

Story of Harun Rashid's Son: A story with Archetypal hero

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Abstract

The theory of Archetypal Hero, put forward by Carl Jung, enumerates some characteristics of Archetypal Hero and informs that the typical pattern of Archetypal hero is the product of our personal and collective unconscious and thus can be found universally inside mythologies, dramas, and stories of every culture. The 'story of Harun Rashid's son' that is believed to be a historically true religious story, has descended to us through primary orality. The researcher attempted to find if the hero of the story fulfilled the characteristics of the Archetypal hero. The medium of primary orality, as opposed to the medium of literacy, was exposed to various risks of distortion. While relating something from the past, when some gaps occur in our memory, then it is quite natural for us that our account is distorted in accordance to what lies deep in our unconscious. This story does not even name the prince and the same story is available in different versions due to the functioning of the processes of chain and serial transmission in the medium of primary. These sources of transmission are a sure cause of distortion and change. The hero was found to fulfill all the characteristics of the archetypal hero most perfectly. The results put a question mark over the historical validity of this story. We come to suspect that this story, believed as factual, might have been a result of our personal and collective unconscious, instead of being a true story or might have got distorted with the passage of time to adjust its hero to the universal pattern of Archetypal Hero, due to the absence of record keeping in the medium of primary orality. Keeping in view the process of distortion operative in the field of oral literature and its hero fulfilling all the characteristics of Archetypal Hero, it cannot be ruled out that the story, despite having a single historically true verifiable figure, is most probably the product of the collective unconscious.

Key Words: Primary Orality, Literacy, Distortion, Secondary Orality, Archetype.

Introduction

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Story of Harun Rashid's son, is a very popular story from a book, 'Fazail-e-Sadaqat', read with great reverence in the Islamic religious circles, and is available in Urdu, Pashto and English languages. The story basically belongs to the age of primary orality, when the transmission of literature was made from heart to heart, as there was no availability of the medium of writing generally. Harun Rashid lived in 900 AD. Just like most oral stories belonging to the same age of primary orality, this story also showed signs of distortion. This story gave clues to the researcher about the changes that it underwent, such as throughout the story, we do not learn the name of the hero even for once. The direction in which the distortion took place was to be ascertained. As the hero of the story gave a semblance to the universal pattern of archetypal hero, the researcher suspected it of undergoing distortion in the direction of archetypes.

Stories, movies, and dramas follow some universal basic plot structures which are based upon archetypal characters. Archetypes are textual manifestations of a special type of person, displaying stereotypical qualities or rather they are personified forms of psychological construction of ideas. They are universally known and predictable patterns found in the field of art and literature and the archetypal traditions enjoy very long history dating back to the ancient stories available in written form.

Carl Jung has presented the theory of archetypal hero in literature for the first time and has identified an archetypal hero on the basis of some characteristics. The prime objective of this paper is to see if the specified features of the Jungian archetypal hero can be located and traced in the hero of the story, 'Story of Harun Rashid's Son'. And if they are present, then how far can we consider it a story resulting from the collective unconscious as opposed to historical facts.

Due to the variance noticeable in the different versions of this same story, and the handsome amount of distortion operative in the oral literature, along with the one to one correspondence of characteristics between the archetypal hero and the hero of 'story of Harun Rashid's son', our mind is compelled to admit that it is a story not based on true historical events.

Theoretical Framework

Clanchy (1990) termed the reproductions of the preliterate man as not dependable¹. They depended on memory and memory was vulnerable to distortion. According to Walter Ong (2013) only those things would be picked up by memory that would be relevant and the things that would be irrelevant would be forgotten by it. He has supplied data on this issue and has given the example of the cases of oral singers that were studied by Lord and of the the singers of genealogies who asserted that what they had produced had not changed but when they were compared with the written records and the recordings, then they went against their assertion and proved them as wrong². According to Rubin (1995) things that would be in accordance with schema would be retained and those that would be irrelevant would be dropped automatically.

