

## A Comparative Study of the Concept of Individuated Man in *Masnavi's* "Hosh-Raba Fortress" and Shakespeare's *King Lear*

Maryam Dabbaghian<sup>1</sup>

Mohammad Behnamfar<sup>2</sup>

Zeynab nowruzi<sup>3</sup>

Katayoun Zarei Toossi<sup>4</sup>

### Extended Abstract

#### 1. Introduction

Comparative literature is a kind of philanthropy in line with international cooperation and tries to reach human truths based on the literary architecture manifested in human literature at any time and place. Various aspects of human existence are always described in literary works of the world. Molavi and Shakespeare are well-known and global figures, and it is very important to do a comparative analysis of their works. This can depict the common spirit in the works of these two thinkers in today's world (despite local and cultural coordinates, criteria and standards). The focus of the works and the common denominator of both thinkers is man and his knowledge of the truth. In order to understand the closeness of the thoughts of these two, it is necessary to compare their works to find their common and sometimes different features. Some similarities are inherent between literary works; they are caused by the common spirit of all human beings. Poetry and plays, like dreams and myths, are the expressions of human innermost feelings and desires; therefore, literature has a long-standing connection with the human psyche. Knowing this layer of unconscious, which is one of the fundamental concepts of Jung's psychology, is particularly important.

<sup>1</sup> PhD. student in Persian language and literature, Science and Research Branch, University of Birjand, Birjand, Iran. [maryam.dabaghian@birjand.ac.ir](mailto:maryam.dabaghian@birjand.ac.ir)

<sup>2</sup> Prof. of Persian language and literature University of Birjand, Birjand, Iran (corresponding author) [mbehnamfar@birjand.ac.ir](mailto:mbehnamfar@birjand.ac.ir)

<sup>3</sup> Associate Professor of Persian Language and Literature ,University of Birjand ,Birjand ,Iran. [zeynabnowruzi@yahoo.com](mailto:zeynabnowruzi@yahoo.com)

<sup>4</sup> Department of English, Faculty of Literature and Humanities, English Language, University of Birjand, Birjand, Iran. [ktoossi@birjand.ac.ir](mailto:ktoossi@birjand.ac.ir)

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## 2. Aim

Considering the importance and application of individuation in the explanation of mystical and dramatic stories, this essay focuses on it, emphasizing the two-way relationship between psychology and literature. It aims to examine the capabilities and impact of each of the archetypes that has contributed to the advancement of self-awareness understanding the reality of the current circumstances of the princes in “Dej Hosh Rabai Molvi” and Shakespeare’s “King Lear.. Since the pattern of the hero’s journey in both works, which have widely paid attention to the soul and the unconscious layers of human existence, is compatible with Jung’s individuation process theory, it is necessary to examine the character of Shakespeare’s King Lear and the princes of Molvi’s tale from a new perspective and within the framework of the theory of the process of individuation and the connection of some archetypes considered by Jung.

## 3 .Theoretical Framework and Methodology

According to Jung’s theory of individuation, the pattern of the journey of King Lear and the princes of the fortress of Hosh Raba is compatible with the archetype of the search for identity and the inner journey of the character towards personal growth and perfection, Therefore, the present research can be an example of linking psychology with mystical and dramatic literature. What becomes clear from Jung’s teachings is the emphasis on the process of individuation. It is consistent with the journey in the mystical tale of Hosh Raba’s Fortress and the human representation of Shah-Lir. The present research was done using analytical-comparative method. It is an attempt to express the individualized human components first, then, in a content analysis with a comparative approach, the symbolic journey of the hero to navigate the process of individuation in two works will be discussed. The comparative study of Molvi and Shakespeare’s thoughts and views in the mentioned works is focused on answering the following question: To what extent is the hero’s journey in these two works compatible with Jung’s pattern of individuation? Has the hero successfully gone through the process of individuation in the two works, in the path of self-awareness and gaining identity? What are the common and influential archetypes of Jung’s psychological perspective in the evolution of the hero’s psychological personality in the two works?

