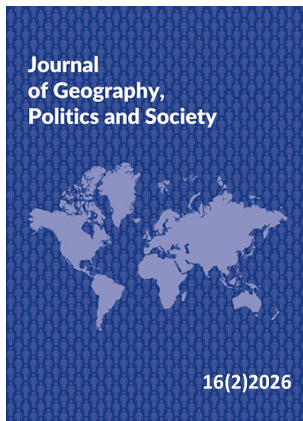




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AN ARCHETYPAL APPROACH TO INTERPRETING HISTORICAL-POLITICAL DISCOURSE IN NON-CLASSICAL UKRAINIAN HISTORIOGRAPHY

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Abstract

This article examines the archetypal approach to the interpretation of historical-political discourse in non-classical Ukrainian historiography, with particular attention to the conceptual current of the Ukrainian statehood school. It conceptualises the historical archetype as a deep semantic model that becomes visible in historiographical discourse through archetypal representation and subsequently develops into historical metaphor, narrative, and myth. The methodology combines historical-hermeneutic analysis, archetypal-mythological interpretation, elements of historical-political discourse analysis, comparative analysis, and typological classification. On this basis, the article proposes a classification of archetypal representations in the statehood school into personage-based, event-processual, cultural-historical, and chronotopic types. The analysis shows that representatives of this historiographical current interpreted Ukrainian historical experience through recurrent models of political action, collective memory, statehood, destructive social energy, and civilisational belonging. The study argues that historical archetypes can serve as a productive interpretive framework for historiography, political science, and public administration, provided that the transition from archetype to discursive representation is operationalised through identifiable textual markers rather than assumed from thematic similarity alone.

Key words

historical archetype; historical-political discourse; Ukrainian statehood school; non-classical historiography; historical memory; national myth; political culture

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1. Introduction

The effectiveness of public administration depends in part on the extent to which governing elites recognise the historically formed trajectories of political development, state-building traditions, collective mentality, and political culture. Without such analysis, public authorities risk treating inherited institutions as neutral mechanisms rather than as products of conflict, adaptation, and accumulated meaning. Historical-political discourse

should therefore be regarded not as an auxiliary background to governance but as an important context for understanding why particular administrative models acquire legitimacy, lose social support, or require transformation.

This point is emphasised by Raadschelders (2010), who argues that public administration cannot be properly understood outside its historical context because government is a product of purposive human action and the motives underlying administrative and political behaviour become intelligible only when placed within their temporal and geographical setting.

Social reality unfolds over time; consequently, without a historical perspective, the meaning of institutional development is easily lost, especially where political office-holders privilege short-term outputs over long-term outcomes (pp. 246–247). Ivanov (2025) similarly argues that historical experience in public administration can inform the adaptation of effective administrative practices to contemporary conditions and help prevent the recurrence of systemic errors in future processes of state-building (p. 72).

For this reason, the analysis of historical-political discourse cannot be reduced to the study of institutions, doctrines, or administrative reforms in isolation. It should also address historically recurrent models through which communities interpret power, statehood, political dependence, resistance, and collective survival. In the present article, these models are analysed as historical archetypes whose concrete manifestations are formed in specific contexts but may remain influential in historiographical narratives, political language, public memory, and inherited modes of explaining the national past.

The value of the archetypal approach lies in its attempt to identify deep and recurrent structures of political meaning that persist across changing historical contexts. It can help explain how experiences of state-building, loss of sovereignty, imperial domination, social conflict, and national consolidation are transformed into durable interpretive schemes. For public administration, this perspective is relevant insofar as governance strategies interact with historically formed perceptions of authority, legitimacy, responsibility, and collective development.

2. Literature Review

The archetypal interpretation of historical-political discourse has been developed across several adjacent fields but has not yet formed a single consolidated research direction. Within historiography, an important methodological basis is provided by studies of non-classical historical thinking and the metaphorical structures of historical knowledge. Wrzosek (2012) interprets historical thought as dependent on cultural models and metaphorical forms through which empirical material is organised into a coherent image of the past. Megill (2007), in turn, clarifies the conditions under which interpretation remains within the domain of historical knowledge rather than becoming a reproduction of collective memory or ideological projection.