In the age of primary orality, due to the absence of the medium of literacy, there was no arrangement for record keeping. The process of distortion was permanently in operation inside oral literature³. According to Hunter (1984, 1985, 207), primary orality is totally bereft of verbatim recall. It is because after defining verbatim recall which, according to him is, “a fifty or more words long series, reproduced in exact order”⁴, he tried to find out, in the field of literature, some examples of lengthy verbatim recall and found that verbatim recall could not be found to exist in literature. Verbatim recall is hard to find inside oral traditions as changes occur in their story-line, words, and language. Rubin (1995) observes that changes and distortion have been proved to occur in laboratory test when one person transfers a piece of information to another person and in which situation only the simpler type of transmission i.e. chain transmission is involved. Whereas in case of oral traditions, a more complex type of transmission i.e. net transmission is involved, which makes oral traditions more vulnerable to distortion and changes⁵.

Word for word transmission is impossible in case of oral traditions, as in oral traditions, instead of one variant of a story, numerous variants of it are transmitted. Therefore, in such situations, the text is not transmitted word for word and instead of it, we find transmission only of the form of the story and the general meaning of the story in the shape of its themes, imagery, poetics and some particular details.

According to Bartlett (1932), in the reproduction of an oral story, both repeated and serial reproduction are followed and in both cases distortion occurs; in repeated reproduction a single person hears and then recalls a story, time and again, and in the process, affects the story with his own prejudices and misses many things from the original each time, with the passage of time; in

serial reproduction, one person reproduces a heard story and that is in turn reproduced by another person to be reproduced by yet other succeeding listeners as it moves forward towards them. Therefore, in case of serial reproduction, the reproduced version would be affected not only due to one person's fail of memory but also due to the fail of the memory of many succeeding listeners⁶. Besides, according to Rubin (1995), repeated reproduction gets affected only by memory within people, whereas serial reproduction is such that it gets affected by transmission among people and memory within people both⁷.

'The human memory', 'is a marvelous instrument of elimination and transformation - especially what we call collective memory' (Marc Bloch 1960, 114)⁸. Inside the medium of primary orality, there is a process at work which automatically selects and rejects things recollected from the past. According to Syed Shujaat Ali (2013), some of the stories passing through the age of orality reveal information contrary to historical facts. Even in case of highly religious and pious personalities, we get distorted information about them which is unbecoming of them. In case of Hazrat Ali, (RA) and Hazrat Amir Hamza (RA), who are both close companions and family members of the Holy Prophet Muhammad(mpbh), we are told that they fell in love with girls and fought battles just to get girls, which is contrary to the established historical information available about them.⁹ The reason is distortion undergone by the stories in the stage of orality due to various factors. In case of the above distortion, the reason is the availability and then intermixing of the various strains of stories available at that time and due to the absence of the medium of writing and word for word transmission. Due to this, we find characteristics going with characters in amorous stories attached to highly religious personalities.

One reason for distortion can be the archetypes as a story may automatically move over to follow the universal pattern available in the collective unconscious as propounded by Jung (1947). According to Carl Jung, "the archetype itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given a priori. The representations themselves are not inherited, only the forms" (Jung, 1947, 155)¹⁰. Jung adopted the word archetype from the Greek language, meaning, "the beginning pattern". An archetype is a blueprint or a model on which something further is based. It is a universally recognized character, an image, a situation, or a theme that keeps on appearing in drama, fiction, and life.

In 1919, Carl Jung initially developed this theory of the archetype. Applying it to literature for the first time, Carl Jung recognized the presence of some universal patterns in all the mythologies and stories of the world, irrespective of historical period and culture. According to him, all human beings have some universal and inborn behaviours. These universal patterns, the expression of our personal and collective unconscious, as theorized by Carl Jung and Joseph Campbell, find expression in myths and literatures of the world. All the epics, mythologies and religions of the world attest to the presence of these archetypes in them. Hypothetically they are from that part of the human mind which possesses a collective unconscious shared by all human beings, as a type of primal and universal memory.