## 4. Discussion

Zat-alSowar Castle or Hushraba Fortress is one of the most mysterious stories of Masnavi and its incomplete abandonment by Rumi has added to this mystery. Dej Hosh-Roba is considered to be derived from Greek myths and an adaptation of Shams’s articles. This story in the sixth book of the Masnavi is the story of three princes who decide to travel and inform their worldly father of this decision. The tragedy of King Lear is also the fate of a king who loses his family and kingdom due to his recklessness. In both works, the heroes start their individuation process with a

journey. This symbolic journey is a kind of transfer of the psychological center of gravity from “I” to “Self”, which is done with the help of some archetypes. The most important components of Jung’s individuation have been searched for their effective presence in both stories. Ego or I, a small part of the psyche encompasses the human awareness of the world outside and inside himself. In the story of Dej Hosh-Roba, the “me” of the princes is the knowledge and experience of the outside world, which they have acquired before traveling to their king’s father. Lear’s proud “I”, also blind and unfair, shows his selfish and harsh behavior towards his favorite girl. On the path of individuation, the hero encounters a series of different events in the story. His constant effort is to overcome ignorance and discover his self-awareness. In Hosh-Roba Fortress, after entering the mysterious castle, three brothers are fascinated by a wonderful painting and with this spiritual impulse, they search for its owner. In the middle of the journey, the two older brothers leave the original destination. Finally, the younger brother is the main hero of the story. Shakespeare’s words at the beginning of the second and fourth scenes of the third act of the tragedy, from Lear’s language, evoke Jung’s description of the hero’s personality. In this tragedy, the hero, while facing the external and internal conflict and conspiracy, also transforms spiritually and attains spiritual maturity through stages. It is necessary to go through the process of individuation in order to gain identity and achieve self-knowledge, a journey into the inner world and unconscious. There are three types of travel in Hosh-Roba Fortress: Nasuti journey of the princes which shows the distance and difficulty of the road, the journey of two older brothers to the depths of the earth and death because they are defeated by sensual desires and earthly love, and the last journey is a journey to oneself to reach human perfection, which in this symbolic journey, Maulvi has interpreted the ultimate self-discovery as the total abduction of form and meaning, only for the younger prince. In Shakespeare’s tragedy, King Lear’s journey begins with going to the palace of his daughters to demonstrate the power and glory of his kingdom. But after a spiritual impulse, the pride of power is gradually broken in him and he heads to the desert. Lear’s words can be seen as the beginning of his spiritual journey. In the path of individuation, the mask or persona is the face with which a person appears in society. In both works, sometimes people hide their real face. Good people hide in the fortress of intelligence, but in the tragedy of King Lear, honest and dishonest people hide their true identity in a mask in order to survive or fulfill their mission. The brothers of Dej Hosh Raba wear a princely mask in the royal palace. In the court of Shah China, they hide themselves in the same mask so that no one knows their secret. Another example of the mask can be seen in the behavior of the king of China because he hides his high rank from the princes. In the tragedy of King Lear, sometimes good and bad people hide their true faces. Two honest characters, Kent and Edgar, hide to survive and preserve father-son love. Shakespeare also uses the mask method in the case of the anti-hero, as the character is seen with false and cunning ugliness. He mentions the deeper meaning of the play under the mask of

