato, not agreeing with the strict principle that it has a specific form and meaning, i.e. invariance is characteristic, only the “core” is preserved^[13].

Following Jung’s theory, Bodkin^[14] (1934) proposed “archetype models” being characterized as those “imprinted on the physical body” or “inherited in the structure of the brain”. In other words, if the archetype is thought like an instinct, then Jung distinguished the archetype as a process that, unlike instinct, is realized in the mental state. The archetype (invariant), being filled with concrete material, reveals its conscious form of realization that is fixed in the tradition. Therefore, phenomena such as “eternal” characters and motifs are always relevant, as they carry deep, archaic semantics^[15]. The archetype, generalized by special concepts, becomes one of the primary means of expressing national reality.

Based on Jung’s conclusions, we have realized that today the archetype is stored in the collective unconscious of each person and is manifested through dreams, various physical (mental) disorders, and artistic creativity. At the same time, artistic creativity “appears in the immortal works of art and the fiery formulas of religious symbols of religions”^[16]. The archetype is not a concept in a “frozen” form, but rather a system of concepts preserved in the collective unconscious of the individual and the nation across different epochs, reproduced by poets, writers, and

art historians in various forms and genres.

While Jungian theory provides a foundational lens for understanding archetypes and the collective unconscious, it emerges from a Western intellectual and cultural tradition. When applied uncritically to non-Western contexts, especially those grounded in oral and nomadic epistemologies such as Kazakh culture, Jungian constructs risk imposing external interpretive frames that may obscure or misrepresent indigenous meanings. The archetypes in Kazakh literature are not merely psychological phenomena but are deeply interwoven with communal memory, ancestral land, and cosmological systems unique to the region. Therefore, this study does not adopt Jung’s theory wholesale but instead adapts and supplements it through the insights of postcolonial literary theory and cultural anthropology. This enables a culturally situated analysis that respects the specificity of Kazakh historical experience, symbolic systems, and narrative traditions.

The concepts of “archetype” and “collective unconscious” are introduced through Jungian definitions; their interpretation would benefit from cultural contextualization within Kazakh and nomadic traditions. In the Kazakh worldview, archetypes are not merely psychological constructs but are deeply embedded in oral epics, mythological narratives, and symbolic objects, such as the *shanyrak* (the central part of the yurt, symbolizing unity and continuity) and *otan* (homeland). These elements serve as carriers of collective memory and are repeatedly invoked in literary and ritual practices. The collective unconscious in Kazakh culture manifests through inherited symbols that are sustained not only in literature but also in communal values, seasonal migrations, and ancestral ties to land. Thus, understanding archetypes in Kazakh literature requires bridging Jungian theory with indigenous frameworks rooted in nomadic cosmology and cultural semiotics.

2.2. Archetype Home in World Literature and Philosophy

Archetypes have been widely explored and discussed in various literary genres. Neumann^[17] and Frye^[18] explore archetypes in art and creativity, Bodkin^[19] proposes models of archetypes in poetry, and Estes^[20] studies archetypes on the material of fairy tales and legends.

Of the main archetypes proposed by Jung, the archetype “home” can be associated with the archetype “mother”. As the scholar writes, “like any other archetype, the mother archetype reveals an almost defenseless diversity in its manifestations”^[13]. In addition to mother, grandmother, stepmother, nanny, beloved wife, beloved girl, and goddess, the mother archetype can also include phenomena which give goodness and warmth in the mother symbol, such as paradise, the Kingdom of God, a house, church, city, land, forest, and water. In other words, “this archetype is partly associated with places or things which symbolize fertility and abundance” (p. 218).

Moreover, Jung connects the archetype “house” with Christian churches, giving the concept of “a house with ruined walls”, which “beyond the protective walls” means the resentment of churchgoers that they deprived people of the house and excommunicated them from the church. This comes from the idea that the earthly abode of man is the house of God – the church.