The specifically archetypal dimension of historical interpretation is developed by Lindenfeld (2009), who examines the relevance of Jungian archetypes to

historical discourse. O’Neal (2009) presents archetypal historiography as an approach that combines source-based historical analysis with the study of recurrent symbolic patterns. Juknevičius (2015) connects archetypal structures with imagined communities and historically produced imagined worlds, while Morden (2016) analyses national myth as an archetypally patterned narrative that organises collective memory and political identity. Together, these studies suggest that the archetype can be treated in historical research not as a substitute for source criticism, but as an interpretive category for examining recurrent symbolic and narrative structures through which communities organise historical meaning.

At a different theoretical level, Durand’s anthropology of the imaginary is relevant for understanding the symbolic environment in which archetypal forms acquire cultural density and mythic force (Durand, 2021; original work published 1960). His work clarifies the relations among symbol, image, and mythos, although it does not itself provide a model of historical-political discourse. The social and political dynamics of archetypics are addressed from another perspective by Afonin and Martynov (2022), who connect archetypal structures with epochal cycles, collective adaptation, and transitions from war to peace. This line of inquiry is particularly relevant when archetypics is brought into dialogue with political science and public administration. Existing scholarship therefore provides separate historiographical, psychological, symbolic, and political-scientific foundations for an archetypal approach, but the analytical sequence from historical archetype to archetypal representation, historical metaphor, narrative, and myth within historical-political discourse remains insufficiently systematised. This gap defines the research problem addressed here.

3. Materials and Methods

The research methodology is based on an integrated qualitative framework combining historical-hermeneutic analysis, archetypal-mythological interpretation, elements of historical-political discourse analysis, comparative analysis, and typological classification. The empirical corpus consists of selected writings by representatives of the conceptual current of the Ukrainian statehood school of historiography, interpreted in relation to theoretical literature on archetypes, historical metaphor, national myth, and non-classical historical thinking. Historical-hermeneutic analysis is used to reconstruct the semantic logic of these texts while taking account of their intellectual, political, and historiographical contexts.

The archetypal-mythological approach is used to identify historical archetypes as deep semantic models and to trace their discursive manifestations in archetypal representations, historical metaphors, narratives, and mythic structures. Discourse analysis examines how historical figures, processes, cultural complexes, and civilisational oppositions are transformed into relatively stable forms of historical-political meaning. The approach is interpretive: it does not assume that the presence of a recurring theme by itself proves the operation of an archetype.

Comparative analysis is used to examine how different authors of the statehood school conceptualise related models of political behaviour, collective memory, statehood, destructive social energy, and civilisational belonging. The typological method supports the proposed classification of archetypal representations into personage-based, event-processual, cultural-historical, and chronotopic types. This combination makes it possible to analyse historical archetypes not as an abstract symbolic scheme, but as a particular mode of interpreting historical-political discourse in non-classical Ukrainian historiography.

4. Results and Discussion

Historical archetypes, particularly as it can be reconstructed from the scholarly legacy of the Ukrainian statehood school, is expressed primarily through historical-political discourse. In the interpretive model used here, it brings Jungian approaches to archetypes into dialogue with Durand's anthropology of the imaginary, Mark and Pearson's (2001) archetypal typology, and analytical historiography, which, in Megill's (2007) formulation, seeks to distinguish historical inquiry from the direct reproduction of collective memory or political instrumentalisation of the past.

4.1. From Jungian Archetypes to Archetypal Historiography

An early formulation of Jung's distinction between personal and supra-individual dimensions of the unconscious appeared in his 1916 essay "The Structure of the Unconscious", later incorporated into *Two Essays on Analytical Psychology* (Jung, 1953). This formulation opened the way for the concept of a collective unconscious, although the theory of archetypes was elaborated more fully in Jung's later writings.

