

Development of Collective Unconscious with Reference to Temporal Settings in The Conference of Birds

Sadaf Afreen¹, Ayesha Zahoor², Tehmina Kousar³ and Mariam Kainat⁴

Abstract

Sufism deals with time and space beyond a traditional temporal setting yet connecting all the strings on a central point of truth with a universal message as revealed in “The Conference of the Birds (1177 A.D)” by Persian Sufi poet and mystic Farid ud Din Attar (1221). The study seeks to explore many facets of the human mind and experiences by applying the lens of the Collective Unconscious (Jung, 1916), the role of unconscious mind and personal psyche in the fulfilment of the heartfelt desire of humans to uplift themselves spiritually irrespective of time and geographical vastness. The concept of collective unconscious (Jung, 1916) plays the role of a catalyst in the temporal settings of existence, which enhances the magnitude of human experiences, timelessness, and universal wisdom collectively. The study opts for a qualitative approach for the analysis while a close reading technique has been applied to evaluate the data. The paper concludes that the unconscious mind is a storehouse of the unending experiences of the personal psyche, yet this mystery revealed in the actions humans perform typically and see in dreams as dreams reveal more than what they hide; they are considered intuitive by Jung (1974) because they are a harbinger of the unconscious mind on all three levels, i.e., personal, cultural and archetypal.

Keywords: Timelessness, Temporality, Universality, Spirituality, Collective Unconsciousness

Introduction

The collective unconscious is the deepest point of the human psyche. It connects all humans to share an enormous pool of knowledge; all dominant forms of human existence, patterns of their behaviours, and the primordial qualities stem from the very centre of the collective unconscious (Jung, 1916). Two ideas influencing our perception of the world and our place in it are temporality and universality. They offer frameworks for analysing and understanding numerous facets of human existence, including the nature of reality, time, and space. The term 'temporality' describes how time affects our experiences and perceptions. It recognizes that time is a dynamic factor that affects all facets of existence rather than being a static thing. In contrast to the measurable and calculated notion of time (chronology), temporality is concerned with the way in which a sequence of events, a kind of history, is physically experienced by those who live through them or experience them proposed by Oxford Reference Dictionary. Thus, the passing of time is treated not as a neutral dimension but as being constituted by social practices (Darvill, 2002). The past, present, and Future are all included in the concept of 'temporality,' which emphasizes the interdependence of events and the ongoing flow of

¹Lecturer, Department of English, University of Lahore, Sargodha Campus. Email: sadaf.afreen@ell.uol.edu.pk

²Lecturer in Education, Higher Education Department, Chiniot. Email: ayeshazahoor677@gmail.com

³Lecturer in Psychology, University of Lahore, Sargodha Campus. Email: tehmina.kousar@psy.uol.edu.pk

⁴M.Phil Scholar (English). The University of Lahore, Sargodha Campus. Email: Maryq6859@gmail.com

existence as '*time and space do not exist singly, but only as a hybrid process term*' (May & Thrift, 2001). The phenomenology of internal time consciousness focuses on the primary function that temporality plays in forming our conscious awareness and the fundamental forms of our temporal experience (Husserl, 1964). Temporality is an essential component of human subjectivity and consciousness, not just a way to assess the past, present, and Future (Sartre, 1964).