In Russian literature, the archetype of “house” is described in the works of A. S. Pushkin as “self-standing of a person”, i.e., a manifestation of the development of personality and humanism within historical and cultural traditions. The works of N. V. Gogol and F. M. Dostoevsky are intertwined with the mythological archetype of the “house”: the characters are residents of the underground, the rooms are coffins, and they are considered in connection with the underworld^[21]. Analyzing the works of F. Dostoevsky and A. Chekhov, Domansky^[22] wrote: “...in these memories, first of all, the archetypal meaning of the motive of the house is actualized, as a kind of universe in which a person feels good, comfortable, happy, and the universe out of the house appears as a temporary chaos, where a person is unhappy” (p. 36), as the archetype “house” has the character of universe/chaos.

In world philosophy, the question of “house” was considered by Aristotle in the matter of “movement” and “time and space”; furthermore, such thinkers as Seneca and Augustine expressed their opinions about the house. The ancient Greek epic (for example, “Odyssey”) was based on the motifs of “family – house”, “return home”, and “native land”.

Based on the Christian worldview of Augustine, “as descendants during the yearning for the Kingdom of Eternity”^[23], considering this world a refuge, in the

Muslim religion, they regard the mosque as “the home of Allah”. According to Islamic recognition, a person is a guest in this world whose principal place of residence is another world. Even when a person died, they were said to “return”, that is, to return to their eternal home.

The archetype “home” is based on the concept of three worlds – sky, earth, water/underworld:

1. House as “cosmos” that is the highest world of the spirit, the unknown world. In Islam, “return to the eternal home” is the flight of the spirit after the death of a person, the motive for returning to the highest home of the world; other nations also have the concept of “The Kingdom of Heaven”.
2. House as a place in this life, on earth. In contrast, the concept of “homelessness” refers to those who cannot find themselves or know themselves, and who look for the lost. It also refers to the way, the journey, or the visit to holy places, specifically a pilgrimage.
3. For the Slavic peoples, on the contrary, the land of the underground dead served as a symbol of calm. In Islam, the earth is the body of a person, born from the mother, from the Earth, and then transferred to the bowels.

3. Methods

This study employs a comprehensive qualitative methodological approach, utilizing cultural, hermeneutic, lexico-semantic, and comparative-historical methods. The application of these methods is determined by research aim – to identify the features of the functioning of the “home” and “homelessness” archetypes in modern Kazakh literature and analyze them in comparison with similar images in world literature.

3.1. Research Materials

The research materials consist of works by contemporary Kazakh authors, where the archetypes of “home” and “homelessness” are vividly represented:

1. Abai Kunanbayuly – selected poetic works reflecting the home as a symbol of homeland, family, and stability.
2. Zhusupbek Korgasbek – the story “The Wolf Man”, in which the archetype of “homelessness” is expressed

through the protagonist's inner experiences and his search for belonging.

3. Askar Altay – the novels “Tuazhat” (“Stranger”) and “Altay Ballad”, explore the themes of losing one's home, alienation, and nostalgia for native land.
4. Talgat Asemkulov – the novel “A Life at Noon”, which depicts home as a center of spiritual balance and life support.

These works were selected for their thematic relevance and representativeness in analyzing archetypal images within contemporary Kazakh literary discourse.

The selection of texts was based on their explicit thematic engagement with the archetypes of “home” and “homelessness” in both content and symbolic representation. The corpus encompasses a diverse range of genres, including oral epics, written folklore, lyrical poetry, and modern prose. Canonical texts, such as traditional Kazakh epics (*batyr* tales), were analyzed alongside contemporary literary works by authors like A. Qunanbayuly and A. Altay. Where applicable, different published versions and English/Kazakh translations were consulted to ensure cultural and linguistic fidelity. Preference was given to texts that explicitly reference spatial metaphors, ancestral land, and domestic imagery, which are central to the archetypal framework of the study.