Jung subsequently developed the theory in a series of essays, including "Archetypes of the Collective Unconscious" (first published in 1934) and "The Concept

of the Collective Unconscious" (1936/37), later collected in *The Archetypes and the Collective Unconscious*. In these writings, the collective unconscious is described as a dimension of the psyche that is not derived from individual experience, while archetypes are treated as recurrent structural forms through which psychic and symbolic experience is organised (Jung, 2013, pp. 40–90).

The theory was further refined in Jung's interwar and post-war writings. In "The Structure of the Psyche" and related essays, he systematised the relationship between individual and supra-individual layers of psychic life (Jung, 1970). His lecture "The Concept of the Collective Unconscious" likewise clarified the relation between the collective unconscious and archetypes as recurrent models of perception and symbolic production. This expansion of the concept helped archetypal analysis move beyond analytical psychology and become influential in cultural studies, religious studies, literary scholarship, political interpretation, and intellectual history.

In historiographical discourse, Jungian archetypes has been adapted from a theory of psychic structure into an interpretive instrument for analysing historical consciousness, collective memory, and political imagination. Lindenfeld (2009) explicitly argues that historians, especially those working in cultural and intellectual history, require models capable of explaining how collective phenomena such as identity, memory, symbolic images, and shared assumptions become internalised by individuals. For him, the historiographical value of Jungian archetypes lies less in a fixed catalogue of inherited figures than in a flexible understanding of archetypes as dispositions whose concrete expression depends on cultural and historical circumstances (p. 217).

Morden (2016) shifts the problem towards the study of nationalism. Drawing on Northrop Frye's archetypal criticism, he treats national myths as recurrent narrative forms through which communities organise their understanding of the past. His central point is that national narratives should be analysed not only cognitively, as ways of ordering information, but also emotionally, as structures that teach communities how to feel their history. He distinguishes tragic, romantic, comic, and satiric forms of such emotional architecture, each of which gives national experience a particular tone and political meaning (pp. 447–448).

O'Neal (2009) presents archetypal historiography as a distinct methodological approach. It does not replace conventional historical research; rather, it combines source criticism, contextualisation, chronology, and factual precision with attention to recurrent symbolic themes, cultural patterns, and biographical models. History is thus read not only as a sequence of events but also as a field in which deeper cultural and psychological

structures may recur across different epochs and forms of collective experience (pp. 68–76).

Juknevičius (2015) proposes a more historically differentiated version of this logic. Instead of emphasising only the universality of archetypes, he focuses on archetypal structures associated with particular epochs, nations, and social groups. Drawing on the notion of imagined communities, he distinguishes between communities that inherit shared images and communities that actively create, reproduce, and disseminate them. In his interpretation, history unfolds partly through collective imagined worlds sustained by symbols, rituals, exemplary figures, canonical texts, and recurring social situations (pp. 67–80).

4.2. From Historical Archetype to Historical Myth

Taken together, these approaches make it possible to define a historical archetype as a generalised type of significant figure, historical-political phenomenon, or model of collective behaviour that may recur within a supranational, national, or ethnic community under comparable historical, social, political, and cultural conditions at different stages of development (Pazdrii, 2025, p. 17). In concrete historical discourse, such a deep semantic model becomes visible through an epoch-specific archetypal representation. Afonin and Martynov's (2022) theory of epochal cycles provides one possible framework for interpreting how such representations change as societies adapt to their environments and undergo transformations in collective orientations (p. 20).

Within the universal epochal cycle described by Afonin and Martynov (2022), the same archetypal core may acquire different historical representations. During a revolutionary phase, associated with the rejection of an earlier order and an expansion of social freedom, a Hero-Founder may be represented by an insurgent Cossack, the leader of a liberation movement, or a community mobilised against an existing political order. During an involutionary phase, associated with the assimilation of new systemic qualities and the consolidation of norms, the same core may be represented by a lawful ruler, an institutionalised Cossack order, a sacred political tradition, or a disciplined community. In coevolutionary and evolutionary phases, where individual initiative, innovation, rationality, pluralism, and social complexity become more prominent, historical archetypes may be represented by the citizen-defender, reformer, institutional innovator, self-sufficient Ukrainian, or pluralistic political community.