Understanding the relevance of historical occurrences, cultural processes, and individual experiences within a given temporal framework is made more accessible by studying temporality. It enables us to comprehend how time affects our identities, convictions, and values, as well as how it affects how we view and engage with the outside world. Temporality showcases change linearly, and it becomes easy to understand time compartmentalized in past, present, and Future to figure out change, progress, and productivity over the period as it is hard to feel every moment in its concreteness (Bergson, 1911). Instead, we know things about the events that occurred in the past and present and will be in the Future; otherwise, it is like a flux, as Virginia Woolf presented in the form of Mrs. Ramsay (a character in her novels). On the other hand, universality refers to the concept of shared traits or tenets that hold for all individuals or things in various circumstances. It highlights similarities and fundamental truths that cut across personal preferences, cultural differences, and time constraints. The concept of universality acknowledges that particular rules, regulations, or ideals apply in all situations. According to Nussbaum, love's knowledge is global because it can overcome social, cultural, and personal barriers. She contends that love is a universal quality of human nature that transcends all social categories and situations. Instead, it can reduce gaps, promote empathy, and strengthen links among various populations (Nussbaum, 1990). A set of fundamental moral precepts that all people share can be found in the Jungian collected unconscious, which holds all the strings of the human mind universally. These values come from the fact that we all possess the capacity for moral reflection, empathy, and reason (Appiah, 2006). *The Conference of the Birds* (Attar, 1177; Trans et al., 1984) is a timeless and profound work of literature because of its expert blending of temporality and universality while focusing on the collective unconscious at the personal and cultural levels. It proposes how ephemeral life is, how everyone looks for purpose in life, and how spiritual insight has remained relevant across time and throughout countries. Farid-ud-Din Attar makes numerous allusions to time and universality in *The Conference of the Birds* (Trans et al., 1984), which narrates the journey of a group of birds who embark on a tiresome quest to find their spiritual king, *Simorgh*. The seven valleys that the birds travel through indicate the stages of spiritual development concerning temporality, the presence of past, present, and Future in a linear form to understand the horizon of "*Time and Being*" (Heidegger, 1927) and human existence, which proceed with a sense of past and Future to understand the meaning of being in the present moment. These valleys represent various facets of human existence and emphasize fleeting earthly ambitions and relationships and the transient nature of human existence by utilizing imagery and metaphors tied to time, such as the cycle of life and the changing seasons. The present moment has a temporal thickness rather than being a transient instant (Husserl, 1964). This existential conflict and our perception of ourselves are significantly shaped by *temporality*, a component of human consciousness (Sartre, 1964).

The metaphorical structure of the poem enables it to cross-cultural and temporal borders. It touches the height of timelessness, which makes it universal in the sense that the wisdom imparted through these flows in the veins of human-collected unconsciousness forever. People from every racial and religious background can relate to the birds' journey towards spiritual awakening. Along the way, the birds face difficulties and tests that symbolize the transient nature of worldly temptations and illusions. Attar (1984) explores issues that are relevant to everyone, including the desire for a closer relationship with God, the pursuit of truth and

significance, and the surmounting of challenges on the road to enlightenment. The teachings and lessons the birds pick up along the way are universal truths and lessons that anybody can learn, regardless of their cultural or religious background (as human figures). There are some principles and standards that are universally acknowledged and accepted, such as respect for human dignity, human rights, and fairness (Appiah, 2006). A universal set of principles assures that every person living in a multicultural society has the right to a fundamental set of personal freedoms, including the freedom of speech, equality before the law, and the opportunity to participate in political life. These rights are considered universal and independent of a person's cultural heritage and are crucial for preserving their autonomy and sense of worth (Kymlicka, 1995). On a broader level, these set of principles are derived from the spiritual messages of the Sufis and have travelled down from the unconscious minds of the people for centuries.

Research Objectives

1. To highlight the technique used by the author to create a sense of temporality in the poem
2. To investigate the time constraints defied in the poem to generate timeless wisdom
3. To trace out the Collected Unconsciousness and overcome challenges in the pursuit of spiritual enlightenment as presented in the poem

Research Questions

1. What technique does the author use to create a sense of temporality in the poem?
2. How are time constraints defied in the poem to generate timeless wisdom?
3. How did Collected Unconsciousness overcome the challenges in pursuing spiritual enlightenment as presented in the poem?

Significance

The primary goal of the study is to draw attention to three crucial aspects of the human psyche: personal, cultural, and archetypal. The collective unconscious in the Jungian perspective (1916), which surpasses temporal constraints and turns out to be universal. Individuals can acquire a higher feeling of psychological equilibrium, a more fulfilling existence, and a greater sense of personal wholeness by understanding the concepts of

4. time and timelessness in the universe. The paper aims to highlight the transformation process that enables people to access their inner resources, grow as individuals, and contribute to society's overall well-being (Jung, 1953).

