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A Memetic Analysis of Supernatural Machinery in Fantasy Epic Hoshrubā: The Land and The Tilism

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Abstract

This research paper will explore mythical creatures in the fantasy epic the Hoshrubā: The Land and The Tilism widely accepted translation of Pakistani writer Musharraf Ali Farooqi in 2009 by applying the Theory of Memetics on the mythical creatures such as tricksters and Sorcerers. Memetics is the theory applied to text analysis. In his 1967 book The Selfish Gene, Richard Dawkins created the term “meme” to refer to a unit that might be used to measure the pace at which ideas spread from generation to generation. This research will explain the portrayal of fairy giants, trickster and Sorcerers in Hoshrubā: The Land and The Tilism are merely fantastical elements but also serve as carriers of cultural and social memes. Sorcerers often embody themes of magic, and moral guidance, while giants typically represent strength, power, and sometimes moral ambiguity. By analyzing these creatures through a memetic lens, we can identify the specific cultural narratives and societal values they transmit. Hoshrubā: The Land and The Tilism were part of the Adventures of Amir Hamza storyline, which originated at the Mughal Emperor's court in India. The subcontinent saw a rise in the popularity of Dastan e Amir Hamza. Incidentally, this fantasy epic is basically “battle between Sorcerers and Tricksters” (Farooqi, 2009).

Keywords: Memetic Analysis, Supernatural Machinery, Fantasy Literature, Hoshrubā, Tilism (Magical World)

INTRODUCTION:

Story telling exists in all parts of the world, in every culture, even in the most primitive societies stories exist as an oral narrative. Narration or storytelling has been practiced in different cultures since time immemorial. The foundation of human civilization is built on stories (Adam,

2019). There were no written scripts, there was an oral tradition of storytelling. Stories were passed down orally from generation to generation (Andreeva, 2020). The culture of various societies, communities, tribes, clans, and so on can be learned from their stories, which are an essential part of children's literature (Balcazar, 2019). In general, storytelling art forms emerged as a way to preserve information inside the community and prevent it from leaking into the abyss of death as various community members passed away. It was a means of teaching and entertaining the younger members of society in addition to transmitting and preserving information. As Bloch explains in his work, the assertion that there is much to be gained by knowing an art form sociologically has a lot of merit (Bloch, 1943). Historically, the oral tradition of storytelling provided the only form of entertainment. Whether told by roadside storytellers or by nighttime storytellers for children, stories were always welcomed. The majority of these stories were fanciful in nature and took place in what Marina Warner refers to as a "faerie universe" (Warner, 2013).

Clute and Grant provide the following definition at the core of their interpretation of fantasy: A fantasy literature is a story that makes sense on its own. While stories set in other worlds will be impossible, they may be feasible in their own terms. On their own terms, stories set in other universes might be plausible, but they will be impossible. They tell a story that is not possible in the world as we know it while it is set in this one (1999). The last key term in Clute and Grant's notion is "Otherworld," which Clute defines as an internally coherent impossible world. The Otherworld, or more specifically the Secondary World, is a crucial element in characterizing the epic fantasy subgenre (1999). The main structure of fantasy, which is primarily humorous in nature, is then described by Clute, who builds on this fundamental notion of fantasy. Carter returns to the ancient epic, which marks the start of the literary tradition of narratives set in completely fictional settings (Carter, 2002).

Hoshruha: The Land and The Tilism is the longest magic fantasy epic. *Dastan*, which tells the story of Ameer Hamza's experiences. The mystery, magic, and mystical aspects of the fantasy genre have captivated many readers. The presence of a secondary universe and the incorporation of magic and supernatural elements are the most distinctive characteristics of the fantasy literary genre. Both fairy tales and fantasy involve the use of Fantasy is a genre that incorporates various components from other genres.

The majority of fairy tales and fantasy stories in Urdu and Hindi literature have the form of qissas. The *Qissa-khwani* or *Dastan-Goi* tradition is primarily shaped by Persian customs that were practiced in the medieval royal courts. These narrators traveled with their qissas; when Persian kings arrived in northern, central, and southern India, they brought *qissa* narrators with them as entertainers. Although the Persian kings preferred jesters, narrators and singers were also valued by the Mughals; one well-known narrator of qissas, Shiraz, was a favorite of Mughal emperor Jahangir. *Qissa e Hamza*, also known as *Dastan e Ameer Hamzah*, is one of these stories that rose to prominence in the subcontinent. Some qissas, such as *Dastan-e-Hatim*, are also very well-known. The heroes of these stories are highly idealized; they battle giants and receive assistance from fairies. These tales are not true, but the local Muslims accept them, which further emphasizes how tolerant people are of tales that take place in otherworldly settings, because

everything is possible in this world of make-believe, the fairy tales are made even more thrilling by this enormous margin.

Considering that originally *Dastan-e-Amir Hamza* was initially created and transmitted solely through oral storytelling (Farooqi, 2000). Rather, it began and developed through the mouths and brains of various narrators who recounted the stories and added their own unique touches. The dastan was flexible and open to constant modification and improvisation by its narrators rather than existing as a singular narrative with a set plot (Farooqi, 2000).