Through historiographical, cultural, analytical, and authorial interpretation, an archetypal representation can become symbolically charged and articulated as a historical metaphor.

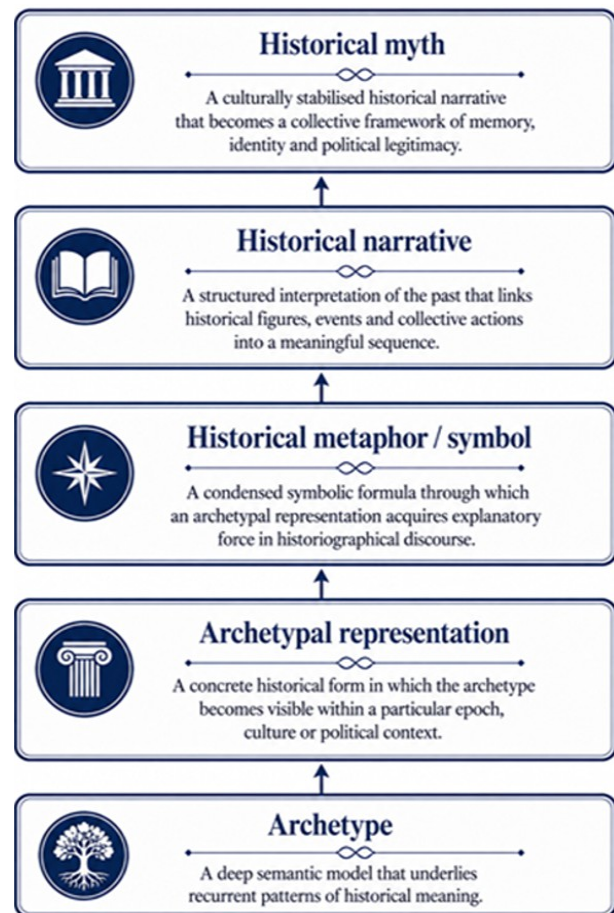


Fig. 1. Stages in the unfolding of a historical archetype in scholarly and analytical discourse.

Source: compiled by the author using AI assisted image generation (ChatGPT)

In Wrzosek's account of non-classical historical thinking, the historian does not merely arrange empirical facts but organises them through culturally conditioned images of the past. Wrzosek distinguishes cultural, metaphorical, and occasional dimensions of historical thinking, with the modelling of historical development depending primarily on the cultural model (Wrzosek, 2012, p. 18). A historical metaphor can therefore be understood as an interpretive form through which dispersed historical material is integrated into a coherent conceptual image.

An archetypal representation becomes historiographically productive when it is transformed into a metaphor capable of organising historical explanation. In Lypynskyi's pamphlet *Ham and Japheth*, for example, the representation of "Ham's Strength" becomes a historical metaphor for destructive political activity, expressed through the "eros and elemental force of the otamans" (Lypynskyi, 1928, p. 13). Krupnytskyi (1956, n.p.) similarly represents the Orient through the metaphor of the dynamic horde, combining mobility, military force, and Eurasian expansion.

Once historical metaphors acquire cultural recognisability and explanatory force, they can organise historical material into narratives by linking events, figures, and collective actions into meaningful sequences and giving them a value orientation. The metaphor thus becomes a narrative nucleus around which a particular interpretation of the past is structured. Metaphors of destructive elemental force, lawful order, the horde, the frontier, the betrayed community, or the heroic defender may therefore organise historical-political narratives about state-building, collapse, resistance, civilisational choice, or national survival.

The further stabilisation and circulation of such narratives may contribute to the formation of historical myths. In this context, myth is not treated as simple fiction or falsification, but as a culturally codified narrative form that integrates archetypal representations, historical metaphors, collective memory, and value-based interpretation into a coherent image of the past. Historical myth can transform a particular narrative into a durable symbolic framework through which a community recognises itself, interprets historical experience, and legitimises models of political behaviour.