Literature Review

The psyche of every single human being contains inherited aspects of the human experience since the primordial existence of being as theorized by Jung in his concept of collective unconscious (1916). It is a storehouse of universal archetypes, symbols, and instincts passed down through the centuries. The epic fantasy of *Lord of the Rings* by Tolkien (1954) has archetypal elements of Jung, such as the journey of the hero Gandalf, shadow Gollum, and the whole story contains unconsciousness in the collected sense, as mentioned by Jung in his theory. Frodo's quest to destroy the ring serves as an example of a hero's journey, an essential archetype. Gandalf represents the old wise man archetype, guiding and assisting the hero. Gollum, who signifies a facet of the sinister self of Frodo, serves as a shadow figure (noted in Tolkien, 1954). Another fantasy, *Alice's Adventures in Wonderland* by Carroll (1865) is a delightful story with classic characters like Alice, the innocent kid, the Cheshire Cat, the White Rabbit, the wise teacher, and their journey of transformation through the unconscious mind. The tale, with a lot of archetypal symbols, carries universal themes and the collective unconscious (Carroll, 1865). *To Kill a Mockingbird* by Lee (1960) stands for justice, purity, and morality and personifies the hero archetype. Scout stands for innocence because of his

open-mindedness and unbiased behaviour. Ms. Maudie embodies the mentor archetype as she guides and supports. Bob Ewell's character represents a dark self (Lee, 1960). Similarly, in *Pride and Prejudice* (Austen, 1813) the heroine of the novel, Elizabeth, the hero Darcy, and Mr. Bennet, an old and wise figure from a Jungian perspective. Wickham represents the trickster archetype, scheming against them and trouble maker for the family (Austen, 1813). The protagonist in *The Great Gatsby* (Fitzgerald, 1925) is the hero, Daisy Buchanan, as the femme fatale, and Tom serves as a shadow. It explores topics including illusion, chasing the American Dream, and one's shadow self. By portraying archetypal people, Fitzgerald's book digs into the intricacies of human wants and the American Dream. Since he is motivated by his desire for money and romance, Jay Gatsby represents the tragic hero archetype. The femme fatale archetype, which is represented by attraction and deception, can be observed in Daisy Buchanan. The archetype of the shadow figure is Tom Buchanan, who represents the adverse effects of privilege, riches, and toxic masculinity. The book examines deception, pursuing dreams, and integrating one's shadow selves (Fitzgerald, 1925). *The Catcher in the Rye* by Salinger (1951) depicts Holden Caulfield as the classic example of a "rebel against society," questioning accepted behaviour and battling his identity. Through Holden Caulfield, a central figure in Salinger's book, the concept of the "rebel against society" is explored. Holden questions the sincerity and hypocrisy of the adult world while challenging social standards. He represents the stereotypical young outsider who struggles with alienation, disappointment, and a quest for identity (Salinger, 1951).

Similarly, *Jane Eyre* (Brontë, 1847), *The Odyssey* (Homer, 8th C.) *One Hundred Years of Solitude* (Márquez, 1967) and *The Picture of Dorian Gray* (1890) are replete with the archetypal symbols' authors utilized to depict the role of the collective unconscious in the lives of humans. In order to understand the underlying psychological processes that are communicated through alchemical language and imagery, Jung studied alchemical texts and symbols. Jung considered alchemy a forerunner of modern psychology; the alchemical symbols and processes may be metaphors for a person's transforming path toward wholeness (Jung, 1963). As an introduction to Jungian psychology, *Man and His Symbols* (1964) emphasizes the significance of symbols and their relationship to the human experience. It continues to be a well-known and frequently read work in psychology and advances knowledge of the human psyche (Jung, 1968).

Research Methodology

The present study implies *The Conference of the Birds* (Attar, 1984) as the primary source, whereas articles, books, and journals serve the purpose of secondary sources of the paper. A quantitative approach has been employed in this study to analyse the chosen text, while the close text reading technique has been applied to evaluate the data.