Lear's madness. Also, the deceptive masks of Ganriel, Regan, and Edmund make them look like kind and good people, and their personality paradox causes King Lear and Gloucester's confusion in the mutual evaluation of the characters. One of the obstacles in the process of individuation is facing the shadow, which has both positive and negative aspects. Jung considers meeting with the shadow as one of the most prominent stages of individuation, and self-awareness is the first necessary condition for facing the shadow. In fact, the hero's greatest enemy is his own shadow. Maulavi considers "Zat al-Sawwar Castle" to be an allusion to the world, whose every role is a deception of the mind and a trap for the human path. Manifestations of the shadow can be seen in the behavior of the princes' father and the arrogance of the two older brothers. The hero prince enters the king's palace by passing through the shadow and going through the stages of individuation and attains the connection of his beloved. In Shakespeare's tragedy, King Lear is initially captured by the shadow of power and self-righteousness. Cordelia's reply, despite her pure emotions and thoughts full of tolerance and piety - to her father Lear, when asking for affection from girls, could be a behavior born of a strange pride that she inherited from her father. In fact, a shadow of stubbornness and impetuosity causes Cordelia not to show her interest in her father. Regan and Ganriel are haunted by the shadow of temptation, hatred and jealousy towards Lear's great love for Cordelia. The animal part of Edmand's personality casts a shadow over his entire existence. The clown's response to Lear, which says: "Lear's shadow", is an appropriate metaphor because a shadow is the closest thing to nothing that a person can become and at the same time not completely lose their being. According to Jung's mind, the anima is the most complex archetype, the image of the soul and the embodiment of female psychological tendencies in the male soul. A living factor in humans and has an independent life that is itself life-creating. The positive dimension of the anima is evident in the fortress of the usurper's intelligence, which occurs in the form of a lover. The wonderful role of a beauty, the love of discovering its owner and the Chinese princess is the soulful anima of the three princes. When the princes enter the castle or explore inside themselves, they encounter a unique statue that is actually a part of their psyche. The castle can also be a manifestation of the deep layers of the unconscious because the three brothers find a beautiful but unknown image inside it and this is a sign of the constant presence of the woman in the hidden layers of the man's unconscious. One of the characteristics of a positive anima is his inspiration. Finding a sign from the owner of the illustrator Hosh Raba will guide the princes to the land of China and provide them with perfection and happiness. In King Lear, both sides of the anima are seen. Anima is sometimes destructive and sometimes constructive. The negative side of the anima is in the behavior of Lear's seductive daughters who, in order to seek power and be jealous of the father's attention to the younger sister, show their love for the father, win Lear's trust and take over the kingdom, but their kindness is full of lies and hypocrisy. Their depravity and moral corruption goes beyond the limit and with the trouble in a love

triangle; Ganriel, Edmond and Regan conspire and even kill each other. In contrast to the negative anima, which destroys a person, the positive anima is the passage of a person to the higher stages of his personality and, in fact, is a bridge between the “I” who seeks individuation and the “self” who longs for safety, and this is the most prominent function of the benevolent anima. Cordelia is the positive anima of King Lear’s existential personality, and with the power of love, she causes conscious and inspiring recognition of Lear and brings his soul to unity and perfection. According to Jung, the tendency to individuation is often hidden in the form of love for each other. Love in the positive anima of these two works is so prominent that it elevates the hero to the position of spiritual piety. The wise old man is the embodiment of the father or soul and a symbol of our unconscious spiritual character, which is revealed in dreams in the form of a magician, doctor, spiritualist, teacher or any authority, but mostly in the form of mystery, problem solving and awareness. Pir shows the way of salvation to the hero in a moving and symbolic act while giving a verbal warning. Maulvi, with his mystical view, considers old “Rashad” as the ladder of heaven and considers submission to him as a condition. In Nasuti’s journey of the princes, at first the king plays the role of a wise old man and informs his sons of a great danger. When the princes are looking for a sign of the owner of the role, a wise Sheikh Basir reveals the secret to them. After traveling to the land of his beloved, when the little prince is in need of insight, the King of China appears as a wise old man. In the play of King Lear, apparently, we do not see an old man of wisdom. According to Jung, different personalities help to illuminate the path of consciousness in different ways: The clown, Edgar and Cordelia guide Lear. The clown is Lear’s sleeping conscience, and in fact, the embodiment of wisdom in the disguise of clowns, Edgar, the wise man, and Cordelia. The angelic saint is a symbol of true love, patience and forgiveness, which brings human perfection with a combination of humility, love and wisdom. Kent also illuminates the way and mirrors Edgar’s biography from the beginning to the end. In both stories, there is a knowledgeable guide who appears as a father, teacher or guide and plays an important role in the journey and the stages of individuation. Jung considers the “self” to be the most important archetype that balances all aspects of the unconscious and provides unity and stability to the entire personality structure. “True Self” is an inner guiding factor that is completely different from “I”. In the path of individuation, the goal of princes is to find a lover to connect with him. The palace of the king and his sons is the center of my consciousness, and the fortress of Hosh Raba and the palace of the daughter of China are the center of their unconscious self. Only the youngest prince, who is the laziest and, in other words, the most mystic, according to Maulvi, achieves it and meets “himself”. From Jung’s point of view, this perfection is accompanied by the difficulty resulting from the conflict between “I” and “Self”. The little prince, after passing through the stages of individuation, becomes a symbol of integration because he fought with all the forces arising from the unconscious and absorbed them into consciousness and is the