4.3. Archetypal Representations in the Ukrainian Statehood School

The archetypal approach to historical-political discourse is particularly visible in the works of representatives of the Ukrainian statehood school of historiography, especially in the conceptual strand identified by Pelenskyi (1996). This current displays features of non-classical historiographical thinking in which empirical facts are not merely arranged chronologically or causally, but are organised through culturally conditioned images, symbolic forms, and historical metaphors that shape coherent interpretations of historical reality (Wrzosek, 2012, p. 57).

Accordingly, archetypal representations identified in the writings of statehood historians can be read as symbolic condensations of national ethos because they encode recurrent models of political conduct, state-forming discipline, destructive spontaneity, elite identity, and civilisational orientation. By transforming historical figures, processes, cultural complexes, and chronotopic oppositions into relatively stable symbolic forms, these representations contribute to what Durand's anthropology of the imaginary conceptualises as a mythic-symbolic environment through which communities recognise their origins, conflicts, values, and historical missions (Durand, 2021; original work published 1960).

On the basis of the conceptual current of Ukrainian statehood historiography, the article proposes four types of archetypal representations. Personage-based representations express broader patterns of historical agency embodied in individual actors; event-processual representations capture recurrent models of historical development and collective action; cultural-historical representations concentrate durable meanings of memory, identity, and national behaviour; and chronotopic representations organise historical experience through relatively stable spatial-temporal models of civilisational belonging. The classification is heuristic and is intended to systematise recurring interpretive patterns in the analysed texts rather than to imply that every example belongs exclusively to one category.

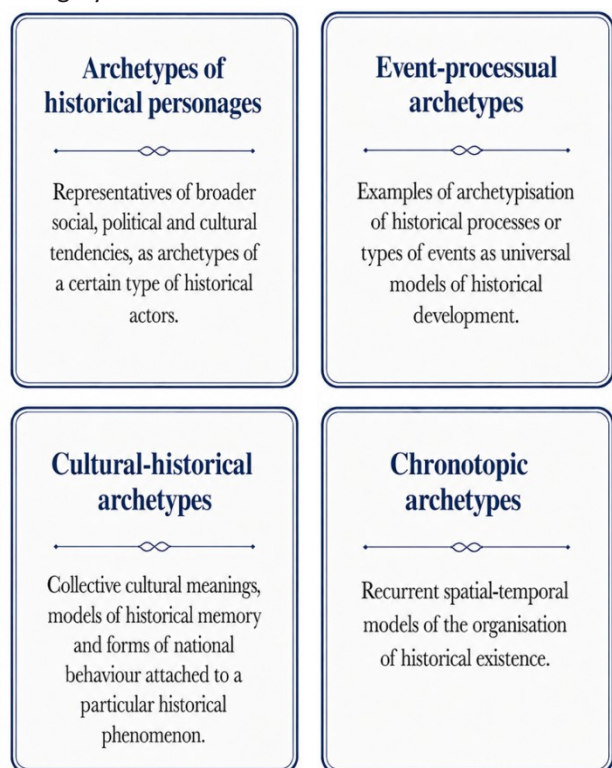


Fig. 2. Classification of archetypal representations in the historiography of the Ukrainian statehood school.

Source: compiled by the author using AI assisted image generation (ChatGPT)

The proposed classification can be illustrated through four groups of examples: personage-based, event-processual, cultural-historical, and chronotopic archetypal representations. These categories emerge from the ways in which representatives of Ukrainian statehood historiography organised historical material not simply as a positivist sequence of facts, but as a system of recurrent images, types, forces, processes, and civilisational oppositions through which the deeper structures of Ukrainian national existence were interpreted.