Theoretical Framework

Jung's (1875) concept of the *collective unconscious*, in the field of analytical psychology, places a strong emphasis on the necessity of integrating and harmonizing the conscious and unconscious facets of the self, including the collective unconscious itself. People can better understand themselves and where they fit into the more extensive human experience by investigating the archetypal symbols and themes in dreams, fantasies, and artistic expressions. According to Jung, archetypes are the primary symbols or images that emerge from the collective unconscious. They stand for common themes and patterns that cut beyond cultural and historical divides and are ingrained in the human brain. "*The mother, the hero, the sage old man, the shadow, and the anima/animus*" are a few archetypes (Jung, 1959). In *Psychology and Religion: West and East* (1938) and Jung (1875) explore several religious ideas, including the existence of God, the idea of evil, the role of the individual and the group psyche in religious

experiences, and the incorporation of religious symbolism in the process of individuation (the quest for wholeness and self-realization) (Jung, 1960).

The Origins and History of Consciousness (1954) explores the archetypal themes and symbols that may be found in mythology, religion, and dreams while also delving into the collective unconscious (Neumann, 1954). Edinger (1998) investigates how changes in societal values and beliefs affect how people view the divine and how these changes show themselves in dreams, symbols, and psychological experiences. Human thoughts, emotions, and actions are shaped by archetypes, which are innate, primal patterns or symbols. Hannah probably examines the different facets or elements of these archetypes and their impact on the human psyche in the context of *Archetypal Dimensions of the Psyche* (1997) and Hannah's (1984).

Data Analysis

Farid ud-Din Attar (1984), the author of the classic Persian poem *The Conference of the Birds* (Trans et al., 1984), narrates the tale of a flock of birds going on a mystical quest to find their ruler, the *Simurgh*. The voyage of the birds, each of which represents a different human quality or fault in the Jungian Archetypal concept of the collective unconscious, signifies the search of the soul for enlightenment and unifying with the divine. The hardships and tribulations people go through on their spiritual path are portrayed by the birds' numerous barriers and challenges they encounter along the road. In the poem, various human traits, virtues, and vices are represented by birds. For instance, the nightingale stands for the lover, the hawk for the dictator, and the hoopoe for the spiritual mentor. The traits and actions of the birds are a reflection of human nature, emphasizing the need for spiritual growth and self-awareness. However, they may represent different symbols in different cultures as per Jung's idea of collective unconscious and symbols.

The philosophical and spiritual work *The Conference of the Birds* (1984) tackles themes of self-discovery, change, and the search for heavenly knowledge. It imparts an understanding of the essence of the human situation and offers direction on the way to enlightenment. Due to its ongoing appeal and significance, the poem is an essential work of Persian literature and a great source of inspiration for readers seeking knowledge and spiritual insight. A deeper level of the unconscious mind shared by all people and contains common archetypes and symbolic representations is suggested by the idea of the collective unconscious, first proposed by Swiss psychiatrist Carl Jung (1875). Although the collective unconscious may not have a clear-cut impact on human psychology and behaviour, Jung argued that it has a subtle and indirect impact on our thoughts, emotions, and behaviours, considering the following important factors.

Archetypes and Symbols

Archetypes are universal patterns of existent human nature that represent the innermost side of human lies hidden and reflected in their actions within the framework of societal experiences. They are believed to be present in the collective unconscious. Archetypes like the mother, the wise older man, and the hero can be found in many civilizations with the same emotions and behavioural patterns. They often have an unconscious impact on our behaviours, motivations, and perceptions. For instance, the mother archetype can affect our propensity for nurturing and how we view others.

*“The hoopoe fluttered forward; on his breast
There shone the symbol of the Spirit’s Way
And on his head Truth’s crown, a feathered spray.”* (1984P p. 36)

Hoopoe carrying the symbols of the mother as well as that of a wise figure in the poem "flutter" her wings to move "forward" reflects her readiness for the voyage. The

brightness on his breast shows *"the symbol of the Spirit's Way,"* a mark on sealed envelopes to be dispatched, so this is a sign of the spiritual enlightenment of Hoopoe that he is already on the voyage and blessed by the divine. The *"crown"* of feathers on his head symbolizes *"Truth's crown, a feathered spray."* *"Truth"* here refers to the highest form of reality, information, and wisdom. The feathered crown suggests that the Hoopoe has the authority or direction to guide others toward truth and enlightenment. The phrase *"spray"* conjures up an extravagant and brilliant display of feathers, highlighting the bird's majestic and mesmerizing beauty. It presents Hoopoe as a representation of spiritual direction, knowledge, and enlightenment within the setting of *The Conference of the Birds* (1984). The birds will go on a metaphorical voyage to search for truth and self-realization. The poem's imagery encourages readers to study the profound spiritual subjects and go further into the poem's metaphorical layers.