Sigmund Freud and Jung view the unconscious differently. Jung (1971, 2014) stressed the significance of the unconscious in its relation to personality¹¹. According to Freud, the unconscious comprises forgotten and repressed things of the individual including impulses subliminally registered, such as scenes that we have viewed through our marginal vision. On the other hand, Jung believes that although personal unconscious has personal events and sorrows, old forgotten memories of shame and wounds, yet it also has our ancestral heritage of the various possibilities of representation that are common to all human beings and even animals. Observing the disturbed individuals, he came to understand that fantasies and dreams of them were not limited to what they experienced personally but rather possessed mythological themes belonging to far away cultures of the past, never seen or visited by them. These people went into the sphere of ancient symbolism that could not be accessed consciously. Thus he developed the history of the unconscious from these observations and termed them the ancestral heritage of the possibilities of representation that are common to all human beings.

In order to understand and then describe the complicated psychological conditions, he developed a language and through it expressed the observed facts. Themes emerging from the timeless realm of the unconscious were termed by him as Archetypes, which according to him made up the content of the collective unconscious and exerted a phenomenal impact upon the individual. According to Carl Jung (Jung, 2014) archetypes are thoughts and images that possess universal meanings across all cultures and they crop up in the spheres of religion, arts, and dreams. Areas that are related to literary analysis, psychological theory and behavior reflect and display the concept of archetype amply. It can be a pattern of behavior, statement, or a prototype that is

copied and emulated by other patterns of behavior, objects, and statements. Belonging to the unconscious and inherited by us collectively, it is present universally in our psyches and keeps on cropping up as a symbol or motive in the fields of literature, mythology, and painting. So much so, that the archetype of the hero is distinctly visible and clear to the point that it can be divided into a set of well-defined events.¹²

According to Jim Mills Teacher (2015) the most prominent quality of an archetypal hero is neither bravery, nor nobility but rather self-sacrifice. He must pay a heavy price to achieve his objective. His journey is a journey made from ego and self to a fresh identity achieved at the end of the experiences of the story. He may be a loner or family-oriented, may be adventurous and willing or reluctant. He grows and serves as a source for others to grow and perform heroically. The hero can be an innocent person, a wanderer, a warrior, a ruler, a martyr, or a fool. But his basic quality is the sacrifice that he makes to attain his goal.¹³

According to Jung(2014), the characteristics of an archetypal hero are as follow:

1. The circumstances of his birth are unusual: sometimes in danger or born in royalty.
2. He deserts his family or his land and starts living outside.
3. He sets out on adventure or quest as a result of some event, sometimes traumatic.
4. He enjoys a special hold.
5. He is always helped supernaturally.
6. He proves his worth on different occasions.
7. While on journey, he gets an incurable wound.
8. He experiences compensation with his father.
9. When the hero passes away, he gets a spiritual reward.¹⁴

According to the general concept of the popular hero, as given by Aristotle, the hero is the main character in a literary work, whose main job is engagement in war and adventures. He is accompanied by noble friends; he is magnanimous to all his followers and very strict for his foes. Instead of immortal gods, they are mortal beings who bleed and suffer pain and death, but defiantly live a full life and with their struggles create for themselves a momentary glory that remains forever in the minds of their descendants.

If we compare the archetypal hero with the conventional hero then we see that the essential quality of an archetypal hero is neither bravery nor nobility but rather self-sacrifice. He can be an innocent person, a martyr, a warrior, a revengeful enemy, a prince or a fool but essentially he

must have the quality of self-sacrifice for achieving his goal. The learning experience of the hero also must continue. The focus of attention is not the obstacles that he faces but rather the new wisdom he gets.