4.3.1. Personage-Based Archetypal Representations

Personage-based archetypal representations are the most immediately visible in the works of V. Lypynskyi, S. Tomashivskyi, S. Shelukhyn and L. Okinshkevych. In this group, the historical actor is never merely an individual figure with a biography. The figure becomes a representative of a broader historical type, political tendency or model of national development. This is particularly clear in Lypynskyi's images of the "Khliborob" (Landed Agrarian) and the "Zhovnir" (Soldier of the Monarchy). The Zhovnir is not simply a soldier of a certain Ukrainian army, but an archetypal image of disciplined national service and sacrifice: the state cannot exist until the Ukrainian army creates its own legend of the soldier who is ready to die at the order of his Hetman (Lypynskyi, 1919–1926, p. XXXVIII). A similar logic is visible when Lypynskyi writes that every member of the nation is a soldier of one and the same army (Lypynskyi, 1919–1926, p. 6). The figure of the Zhovnir therefore exceeds the military sphere and becomes a model of collective political mobilisation.

Even particularly conceptually distinctive is Lypynskyi's figure of the Landed Agrarian as a "knight-farmer". Here the European archetype of the knight is transferred into the Ukrainian agrarian and Cossack context. Lypynskyi does not merely describe a social estate; he constructs a state-forming type in which land, discipline, productive labour and military responsibility are combined. His "Cossack knightly-agricultural estate" is not only a historical group, but an archetypal representation of organised, conservative and nationally productive force (Lypynskyi, 1919–1926, pp. 226, XXXVII). In this respect, the knight-farmer becomes one of the strongest examples of how the statehood school transformed historical social material into an analytical model of political behaviour.

A similar typological logic is present in L. Okinshkevych's interpretation of Ukrainian political leadership. His characterisation of Bohdan Khmelnytskyi as a figure in whom two lines may be discerned — something of Ivan Mazepa's restrained wisdom and something of Ivan Sirko's bold and uncompromising force — is not a psychological sketch, but an archetypal construction (Okinshkevych, 2011, p. 191). Mazepa and Sirko function here as two primary principles of Ukrainian leadership: strategic, restrained, state-oriented reason and martial, volitional, elemental energy. The historical personage is therefore read as a bearer of conflicting archetypal forces. This is why Okinshkevych's opposition between Western and Eastern types of political conduct in the Hetmanate is not merely descriptive. It is a

typology of elite identities and political cultures, expressed through historical figures.

S. Tomashivskyi's treatment of Symon Petliura belongs to the same type of archetypal representation. Petliura is not analysed merely as a political opponent; he is interpreted as a type of the modern Ukrainian intelligentsia (Tomashivskyi, 1922, n. p.). The individual is transformed into a sociotype, and this sociotype becomes a sign of a larger national problem. Tomashivskyi's method here is characteristic of the statehood school: the historical figure is significant not in isolation, but as a representative of a certain form of historical action or political immaturity. S. Shelukhyn's Hosto-Mysl works differently, but within the same general group. Hosto-Mysl is a personalised archetypal image of wisdom and European Japhethic cultural continuity. Through this figure, Shelukhyn links Ukrainian culture with Greek and Latin foundations, turning a legendary personage into a symbolic bearer of constructive European memory (Shelukhyn, 1929, p. 47).

4.3.2. Event-Processual Archetypal Representations

The second group consists of event-processual archetypal representations. These should not be confused with individual "events" in the narrow sense. The argument is not that a single historical episode is itself an archetype. Rather, the object of archetypisation is a process, a recurrent mechanism of historical movement, or a repeated scenario of collective action. This is most evident in S. Tomashivskyi's interpretation of war, colonisation and historical progress. In *War and Ukraine*, war appears not only as bloodshed or a clash of political interests, but as a "bloody dance", a ritualised and sacrificial form of historical existence (Tomashivskyi, 1915b, n. p.). It carries the meaning of a return to an organic popular form of fighting and becomes an epoch-forming process. In this sense, war is not a contingent military episode but a processual archetype of rupture, mobilisation and transformation.