Symbols and Dreams

By Carl Jung (1875), *Symbols and Dreams* (1961) are ways the collective unconscious appears. As Hobson says, *"dreams reveal rather than conceal emotion and instinct" as "disguise—censorship is not only unnecessary but misleading. In fact, it is downright erroneous"* (1984: 151). As a reflection of the unconscious mind, dreams frequently have connections to conscious and repressed desires. The collective stories and narratives known as myths, on the other hand, express universally resonant human emotions and themes, as Attar presented here. As *Sheikh Sam'an's* narrative indicates, *"Though conscious of his credit in their sight, A strange dream troubled him, night after night,"* the protagonist is troubled by a recurrent dream that is upsetting him despite his awareness. He is located in Rome, far from his home in Mecca. He views Mecca as his true home, and it has significant religious and spiritual significance for him. But in his dream,

*"Mecca was left behind; he lived in Rome,
The temple where he worshipped was his home,
And to an idol he bowed down his head"*. (1984: 74)

He is moved and ends up residing in Rome. This contrast between *'Mecca'* and *'Rome'* represents his veering from his spiritual path and feeling lost spiritually. The protagonist's commitment has changed as expressed. He now worships an idol, indicating a spiritual deviance or idolatry, as opposed to the holy Mecca shrine. He has changed his worship style as a result of internal turmoil and a diversion from his real spiritual path. He communicates his pain and realization of his spiritual condition in his woken state.

*"Alas!" he cried, when he awoke in dread,
"Like Joseph I am in a well of need
And have no notion when I shall be freed"*

He likens himself to *'Joseph,'* a biblical character dumped down a well by his brothers. The allegoric well stands in for his sense of entrapment and yearning. He bemoans his current situation and admits that he is unsure when he will achieve spiritual liberty. These lines emphasize the idea of spiritual crises and the desire to follow the right path once more. They show the protagonist's battle with his spiritual development, his veering off the right path, and his longing for spiritual emancipation.

In the Jungian sense of the dream, it appears to be the *shadow self* that Sheikh saw in his dream as he is a spiritual guide and has a large number of disciples; he must be cautious in his practices as a guide as well as an enlightened man who is near to God. This fear of being on the right path and avoiding everything that can astray him or deprive him of the blessings is lingering in his unconscious mind and finds its way into his dreams as he says, *"dreams are, after all, compensations for the conscious attitude"* (1984: 133). Whereas, a Jungian follower, von

Franz, in her book *Dreams*, surmises that a dream "completes what is lacking in those contents of consciousness which are too narrow or are not considered sufficiently valuable (complementary)" (1984: 4). So, Sheikh's dream is an outcome of his conscious and unconscious self which is working intricately yet Attar uses this dream as an institutional element in his spiritual journey because at the end, after going through all the heretic practices for the Christian maiden, he turned the path for the lady as she transforms herself and surrenders before God observing Sheikh's devotion as Attar narrates:

*Follow his lead; you once led him astray –
Be his companion as he points the Way;
You were a robber preying on the road
Where you should seek to share the traveler's load.* (1984: 96)

The second dream is seen by the "Christian girl whom he had loved" which is also a shadow of the Self of maiden in Jungian perspective as her conscious self is repressing the thought of guilt to astray a practicing sheikh. And she "Dreamed in her sleep; a shaft of sunlight moved, before her eyes, and from the dazzling ray"; sleep awakened her fear and guilt that is covered in her conscious state. As Attar narrates:

*A voice said: "Rise, follow your lost sheikh's way;
Accept his faith, beneath his feet be dust;
You tricked him once, be pure to him and just,
And, as he took your path without pretence,
Take his path now in truth and innocence.* (1984: 96)

Symbol, Temporality, and Transience

The Conference of the Birds (Attar, 1984) shares the contrary theme of temporality and universality that depict the birds' spiritual ascent and the symbolic significance of their quest. Temporality is examined in *The Conference of the Birds* (1984) through the symbolic experiences of the birds. The birds' mission to locate the *Simorgh* represents the path taken by the human soul to achieve enlightenment and understanding on the spiritual plane. The difficulties and impermanence of human life are reflected in the hurdles and impediments the birds face along the way. The poem emphasizes the fleeting aspect of existence and the transience of earthly endeavours. It inspires readers to consider the transitory nature of life and the necessity of looking for higher truths outside of the physical world.

*"Who knows the seven-headed dragon's lair,
And sleeps and eats through summer's dog-days there,
Sees many games like this – the gallows seems
least of all his transitory dreams".* (1984: 158)

"The seven-headed dragon's lair" can be seen as a symbol of the difficulties, worries, or limitations people encounter when trying to realize their potential or attain enlightenment. The hottest time of the year is "summer's dog days." Sleeping and eating while going through a difficult moment implies laziness or complacency in the face of difficulty. The poet emphasizes the propensity of certain people to hold onto their apathy or ignorance of their genuine potential in the face of challenges that could advance them along their spiritual journey. The path to spiritual enlightenment is paved with numerous trials and tribulations. The road is complex, and one may encounter various difficulties and detours that may cause them to lose sight of their ultimate goal. Here, the "gallows," a place of execution, represents both the fear of dying and the anxiety of misplacing something essential. The poet suggests that in comparison to the more significant difficulties and chances for growth that lie ahead, this anxiety is only an illusion, a "transitory dream." The spiritual path of seeking higher truth may be carrying a fear

of bodily loss or death. However, it will be rewarded by structuring an unconscious state of being into a conscious and higher self. The poet highlights the transience of earthly anxieties and preoccupations, asking people to get past them and relish the forthcoming transitional journey.

*"It seemed their throats were cut, as if they bled
And weakly whimpered until left for dead,
Waiting for splendour to annihilate
Their insubstantial, transitory state." (1984: 305)*

Through vivid and eerie imagery, the depiction of birds sobbing and their *"throats were cut"* symbolizes misery and pain, which can be interpreted as a metaphor for the difficulties and hardships people encounter on their spiritual path and will ultimately get a chance of *"splendor to annihilate."* The birds in this poem are not typical; instead, they stand in for human souls searching for enlightenment. Their throats being chopped can represent the sacrifices and struggles that searchers go through in their search for truth. *"First wash your hands of life if you would say: 'I am a pilgrim of our sovereign's Way'" (1984: 39).* They must go through suffering for their spiritual development because *"The journey asks of you a lion's heart" (1984: 39).* They embark on a trip that symbolizes their transition from a constrained and fleeting existence to a state of enlightenment and oneness with the divine *"To sacrifice themselves for Him and die; How many waste their idle lives until They bleed and groan, subservient to His will" (1984: 101).*

The words *"insubstantial, transitory state"* describe the transient nature of material existence, and the ultimate search for the eternal and transcendent are frequently emphasized in Sufi philosophy. Similarly, *"waiting for splendor to annihilate"* alludes to the patience and optimism with which the birds endure pain. They certainly know that the coming spiritual prize, symbolized by *"splendor,"* will overcome and eliminate their present difficulties, and the yearning of the human spirit to be united with God will be fulfilled.

Collective Unconscious and Universality

The poem's theme stresses how the human search for spiritual fulfilment and the truth is a shared endeavour. Each bird stands in for a distinct component of human nature and a particular human quality, signifying the variety and complexity of human experiences as experienced by the psyche in the collective unconsciousness.