In case of distortion caused in the oral traditions, the theory of archetypes bears a close resemblance to the schema theory. Both of them exercise control over the oral traditions and impose changes on the oral literature in hand. They bring imperceptible changes in the oral traditions, in the absence of the medium of writing. We may react to a situation according to our forefathers' ages-long old reactions gone deep into our collective unconscious. According to schema theory also, we react to a situation, not on the spur of the moment, but rather we see and behave according to our old experiences of like-wise situations (Bartlett, 1923, 201)¹⁵. One of the causes of the gradual distortion in the oral traditions is schema. According to Paul Rubin (1995), in case of a story, those things that are more central and significant according to a schema would be recalled perfectly¹⁶. Schema work in oral traditions as centripetal force in the sense that if some changes take place in a story, then these changes will bring the recall of the story nearer to the schema involved. Similarly, when omission of a fragment of a story occurs then the inferences drawn regarding the material that has missed would be based on the schema (Ibid).¹⁷ Likewise, in the event of the absence of written medium, our oral traditions are affected by our collective unconscious imperceptibly, as there is no provision of word for word transmission.

. Research Methodology

The nature of the research is qualitative. The data is collected from different sources. The researcher studied the concepts of Carl Jung in order to look for the qualities of the Archetypal hero. It is mainly desk-research and the data acquired is in visual and narrative form. The library served as the main source for the required data in primary and secondary forms both. In pursuit of the target information, various journals, books, critiques, research theses, articles, and surveys were studied.

The researcher gives a brief summary of the story due to the length of the story and the shortage of space. The full story is available at number fifty-four in the book 'Fazail-e- Sadaqath'(English Version), written by Maulana Zakariya. However, those passages of the story where the hero

seems to fulfill the characteristics of an archetypal hero have been included in the text and then these passages have been interpreted and discussed.

Summary of 'Story of Harun Rashid's Son' (Story # Fifty-Four)

There was a king naming Harun Rashid who had a son, who shunned worldly glamour and was fond of spiritual life and the life hereafter. He was obedient to his parents although he was concerned about his father for his pursuit of worldly gains. His simplicity and austerity were a source of shame for the king among the nobles. Once his father verbally complained that his attitude and attire humiliated him in front of the nobles. The boy felt it very deep and just for a demonstration called a bird to come to him and when it came to his hand he bade it go back. Through this act, he tried to demonstrate it that his authority is far superior to the authority of his father which solicited just apparent obedience. However, in order to save his father from ignominy earned on his account, he decided to leave the palatial life and went to a far-off city of Basrah and work as a common labourer. Before he set out, his mother gave him a precious ring to be used in the event of need.

The boy used to work once in a week just for his sustenance and utilized his remaining time in devotion. One employer by the name of Abu Amir employed him for construction of his wall. He built the wall but at the end of the day, to the surprise of Abu Amir, the boy had done the work of ten labourers single-handedly. Abu Amir went out again to bring the boy for his work partly to see how he does the work of ten labourers and partly to have excellent work in less time and money. He was told that the boy came and worked just once in a week. Abu Amir postponed his work and waited for him till his arrival. When he brought him again, he watched him secretly while he worked and to his amazement say that the boy applied the mortar himself and the stones came by themselves to be placed and arranged on the wall. The employer understood that the boy was a favourite of God and wanted to give him more wages but he turned them down.

Some days later the employer went in search of him again but was told that the boy had fallen ill and lied alone in a jungle. When he approached him, the boy was laying on the ground and was about to die. He told the employer to do him the favour of arranging for his funeral and give his trivial belongings to the grave-digger as wages and also of returning the precious ring and the Quran to King Harun Rashid. Abu Amir understood that he was a prince and carried out his

instructions. When Harun Rashid was informed by Abu Amir, he wept bitterly and was full of remorse and grief. He missed his son badly. He said a few emotional verses in his remembrance and then went to visit his grave.

Abu Amir had a dream in which he saw the boy thanking him for following his instructions. When he was asked how he fared he answered that Allah had been very kind to him and had blessed him with gifts no human being has ever seen, heard of, or imagined.

Data analysis and Discussion

Following is the list of the characteristics of the Archetypal hero which have been located in the text of the story and each one has been discussed along with the relevant passage of the story.