Tomashivskyi's concept of colonisation has the same structure. When he describes control over initial and transitional territories as an imperative of self-preservation and a guarantee of political predominance, colonisation becomes more than settlement or expansion (Tomashivskyi, 1915a, p. 5). It is interpreted as a supra-individual mechanism of historical movement: states and peoples repeatedly struggle for spaces that secure continuity, advantage and political dominance. Colonisation therefore becomes an archetypal scenario of self-preservation and expansion. Tomashivskyi's understanding of progress also belongs here. As O. Yas (2014) notes, he presents progress as an idea of

transformation competing with preservation or conservatism (p. 516). This is not a neutral category of development, but a processual opposition structuring the drama of historical change.

I. Krypiakievych's (1942, n. p.) concept of "hin" provides a further example of the same type. The drive towards acquisition, expansion and struggle is not a static symbol and not a personal characteristic. It is an inner dynamic force of historical movement. Krypiakievych defines it through action: acquisition, expansion, struggle. Therefore, "hin" should be read precisely as a processual archetype — an archetype of historical impulse, not of state, object or personage. It expresses the repeated mechanism through which a community moves outward, fights, asserts itself and reproduces its historical energy in different epochs.

4.3.3. Cultural-Historical Archetypal Representations

The third group consists of cultural-historical archetypal representations. Here the archetypal representation is attached not to an individual figure or to a universal process, but to a historically formed complex of collective memory, cultural meaning and national behaviour. O. Shulhyn's "Haidamachchyna" is the clearest example. It is a durable cultural-historical type of Ukrainian reaction: elemental revolt, social revenge, destructive force, despair and anti-state energy. Shulhyn (1931) traces in it both the force that once raised the spirit of the people and the destructive tendency that, in the twentieth century, could turn against statehood itself (pp. 5–7). This ambivalence is essential. "Haidamachchyna" is neither simply condemned nor romanticised; it is analysed as a recurring cultural model of national behaviour.

S. Tomashivskyi's treatment of major turning points in Ukrainian history also belongs to cultural-historical archetypes. His descriptions of the Khmelnytskyi era as a crisis or catastrophe, of Charles XII as an ominous angel of Ukraine, of the Altranstädt peace as a decisive wave in a drama, and of the Battle of Poltava as a great historical tragedy are not decorative metaphors (Yas, 2014, p. 520). They transform historical episodes into representations of broader historical states: crisis, catastrophe, drama, tragedy, civilisational choice. Tomashivskyi's "unusual contexts" of interpretation, noted by O. Yas, reveal precisely this tendency to read concrete events as manifestations of long-term cultural-historical meanings (Yas, 2014, p. 518).

In this same group one may also place Lypynskyi's opposition between "Japheth's Strength" and "Ham's Strength". These are not only political metaphors. They are condensed cultural-historical models of constructive and destructive force. "Japheth's Strength" signifies the

local, ordering, state-forming energy capable of paralysing "Ham's Strength", while "Ham's Strength" denotes nihilistic, elemental and anti-organisational political force (Lypynskyi, 1928, p. 24). In Lypynskyi's system, these concepts organise the interpretation of Ukrainian political culture itself. They are therefore not ornamental images, but archetypal representations of two opposing models of historical behaviour.

4.3.4. Chronotopic Archetypal Representations

The fourth group consists of chronotopic archetypal representations: spatial-temporal models that organise historical experience through durable civilisational coordinates. In the statehood school, this group is concentrated above all in the opposition between the Occident and the Orient, West and East. S. Tomashivskyi formulates this opposition as a cultural frontier: Ukraine is situated between two conflicting types, where the agricultural north-west prevails over the steppe nomad-robber and subjects the steppe to the culture of the plough (Tomashivskyi, 2015, p. 193). The distinction is not geographical alone. West and East become historical spaces with different political, cultural and social meanings. They function as chronotopes of order and disorder, agriculture and nomadism, cultural form and destructive mobility.