3.2. Procedure

The research was conducted in several stages:

1. Selection and systematization of materials:
 - Identification of literary works containing the archetypes of “home” and “homelessness.”
 - Selection of texts reflecting national and cultural perceptions of these archetypes.
2. Qualitative text analysis:
 - Extraction of key lexemes and expressions related to “home” and “homelessness.”
 - Contextual analysis of the usage of these lexemes in the selected works.
3. Comparative-historical analysis:
 - Comparison of the identified archetypal images with similar motifs in world literature (e.g., works by F.M. Dostoevsky, M. Twain, H. Melville).
 - Identification of universal and culturally specific features of the archetypes in Kazakh literature.

4. Interpretation and understanding of the obtained data:
 - Uncovering the underlying meanings in the texts considering the cultural, historical, and social contexts.
 - Analyzing the influence of ethnocultural traditions and national identity on the formation of the archetypes.

3.3. Data Analysis

The following methods were used for processing and analyzing the collected data:

- Lexico-semantic analysis:
 - Identification of the meanings of key lexemes related to “home” and “homelessness,” their synonymous series, and frequency of use. This method helped reveal common associations and images connected to these archetypes in Kazakh literature.
- Content analysis:
 - Identification of significant themes and motifs in the literary works.
 - Classification of texts according to the prominence of archetypal images.
 - Systematization of data to detect recurring semantic and figurative patterns.
- Comparative-historical method:

By comparing the representation of archetypes in Kazakh and world literature, it was found that the image of “home” in Kazakh works is closely linked to the concepts of homeland and ethnic identity, whereas in global literature, “home” often symbolizes personal space or lost values.

- Hermeneutic and cultural approaches:

Interpretation of the selected works considering the historical context and cultural characteristics of the Kazakh people. These methods enabled a profound exploration of the meanings associated with national memory, spiritual values, and the collective unconscious.

4. Result and Discussion

4.1. Home in Kazakh Tradition

In the Kazakh language, the concept of “home” or “house” is expressed by the word *ui*. The national dwelling

of the Kazakhs – the yurt – is an interpretation of the term *ui* (*kyiz ui*). There are older terms that are no longer used because their meanings have changed. For example, the word *otan* denoted the house in which the family or native village was born. Besides, this word denotes a concept that existed before – the proximity of the hearth. Now, such concepts as the homeland, the place where a person grew up, and the land of his/her ancestors are invested in it. In the Kazakh language, a rapidly developing language, many new words have emerged recently, specifically, translations of words borrowed from other languages, including synonyms for the word “house”. For example, *turgyn ui* (building), *ui-zhaylar* (room), *gyymarat* (building), *sayatshylyk* (hut), *cottage* (cottage), *kulyp* (castle), *otbasy uiasy* (family nest).

In the present research, the yurts of the early Nomads and the houses of the late settlement are considered in their entirety. Nowadays, even though the way of life of the Nomads has changed and the Kazakh do not live in the yurt, all the traditions, life, and customs inherent in the Nomads have been fully preserved since ancient times.

Being the ancient national house of the Kazakh people, the yurt is evidence of the centuries – old history and worldview of the Nomads’ way of life. The yurt, as a material and spiritual value of the Kazakh people, is a mirror of the customs, beliefs, culture, and civilization, crafts of the country. The history of the Kazakh house, which is ideal for quick assembly and migration (possessions of one yurt can be completely loaded on one camel) dates back to ancient times. Speaking about the origin of the yurt in the era of BC, Ualikhanov^[24] focused on the construction of yurts and classified them into *qos*, *zholyu ui*, *qalmaq ui*, and *torgauyt ui*, depending on their type. Yurts were a significant part of the lives of indigenous Nomads, comfortable, lightweight, and easily assembled for various people. Although today they are no longer wide use in the everyday life of the Kazakh people, yurts have been preserved in modern art and literature, starting with folklore works because the yurt is a unique material exhibit which reflects the national ethno-cultural identity of the Kazakh people.

Today, although the physical presence of the yurt no longer dominates the Kazakh landscape, its symbolic element – the *shanyrak* (the circular crown at the top of the yurt)—continues to function as a powerful archetype of home in both everyday language and cultural memory.