1. Unusual circumstances of birth: sometimes in danger or born royalty.

Passage 1: Khalifah Harun Rashid (rahmatullah 'alaihi) had a son, about sixteen years of age, who used to associate frequently with the ascetics and spiritual leaders of those times. He would often go to the graveyard, sit by the graves and say, "There was a time when you inhabited this world and you were its masters. But the world did not protect you and you ended up in graves. Would that I knew what you are experiencing now! I wish I knew what you said in reply to the questions that were asked of you!" He used to recite this couplet very often:

"The funerals frighten me every day, and wailings of the female-mourners make me sad."¹⁸

Analysis and interpretation: The boy was not a normal child but rather a prince. He was a prince whose father was an extraordinary king, swaying not only the bodies of his citizens but also their hearts, for he was their spiritual leader too as understandable from his title 'Amir-ul-Mominin' (spiritual head of the believers). The circumstances of the prince were unusual in the sense that he did not seem to fit into the royal life and environment. The reason was his enlightenment regarding the reality and therefore a rejection of the worldly life and his preoccupation with the life hereafter. Although this enlightenment is an asset and can have very positive influence on one's personality but for a boy to get it at a tender age before sixteen is unusual and disturbing. He felt too much concerned for his father who, in his eyes, was going to harm himself by his preoccupation with it. When a child is not satisfied with and not in agreement with the mode of his father's life, then instead of his getting closer to his father to get his due share of love from him, he would keep on getting distanced from him, leading to

deprivation and isolation. Therefore his interests were at variance with the interests of all the inhabitants of the palace. If a child is constantly brought up in such a disagreeable environment then it is fraught with chances of various mental disturbances and personality disorders. His going alone to visit graveyards and address the inhabitants of the graves can be seen as one such unusual offshoot.)

2. An event, sometimes traumatic, leads to adventures or quest.

Passage 2: One day, the young boy came to the court of his father, Harun Rasheed, while he was sitting in company with his Viziers, lords, and noblemen. The boy was dressed in simple clothes, with a turban on his head; when the courtiers saw/him in this condition they said, "The ways of this mad boy are a disgrace to the Amir-ul-Mominin, in the sight of the kings; if he could admonish him, the boy might give up his foolish habits: The Khalifa heard this and said to his son, "My dear son, you have disgraced me in the sight of the kings".¹⁹

Analysis and interpretation: The boy had been managing to live his life of dissatisfaction in the palace. In spite of all this, he kept on paying respect to his parents and remained obedient to them. He had been feeling that his mode of life and his austerity were a source of concern for his father. However, when he heard it publicly announced by his father, for the first time, that his mode of life was a source of disgrace for him, he decided not to disturb the life of his father anymore and decided to quit the palace and go to some unknown place far away from his father.)

3. The Hero has a special hold.

Passage 3: At this, the boy did not say a word (to his father, but called out to a bird sitting nearby, "O bird, I ask you, in the name of Him Who created you, to come and sit on my hand," whereupon the bird flew across to him and perched on his hand. The boy then told it to fly away and it flew back to perch as before.²⁰

Analysis and interpretation: Although there were no impressive worldly accomplishments with him, yet despite his simple and austere looks, his connection with his Creator and his spiritual power soared so high that even the animals listened to him. He demonstrated it that his father could exercise only an artificial control over his citizens whereas his son's kingdom was so powerful that it extended to the animals and to doing other unbelievable things.

4. Leaves family or land and lives with others.

Passage 4: After this, he said to his father, "My dear father, as a matter of fact, it is your attachment of the world that is a disgrace to me. I have made up my mind to part from you".