B. Krupnytskyi (1956, n. p.) develops this opposition into a more complex civilisational model. Drawing on concepts of cultural circles, he interprets the Romano-Germanic and Greco-Slavic worlds as supra-national historical formations. The Occident appears through law, anthropocentrism, free social types, activism, dynamism, individualism and urban-agricultural culture. The Orient, however, is not presented simplistically. Krupnytskyi distinguishes between the Asian, nomadic East and the non-Asian East, to which Ukraine may belong as a frontier form of Europeaness shaped by Oriental proximity but not dissolved in it. This is where Y. Lavrinenko's ("Dyvnych's") interpretation, cited by Krupnytskyi, becomes important: the West is understood through anthropocentrism, law, social freedom and the priority of cultural form (Dyvnych, 1949, p. 2).

I. Krypiakievych gives this chronotopic opposition a specifically Ukrainian cultural form. In Ukrainian Worldview, the Orient appears as a force that threatens, hardens and tests Ukrainian identity, while the Ukrainian world is structured through forms of social reciprocity, freedom and communal order (Krypiakievych, 1942, n. p.). His interpretation of the "viche" (a civic assembly in medieval Rus'), "volnosti" (historical liberties and legal privileges), the relationship between prince and community, and the knightly organisation of the princely retinue reveals a deeply occidental model of Ukrainian political culture. Ukrainian occidental identity is thus not

simply declared; it is shown through institutions, values and forms of social organisation.

D. Doroshenko (1928, n. p.) sharpens the same opposition in his contrast between Ukraine and the Muscovite state ("Muscovy"). "Muscovy" is represented through torture, flogging, servility, ritual rigidity, serfdom and universal rightlessness before the ruler; Ukraine, by contrast, is represented through public justice, social openness, moderation of punishment, the dignity of women and cultural charity. This is a chronotopic distinction in its pure form: two spaces, two historical mentalities, two models of social order. Ukraine is interpreted as occidental not merely by geography or confession, but through law, civic dignity, openness and reciprocal social relations.

5. Conclusions

The study demonstrates that the non-classical conceptual current of the Ukrainian statehood school provides a significant historiographical corpus for developing historical archetypes as an interpretive approach. Within this framework, historical experience is read through recurrent semantic structures of national life, while the historical archetype becomes visible through archetypal representation and may subsequently be articulated through historical metaphor, narrative, and myth. The proposed classification—personage-based, event-processual, cultural-historical, and chronotopic—shows how statehood historians interpreted Ukrainian history through recurrent models of political agency, collective memory, statehood, destructive social energy, and civilisational orientation. The contribution of the statehood school should therefore be understood not as the creation of a fully formed archetypal methodology in the contemporary sense, but as an important Ukrainian historiographical environment in which forms of archetypal interpretation can be systematically reconstructed.

For contemporary historiography, these findings support the use of historical archetypes as a

supplementary instrument for studying the semantic organisation of historical knowledge. The archetypal approach can help explain how historical facts, political ideas, and cultural images are structured into durable forms of collective self-understanding and how concepts of power, freedom, dependence, resistance, law, rupture, and continuity acquire long-term symbolic force. For political science and public administration, this perspective is relevant because historically formed models of authority, legitimacy, and collective responsibility may influence political behaviour, institutional trust, and public interpretations of state decisions. At the same time, the explanatory value of archetypal analysis depends on transparent textual criteria and should not replace source criticism, contextual analysis, or empirical verification.

6. Recommendations for Further Research

The effectiveness.

Further research should develop this approach in three closely connected directions. First, the empirical corpus should be expanded beyond the conceptual current of the Ukrainian statehood school to other historiographical traditions, political texts, public speeches, educational narratives, and memory-policy documents. Second, the proposed sequence from historical archetype to archetypal representation, historical metaphor, narrative, and myth requires more precise operationalisation through identifiable textual markers rather than thematic resemblance alone. Third, the approach should be linked more directly with political science and public administration by examining how inherited models of authority, statehood, freedom, dependence, resistance, and civilisational belonging influence political legitimacy, institutional trust, and the public reception of state decisions. Such work would clarify the limits as well as the analytical potential of historical archetypes as a tool for understanding the long-term semantic structures of political culture and collective behaviour.

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