This enduring symbolic function illustrates that the concept of the “early house” remains relevant in contemporary Kazakh consciousness. The motif of the home is deeply embedded in traditional Kazakh epics, where it is not only a physical space but a metaphor for homeland (*otan*), lineage, and identity. In these narratives, the act of defending one’s land and yurt against external threats becomes an allegory for the preservation of national unity and cultural continuity. The archetypal image of home as a *shanyrak* embodies collective resilience in the face of historical adversities, such as colonization, deportation, famine, war, and political repression. Thus, the archetypes of “house” and “shanyrak” serve as central symbols in Kazakh literature, recurrent across both classical and modern works. These motifs reinforce the deeply rooted cultural imperative to protect the homeland and preserve the nation’s integrity, an idea consistently reflected in the poetic and narrative traditions of Kazakh writers and oral storytellers.

4.2. The Archetype Home in Contemporary Kazakh Literary Works

In the history of Kazakh literature, no poet or writer would not sing the theme of their native land. Almost all of them drew on their love for their native land and country in their poems and novels. Its only reason is the influence of archetypes in the national consciousness, that is, the memory of the poet and writer unconsciously preserved the understanding of ancient ancestors about how to save a huge territory, not to give the country and land. In this regard, again, referring to Jung’s concept of the collective unconscious, it is not a world outside human consciousness, an instrument which a person observes the unconscious with their consciousness, their mind and uses it at the right time, but is generated by certain causes, factors influencing from outside. For example, in Kazakh literature, works about the native land of the Motherland are unconsciously touched upon by poets and writers, due to the fact that the problem of preserving the nation and the land, retaining sovereignty, not desecrating the country is still relevant, as a result of the collective struggle becomes obvious. “If the causes of personal conflict emerge, the collective unconscious will not be touched upon. There are no questions, and it does not appear. But at the moment you go beyond the boundaries of your personal sphere and

go to the transpersonal level... – then you are faced with collective problems, then you see collective dreams”^[25].

In this regard, people’s living conditions and life situations were described in the works of akyns and writers, including stories about the heroes. For example, poems of the main Kazakh poet, A. Qunanbayuly, informing about the social status and life of the nomadic Kazakh people, masterfully describe it in poems devoted to the seasons in the lyrics of nature, describing the features that are most expressed in comparison with other peoples. For instance, with coming of the winter period, in the description of the harsh winter in which nomadic life flourished, he writes:

Like a crazy old camel he acts in his rage,
Rocking and shaking our yurt’s thin wall^[26].

The winter is described as an old angry man, even telling about that the rich of the “six width yurt” cannot stand against the winter storm. The author continues in another poem:

A rich man’s son is not cold when it snows The
house is warm, felt all around.
A poor man’s son depends on a rich man’s son,
He plays with him with tears in his eyes (p. 78).

While the poet describes a rich life, early immersed in the unexpected character of nature, the poem devoted to landscape lyrics is associated with the social problem between the rich and the poor. “Young women patching their houses full of holes”, “a viewless, cold house because of not lighting a fire”, “the poor shelter the rich’s houses”, “the poor need some kizyaks to fire”, “children cold due to lack of fire” – in these lines we can see how hard the life of the poor is. The contrast between houses, depending on the owners’ rank, status, wealth, and place in society, is not new in world literature. For example, in the novel “The Prince and the Pauper”, Twain^[27] described the area where Tom was born as “small, decayed, and rickety <...> packed full of wretchedly poor family” (p. 3), whereas the prince’s palace was depicted with “the vast pile of masonry, the wide-spreading wings, the frowning bastions and turrets, the huge stone gateway, with its gilded bars and its magnificent array of colossal granite lions, and

other the signs and symbols of English royalty” (p. 6).