*"These are the oneness of diversity,
Not oneness locked in singularity" (1984: 270)*

The concept of the *"oneness of diversity"* suggests that, despite the appearance of multiplicity and uniqueness in all things in the universe, there is an underlying unity or interconnection that connects them all. It can be interpreted as a picture of the unity of God and creation in the poem's context. Sufi philosophy frequently places a strong emphasis on the idea of unity, or "Tawhid," in which everything is viewed as a reflection of the Divine. The phrase *"Not Oneness Locked in Singularity"* contrasts the idea of oneness, which is typically held to be a single, unchanging concept. As an alternative, it implies that oneness is not limited to a single shape or a solitary being. It is not a fixed, inflexible concept. Instead, it is a dynamic and ever-evolving process considering the world's richness and plurality. This viewpoint is consistent with the Sufi notion that the Divine continually manifests itself in different ways and experiences.

These words encapsulate the core of mysticism, where diversity is praised as a manifestation of divine creativity and beauty, and the oneness of the Divine is understood as permeating all

elements of existence. It implores readers to see past the outward distinctions and comprehend the fundamental similarity that unites all living things.

*"The complex forms that influence the earth,
The house of mournful death, the house of birth,
Which will enable him to calculate
Your happiness, your grief, your final fate..."* (1984: 265)

The poet suggests that the person seeking the truth, the world's complexity, and life experiences have a significant impact on the planet. This complexity suggests that life and death are connected and cyclical processes by comparing them to a house of sad "death" and a "house of birth." He who sets out on a quest to comprehend the nature of existence is the "him" referred to in the phrase. The seeker is urged to investigate and comprehend these connections in order to get knowledge about their destiny because everything is intertwined. Recurring themes found throughout the poem include the search for truth, happiness, existence, death, birth, Oneness of God, and the understanding of how fleeting life is and how spiritual development can only result from realizing and accepting the transience of life.

*"Then brush the sand – and all that you have seen
Has gone, as though the marks had never been."* (1984: 265)

"Brush the sand" is a metaphor for the impermanence of the world's manifestations and the fleeting nature of existence. Everything we see and experience leaves a mark but eventually vanishes, leaving no trace behind, like footprints in the sand.

These words serve as a gentle reminder of the transient nature of both human life and the physical world so that we may "*desire and journey to the Whole*" (1984: 47). Attar puts a question before us "*Which matters more, the body or the soul?*" (1984: 47) to exhort the seeker to emphasize on the inner journey and the quest of spiritual truth ("Whole") rather than becoming a wanderer who is attracted to the world outside. Top of Form

Top of Form

In the pursuit of the *Simorgh*, the birds come to understand that they are not independent beings but rather related beings as they travel further. This epiphany embodies the Sufi notion that all souls are part of a greater spiritual unity and the oneness of all reality. The universality of the message Attar imparts lies at the heart of this poem as the pursuit of truth and spiritual enlightenment is a shared human activity that cuts all cultural and geographical barriers as he says:

*"Travel to the throne of Majesty,
Then to the ends of all the earth, and see
That all that is, will be, has ever been,
Is but one atom when correctly seen."
The world is but a drop –"* (1984: 263)

The themes he chooses, are the subjects of the unconscious minds of men for centuries; the shared concept of the totality of the idea that runs through timelessness and every single human who shares this heritage of being "*whole*" makes his narrative unique and universal.

Conclusion

Farid ud din Attar's (1984) portrayal of temporality and universality in *The Conference of the Birds* (Attar, 1984) highlights human behaviour and psychological patterns behind their actions as Jung presented in his psychological model of the human psyche by presenting collective unconscious (1916). It is a timeless work of literature that explores that "*Do not torment yourself – your soul is All, Your body but a fleeting particle*" (1984: 123). The message of the

transience of existence and the universality of the search for meaning and truth invokes the soul to soar high from a "part" to a "whole." Through his fundamental philosophical and spiritual subjects, Attar (1984) emphasizes the unceasing flow of time using a variety of symbols and themes through "Archetypes" and "Dreams." The poem underlines how everyone desires spiritual satisfaction and higher truth, regardless of their upbringing, beliefs, and origins, due to the inter-connected nature of the psychic centre of existence through a collective unconscious layer of the mind. With a profound understanding of the human situation and consideration of life's riddles, the poem is a timeless reminder of the frailty of human nature and the possibility of transcendence in the midst of passing things by examining the philosophical insights and ramifications of the birds (human).