And, saying this, the boy went away, taking only the Quran with him. When he went to take leave from his mother, she gave him a precious ring (so that he might sell it and use the money in case of need). The boy then went to Basrah, to work among the labourers. He accepted employment only on Saturdays, using his day's wages for seven days, spending a Danaq (one-sixth Dirham) each day.²¹

Analysis and interpretation: The boy left his palace and left for a place where nobody knew him. He wanted to remove the tag 'King Harun Rasheed's son' from himself so that nobody could ascribe his deeds to Harun Rasheed and therefore his father's dignity is not soiled and tainted. He mingled himself up in the ordinary labourers in such a way as nobody could have an inkling to his background. The urge was so strong that it compelled him even to leave his mother whom he loved so much.

5. The hero must prove himself many times while on adventure.

Passage 5: Next morning, I went out again, looking for him, but I was told that he worked only on Saturdays and that nobody could find him on other days of the week. As I was greatly satisfied with his work, I decided to postpone the remaining construction until Saturday. When Saturday came round, I again went looking for him and found him in the same place, reciting from the Quran as usual. When I greeted him, saying 'Assalam-o-alaikum', he returned my greetings, saying, 'Wa-Alaikum-as-salam' and agreed to work for me and started to work on the wall. Wondering how he had done ten days' work last Saturday.²²

Analysis and interpretation: For a prince, to depart from the palace alone, in a tender age, without relying on any financial resource and then heading towards a life even without basic necessities and in which he passed his days of sickness unattended, in a deserted place, and died an almost lonely death, was no less than an adventure. However, in this tough life, the boy called his spiritual powers to play and managed to live with least possible sustenance, although he could earn more. Through his spiritual power, he alone did the work of ten masons as quoted by Abu Amir. This display of extraordinary powers was found twice by Abu Amir, but seen with his own eyes on the second occasion, when he saw that stones were automatically placed on the mortar laid down by the boy.

6. The hero always has supernatural help.

Passage 6: I watched him working, without being noticed by him. I saw to my great amazement, that, when he put mortar on the wall, the stones automatically joined together.²³

Analysis and interpretation: initially, he showed his supernatural power to his father when he called out to a bird to come and sit on his hand; the bird flew across to him and perched on his hand; after this, he ordered it to fly away and it flew back to perch as ordered by him. What could be a more striking demonstration of his supernatural powers than when he was found putting the mortar on the wall by himself and the stones coming and getting automatically placed over it. His supernatural power could make him do the work of ten masons single-handedly. I was sure he was one of the favourites of *Allah ta'ala*.

7. The journey and the unhealable wound.

Passage 7: On my enquiring from people, a man told me that he had been ill for three days and was lying in a deserted place: so I engaged a guide on payment to lead me to the place. We reached there to find him lying unconscious on the ground, his head pillowed on a piece of broken brick. I greeted him, but he did not respond and I said, 'assalam-o'alaikum' again, a bit louder. This time he opened his eyes and recognized me. I laid his head in my lap, but he put it back on the piece of brick and recited a few couplets, two of which I still remember.²⁴

Analysis and interpretation: the boy had become very thin and weak. His abstinence from worldly comforts and deprivation from the remaining through his departure from the palace, expedited his collapse. A fragile body, born and bred in the palace, got exposed to extremities and inclemency of the weather and hermetic life. Suffering from inward care and grief already, his exposure to the outward coarse circumstances brought him to the verge of death. Besides, he suffered from the perpetual incurable ailment of fear and grief to which he made reference in the words, "The funerals frighten me every day, and wailings of the female-mourners make me sad."

8. Hero experiences compensation with the father.

Passage 8: O thou estranged from me, my heart melts away with grief over thee; my eyes shed tears of sorrow! O thou whose burial-place is far, too far, thy grief is closer to my heart. True, death disconcerts most excellent pleasures of the world. Ah, my estranged son was like a moon hanging above a silvery bough. The moon has set in the grave, the silvery bough gone to dust'. After this, Harun Rasheed decided to go to Basrah to visit the grave of his son.²⁵

Analysis and interpretation: His fatherly love gets a stir and realizes his mistake when he finds that his son is no more in this world. Harun Rasheed's emotional outbursts reveal that he realized that no matter how much he favored worldly prestige and grandeur, his actual source of solace and pleasure was his son. The last days of his son's life in destitute, his sickness, his

helplessness and his ensuing pathetic death at a tender age in a deserted place and in a deserted condition got across the sense of loss much fiercely to Harun Rasheed.