As for the “homeless” archetype, Bachelard^[28] suggests the concept of “Hermit’s hut”. A hut is the most common type of house in which a person has no past and no future and is characterized only as a temporary accommodation. And the hut of a hermit, that is, a person who has lost himself in life, was left alone. We can say that there is a homeless person in front of this house. For instance, in the story “*The Wolf Man*” by Zh. Korgasbek, the protagonist Kerim endured harassment from people in society, gave up work and school, fled the people, and went to the forest to work in forestry. Being tormented by social inequality and injustice, he lives in isolation from humanity, unable to withstand this reproach, but even here, his supervisor again comes for him and causes offense. Kerim is forced to leave the forester’s hut. However, over time, he returns to his hut because the light is inside the hut; that is, he does not lose his last hope. At the same time, “The lamp in the window is the eye of the house”^[28], that is, the light inside the house, as a source, gives hope. In the modern world, the interweaving of genres has become a natural phenomenon, where cinema and literature are not differentiated but are considered in unity. In the TV series “*The Last Hope*”^[29], the main character, left alone and without care, was forced to go to the city to live with the children. However, the old man does not want to leave his house in the village, talks to it as if it were a person and feels that he has betrayed his house by leaving it unattended. Inside the house, a glowing ray from the window gives the impression that the eyes of the house look at the house owner with an undisguised feeling. Incredible episodes are shown that make the host feel like he has the soul of the house watching it from the side. Even from this vision, it is clear that the house is not just a shelter but a living organism with a soul. As Shutova^[23] puts it, “we cannot write the history of the human unconscious without writing the history of the house” (p. 16).

H. Melville’s “*The Piazza Tales*” is also developed around a light motif emanating from the house. The protagonist moves to a new place and builds a special piazza in front of an old house to enjoy the magnificent views of nature on the foothills. However, there was a dream in the hero’s imagination to make a trip to the land of angels. One day, while admiring the picturesque scenery

in the mountains, he sees a light. This light attracts day by day, gives free rein to imagination, makes the protagonist think that this is an angelic abode, and finally decides to go to the house of angels. However, after he overcomes numerous difficulties and gets to the specified place, he is not happy with the sight. He realizes these were not angels; it was a homeless brother and sister sheltering in an abandoned house on the mountain. Between the words, the girl indicates a magnificent house at the foot of the mountain and says that the owner, who lives in such a house, probably has no dreams at all. It was the house of the main character. The author shows that, in most cases, people go into empty hope and fantasy, underestimate everything that they have in their hands, and do not understand the dignity of everything.

4.3. Use of the Archetype Homeless in Kazakh Literature

The concepts of home/homelessness binary opposition are adjacent to the concepts of self/someone's, peace/chaos, and freedom/dependence. The archetype "homeless" stands for homelessness, spiritual decline, loneliness, stress, loss, grief, stranger, outcast, being alienated from society, and losing one's native land and country. Van Gogh's life, "*Madame Bovary*" by Flaubert, "*Steppenwolf*" by H. Hesse, "*Centaur*" or "*Stranger*" by A. Altay, "*A brown goose*" by A. Kemelbaeva, "*The Wolf Man*" by Zh. Korgasbek is an example of this.

In modern Kazakh literature, the archetype "homeless" can be illustrated by two novels written by A. Altay: "*Stranger*"^[30] and "*Altay Ballad*"^[31]. In these works, the author dwells on the lack of a home for the main characters, who are wandering around the world. In his understanding, "homeless" is a homeless person who cannot live happily without their home. The work also reflects the fate of those homeless people who do not have a permanent home in their heads and those who have lost themselves in life and who have experienced a vague, meaningless state. However, their main house is the place of birth, the area of nature, the mountain and the stone of their native land. In the novel "*Altay Ballad*", the author's words indicate that the main character Ular's birthplace – home – is an archetype of the mother: "The only mother of Ular is Altay (mountain). He was born in Altay; he will die

in Altay. Let the mother earth – Altay drag up the body!"^[31].