archetype of the self. In *The Tragedy of King Lear*, with the revelation of the true face of Goneril and Regan, Lear suffering from incurable madness finds the blind and homeless Gloucester as his sympathizer and calls himself a newborn and an old child. This speech is the beginning of Lear's wisdom. He gradually becomes familiar with the negative strains of his unconscious mind and takes steps to achieve individuation. Gloucester's blindness, the beginning of his path to insight and the distortion of Lear's reasoning also indicates the opening of the door that returns to common sense. In this tragedy, Gloucester, Cordelia, Amirkent and Shah-Lir have reached an inner transformation and by finding themselves, they are reborn as someone who has achieved a new life.

### 5. Findings and Conclusion

Comparative literature is a kind of philanthropy and in line with the cooperation between nations, it tries to reach human truths based on the literary architecture manifested in human literature at any time and in any place. Poetry and plays, like dreams and myths, are expressions of human innermost feelings and desires; therefore, literature has a long-standing connection with the human psyche. As a thinking mystic, in the story of *Dej Hush-Raba*, Molavi has a deep look at the spiritual and psychological issues of man, and based on his epistemological principles, with the aim of human unity and peace, he has found a pure model for an individualized human being, or in its mystical interpretation, a perfect human being offers. In this story, the existential "I" of the prince learns from the king (father), with the beginning of the journey and going through its stages, many events happen and with the wounding of the character, the process of individuation in them ignites. Only the positive side of the anima is apparent; Love as a positive anima, along with inspiration, helps to find the owner of the image and connect with the prince of China (beloved), which is a mystical expression of self-discovery to reach the lofty position of a perfect human being. Only the little prince, who is the laziest among them according to Maulavi, attains individuation because under the guidance of the wise old man (King of China), he becomes the second child by knowing his true self. Shakespeare also depicts the stages of individuation from the beginning to the end of his human show; *King Lear*, seeking the love of his daughters and a strong emotional impulse, begins the journey of individuation in the storm of suffering. Both positive and negative aspects of the anima play a role in *King Lear*; Lear is caught by the shadows in the mask. By losing his position and power, and falling into poverty and humiliation, he wakes up and discovers Cordelia's true love. Lear considers this level of recovered wisdom, which frees him and his helpers from the shadows and brings him to the highest levels of perfection, worthy of being accompanied by love in order to guide man to meet the truth. The pain of losing Cordelia is associated with learning and self-cultivation. After the purification of the soul, at the height of a human awareness of the truth of life and understanding the concept of true love, Lear apparently dies, but he reaches inner awareness and actually finds life again.

It can be said that Jung's opinion has a deep connection with mystical and dramatic literature; Molloy and Shakespeare draw the circular building of self-discovery in the form of a beautiful human tableau. In both stories, a journey has taken place and the journey of both heroes is a symbol of their search for psychological individuation. Finally, the younger prince and King Lear, during the stages of passing through the difficult transition from consciousness to unconsciousness, by activating the anima and sending a call to connect to the unconscious realm of the psyche of both heroes, begin to find individuation, and with the guidance of old man, pass through the shadows within the flexibility of the mask, they find themselves and find a new birth. According to Molavi and Shakespeare, man always has a very high position. Their goal is to treat common human pains and concerns. The common chapter of Rumi's and Shakespeare's thoughts is "love", condemning bad things and promoting good things. In this comparative view, knowing the other and respecting the values and ideals of others is the basis for understanding and friendship and the possibility of deeper and more rooted self-awareness. It also provides the ability to get to know him regardless of all the restrictions by understanding the intellectual connections of human beings. It emphasizes the point that the thoughts of literary scholars, each of whom lived in a corner of this earth, are sometimes so close to each other as if they have reached unity, a sign of the natural development of human history from ethnicity to nationality and then to humanity.

**Keywords:** Molvi, Individuated man, *Hosh-Roba Fortress*, Shakespeare, *King Lear*, Jung, Rebirth.

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