9. When the hero dies, he is rewarded spiritually: his apotheosis

.Passage 9: The following night, when I went to bed after observing my daily devotional practices, I dreamt that I saw a domed building bathed in 'nur' (*light*) above which there hung a cloud of 'nur'. Out of this cloud of 'nur' came the voice of the deceased boy, talking to me, 'Abu Amir, May Allah grant you the best reward (for washing and shrouding me and for acting upon my will)!' I asked him, "My dear friend, how are you faring in the next world?" He said, "I have been admitted to the presence of my Lord, Who is the Most Bounteous One and Who is well pleased with me. He has granted me such Bounties as eyes have never seen, ears have never heard of and minds have never thought of."²⁶

Analysis and interpretation: When he appears in the dream of Abu Amir, he reveals that he has become successful in achieving his goal of pleasing his Lord and that he has been rewarded bountifully by his Lord, with blessings that no human being has ever seen, listened of, or can imagine.

The hero of the story conforms to the other general qualities found in an archetypal hero as mentioned by Jim Mills (2015).²⁷

According to the pattern of the archetypal hero, he can be a loner or family-oriented, he may be adventurous and willing or reluctant. We see that he was a loner from the beginning despite being very obedient to his family members. He proved adventurous in the sense that he was ready to quit the life of over-luxury in the palace for the tough life of a laborer, far away from his family members.

According to the pattern of the archetypal hero, instead of bravery and nobility, his major quality is self-sacrifice. The hero can be an innocent person, a wonderer, a warrior, a ruler, a martyr, or a fool, but his basic quality is the sacrifice that he that he renders for the attainment of his goal. He conforms to almost all the qualities mentioned above about the archetypal hero. So that he should not be the source of shame for his father, he sacrificed his own comfort and palatial life leading to his death in a forlorn place. He also sacrificed his comfort, his status and at last his life for getting union with his Creator.

According to the pattern of the archetypal hero, he makes a journey from ego to a fresh identity as a result of the experiences of his life in the story. This can be witnessed by us in this story as

right from the beginning his spirit has yearned for a union with his creator and remained restless until he is united with Him. He makes a journey and at the end of his bitter and tough experiences unites with his Creator.

According to the pattern of the archetypal hero, he keeps on growing himself and also becomes the cause of other to grow. We see that in the story under consideration, the hero is advancing in his approximation and love for the Creator day in and day out and at last reaches consummation. His death results in the spiritual growth and purgation of his father too.

Conclusion

Analysis of the story proves it beyond a shadow of doubt that the hero of the story under analysis perfectly fits into the mould of the archetypal hero given by Carl Jung. Not a single of the characteristics of the archetypal hero were found missing in the hero of the story. Considering the limitless degree of distortion observable inside products of Primary Orality and the traces of distortion available in the said story, we are led to draw conclusion that the story underwent distortion but in case of this distortion the story and its hero went in the direction of assuming the voice of our collective unconscious. The model of the archetypal hero, as asserted by Carl Jung, is universally available in the myths, dramas and stories of every culture around the world and is not an unusual figure.

In case of the present story, even the name of the prince is not available in the story, implying that the story had weak historical basis and that the story was either originally told as a fictional story or with the passage of time it has undergone changes to assume the shape that emanates from our collective unconscious. The latter case is attested by schema theory according to which if some changes occur inside a story, then the changes will keep on bringing the recall of the story nearer to the particular schema involved. Similarly, when there is some omission of a fragment of the story, then the provision of the missing parts would be based on the schema and the items that enjoy prime significance according to a schema would be more perfectly recalled. Likewise, things residing deep in our unconscious in form of Archetypes also exert influence on our accounts and cause constant unconscious changes in the oral tradition due to the absence of the medium of writing, as there is no provision of word for word transmission.

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