Nevertheless, in both novels, by ancient mythical motifs, the eternal "path" proposed by Borges^[32], at the heart of the archetypal plot, the characters always go wandering. The loss of their family and house, alienation from the native land, longing for the country, social chaos, injustice, the search for the meaning of life, that is, the primary meaning of the archetype "homelessness" is the desire for an actual house, family, mercy and justice, and finally, the only solution is doomed to death. Nevertheless, in the novel, one of the reasons for homelessness, the search for a house, family, stability, and goodness, is combined with such a humanistic goal as liberty, freedom, and virtue. According to Bernard, the symbolic content, formed as a "national canon", is an important tool for poets and writers because the symbol is said to have a collective character^[14]. Thus, in the novel, through the protagonist, the writer wanted to convey the fate of the entire nation.

4.4. Comparative Perspective: Archetypes in Kazakh and World Literatures

The archetypal representations of "home" and "homelessness" in Kazakh literature reflect both universal and culturally specific elements. Similar to global literary works, Kazakh narratives often depict "home" as a space of memory, security, and identity and "homelessness" as a state of existential loss and alienation. For instance, Twain's *The Prince and the Pauper* and Melville's *The Piazza Tales* explore contrasts between poverty and privilege, using the house as a symbol of moral and social distance—parallels that resonate with Abai's depiction of winter homes as sites of class disparity.

However, distinct differences emerge in the Kazakh context. Unlike the individualized notions of "home" in Western literature, the Kazakh archetype is deeply tied to communal memory, ancestral land (*zhery*), and the metaphysical significance of structures such as the *shanyrak*. In Dostoevsky's or Hesse's works, homelessness often reflects psychological or spiritual estrangement; in Kazakh literature, it frequently denotes historical displacement, exile, or rupture from a nomadic cosmology.

Additionally, where Western texts may depict the house as a personal refuge or psychological projection, in Kazakh texts, it often serves as a national and spiritual

anchor. The notion of “return” in Kazakh epics aligns not only with emotional homecoming but with the restoration of collective identity. This contrast emphasizes the importance of land, kinship, and oral tradition in Kazakh cultural narratives, distinguishing it from more individual-centric portrayals in global literature.

5. Conclusion

To date, studies of modern literature have been paid little attention to the cultural specificity of the nomadic Kazakh people. The present study focuses on the use of the archetypes “home” and “homeless”, which perform sacred functions in Kazakh culture. The archetype of “home” dates back to early mythology and folklore and remains relevant in modern literature. The concepts of *yurt* and *shanyrak* are shown as material and spiritual values, being closely related to the motif of protecting the native land and nationality.

Through the descriptions of houses, the authors depict people’s living conditions and life situations characteristic of a nomadic lifestyle. The analysis of the house based on the archetype “mother” proposed by Jung revealed its significance, putting the place of the mother in the life of a person and the house side by side. The meaning and use of this concept, as well as the concepts “family”, “light”, and “homeless” are similar to their understanding in other works of world literature.

This understanding is echoed in Kazakh literature where “the concept of the ‘early house’ remains relevant in contemporary Kazakh consciousness. The motif of the home is deeply embedded in traditional Kazakh epics, where it is not only a physical space but a metaphor for homeland (*otan*), lineage, and identity”^[33].

Based on the findings, we suggest that the concepts of the peoples of the world “home” and “homeless” are universal archetypes, for the most part there is no particular difference in their meaning in different cultures. As we can see from the world literary heritage, the archetype “home” can be considered a cultural and social tool that is a primary indicator of personal development. However, due to the geographical location and the historical and social status of the Kazakh nation, the concepts used in Kazakh contemporary literary works, being unique to Kazakh culture, acquire connotations different from those

employed in traditional world literature. These are mostly related to ancient myths and folklore and traditional nomadic lifestyles.

Author Contributions

Conceptualization, L.D. and Z.I.; methodology, L.D., B.K., and Z.I.; software, Y.S.; validation, L.D., and R.G.; formal analysis, L.D.; investigation, L.D.; resources, Y.S.; data curation, Y.S.; writing – original draft preparation, L.D.; writing – review and editing, Z.I.; visualization, A.K.; supervision, R.G.; project administration, Y.S.; funding acquisition, L.D. All authors have read and agreed to the published version of the manuscript.

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Conflicts of Interest

The authors declare no conflict of interest.

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