References

- Austen, J. (1813). *Character Personality Types in Pride and Prejudice*. <https://www.123helpme.com/essay/Character-Personality-Types-in-Pride-and-Prejudice-224310>
- Appiah, K. A. (2006). *Cosmopolitanism: Ethics in a World of Strangers*. Penguin Books.
- Bergson, H. (1911). *Creative Evolution*. Macmillan.
- Carroll, L. (1865). *Everything is Queer To-day": Lewis Carroll's Alice Through the Jungian Looking-Glass*. <https://home.csulb.edu/~csnider/Lewis.Carroll.html>
- Darbandi, A., Davis D. (1984). *The conference of the birds by Farid al-Din Attār*. London: Penguin Classics.
- Edinger, E. F. (1998). *The New God-Image: A Study of Jung's Key Letters Concerning the Evolution of the Western God-Image*. Inner City Books.
- Fareed ud Din, A. (1771) *A Conference of the Birds* (1221). NP: NP.
- Hannah, B. (1984). *Archetypal Dimensions of the Psyche*. Northwestern University Press.
- Heidegger, M. (1962). *Being and Time*. Harper & Row.
- Hobson, J.A. (1998) *The Dreaming Brain; Basic Books*: New York, NY, USA, 1988
- Husserl, E. (1964). *The Phenomenology of Internal Time-Consciousness*. Indiana University Press.
- Jung, C. G. (1953). *Two Essays on Analytical Psychology*. (Collected Works of C. G. Jung, Vol. 7). Princeton University Press.
- Jung, C. G. (1959). *The Archetypes and the Collective Unconscious*. (Collected Works of C. G. Jung, Vol. 9, Part 1). Princeton University Press.
- Jung, C. G. (1960). *Psychology and Religion: West and East*. (Collected Works of C. G. Jung, Vol. 11). Princeton University Press.
- Jung, C. G. (1963). *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*. (Collected Works of C. G. Jung, Vol. 14). Princeton University Press.
- Jung, C. G. (1968). *Man and His Symbols*. Doubleday.
- Kymlicka, W. (1995). *Multicultural Citizenship: A Liberal Theory of Minority Rights*. Oxford University Press.
- Leader, C. (2009). *The Odyssey - a Jungian Perspective: Individuation and Meeting with the Archetypes of the Collective Unconscious*. British Journal of Psychotherapy
- Lee, H. (1960). *To kill a mocking bird*. <https://www.ipl.org/essay/Atticus-Finch-Character-In-To-Kill-A-PJU9H5N2SU>
- Mahmoud, F. (2019). *Archetypal Reading of Fitzgerald's The Great Gatsby*. Thesis MSA University Faculty of Languages and Literature. Retrieved from https://www.academia.edu/40747262/Archetypal_Reading_of_Fitzgeralds_The_Great_Gatsby_Introduction

- May, J., & Thrift, N. (Eds.). (2001). *Timespace: Geographies of Temporality* (1st ed.). Routledge. <https://doi.org/10.4324/9780203360675>
- Neumann, E. (1954). *The Origins and History of Consciousness*. Princeton University Press.
- Nussbaum, M. C. (1990). *Love's Knowledge: Essays on Philosophy and Literature*. Oxford University Press.
- Rawls, J. (1971). *A Theory of Justice*. Harvard University Press.
- Ricoeur, P. (1984). *Time and Narrative* (Vol. 1). University of Chicago Press.
- Sartre, J. P. (1964). *Being and Nothingness*. Philosophical Library.
- Sari, D. (2019). *Personality Development of Holden Caulfield in D.J. Salinger's The Catcher in the Rye*. <http://etheses.uin-malang.ac.id/22133/1/15320184.pdf>
- Sen, A. (2009). *The Idea of Justice*. Belknap Press.
- Strober, L. R. (1977). *Thoroughfares and detours: A Jungian analysis of the development of consciousness in Jane Eyre and Vilette*. Theses and Dissertations. Paper 2259.