Dastangoi is a medieval Persian art form that dates back to the ninth century and is entirely oral in tradition. *Dastangoi* is a combination of two Persian words: "*Dastan*," which means "epic," and "*goi*," which means "to tell." According to Farooqi, the only goal throughout the Persian "*Dastan*" era appears to have been simply noticing and retelling of the outside world (Farooqi & Kazim, 2012). In the Persian world, *Dastangos* or storytellers, used to play in venues that attracted huge crowds, usually coffee shops. Later, they would advance to play for audiences that included monarchy in more respectable settings. During the Safavid era, this custom of *Dastans* being told at coffee shops was quite common. At first, the *Dastans'* narrative substance was limited to stories about fantastical medieval romances, sorcery, and valiant battles. A universe of demons, terrible tyrant-like kings, tricksters, and the proud, devoted friend were among the motifs found in ancient *Dastan*, along with the brave, immortal, and gallant knight. These stories were performed by traditional bards in regions of the Arab world, Persia, and India, known as "*Dastangoi*" in Persian. *Dastans* were epics that were read aloud or performed, usually of an oral nature. They resembled medieval romances in many ways. As the hero traveled on his journey, *Dastans* mapped new realms and horizons, encountered the unseen, and shielded him from many hardships and lovers while telling tales of adventure, magic, and combat. The story told a wholly profane tale at points, yet at other times the hero's adventures paralleled the mystic quest. The narrators freely used motifs and cliches from other stories while narrating their own thus, numerous stories from the Panchatantra tradition ended up appearing in both Rumi's *Masnavi* and *Arabian Nights*. *Dastans* had a lot of stories and a lot of principles, but the story of Hamza was the first that really stood out.

Hamza story, which dates back to the seventh century, is arguably the oldest and most often told of the few ancient *Dastans* that are known. In contrast to the other poem-style narratives, the Hamza story has a simpler structure and is believed to have been influenced by the *Shah Namah* (Book of Kings), another epic in poetry that the medieval Persians held in high regard. According to Farooqi's research *Dastan e Ameer Hamza* origin can be determined in Arabia in the seventh century where the actual Hamza ibn Abdul Mutalib resided, and its journey can be started through Persia, India, and even some regions of Central Asia. The dastan was always changing due to its nomadic existence, absorbing elements from many civilizations and magical tales from each area to create a rich, diverse narrative (Farooqi, 2009).

Dastan-e Amir Hamza is ostensibly the life of Hazrat Hamza bin Abdu l Muttalib, the paternal uncle of the Holy Prophet Mohammad. Hamza was known for being the most powerful of the Banu Hashim tribe, and he aggressively defended his nephew from the Quraish tribe. After moving from Mecca to Medina, he followed the Holy Prophet. A slave Sufiyan killed Hamza

during the battle of Uhud. The tale of another Hamza-Hamza bin Abdullah, a Persian insurgent who opposed Khalifa Haroon-ur-Rashid may have served as the inspiration for the Hamza romance. Numerous tales that may have been grafted onto the Arab Hamza were inspired by his equally thrilling adventures and deeds, resulting in a superhero who for being the uncle of the Holy Prophet was more acceptable (Aijazuddin, 2013). Dastans had multiple subplots and were written using the story-within-a-story format. Modern Urdu dastans were primarily written in prose, but earlier dastans were written in poetry. The civilization that produced Urdu dastans had plenty of free time and a strong yearning for pleasure. Remarkably, the majority of them were composed during the political unrest and economic slump of the eighteenth and nineteenth centuries, because of the extraordinary growth of Urdu *dastan*, *dastangoi*, the technique of telling a good story became a career. The role of the *dastango* narrator was to describe the stories. Not only were they employed by the nobility, but the general public also benefited from their services. A *dastango* would perform the stories for a crowded room of listeners far into the night. The next night, these seemingly endless stories would continue where *dastango* had left off. A good *dastango* would use words and movements to create the impression of a battlefield or romantic scenario. His tone and pitch would also add to the atmosphere, leaving the audience spellbound. In the latter part of the 16th century, the Persian *Dastan-e Amir Hamza* traveled from Iran to South India. By 1590, it had made its way far into the North to the court of Emperor Akbar, because he was so captivated by the story, Akbar ordered 1400 paintings to depict its highlights (Faruqi, 2012). The most well-known *dastango* is Mir Baqar Ali *Dastango*, but there are many others who are renowned for their storytelling. Although *Dastan-e-Ameer Hamza*, authored by Khalil Khan Ashk and published by Fort William College, Calcutta, in 1801, was the first prose dastan published in Urdu, it was the renowned publisher Naval Kishore from Lucknow who started publishing Urdu dastans on a large scale in 1883. It was translated by Mirza Amaan Ghalib Lakhnawi as well, and it was released in Calcutta in 1855. The Amir Hamza dastan was first bound together in a single, large volume with the completion of Ghalib Lakhnawi's Urdu compilation in 1855 (Khan, 2015). Regarding *Dastan-e-Ameer Hamza's* beginnings, Dr. Gian Chand Jain stated that it was first composed in Persian and imagined in Iran. The conflicts between Nausherwan and Hamza are described in numerous manuscripts, some of which are kept at the British Museum and recount the story in its early Persian versions. These manuscripts include Nausherwan Nama and La'al Nama, to mention a couple. The first known translation into Urdu is found in a manuscript called Qissa-e-Jang Ameer Hamza, which is housed at the Bibliotheque Nationale in Paris. Written by hand between 1198 Hijri and 1783–1784 AD. Early copies of the story that have been kept in various libraries in Pakistan and India attest to the fact that different authors translated or rewrote it into Urdu. After a lengthy discussion, Gian Chand came to the conclusion that, although there are varying 997 traditional views regarding the origin and authorship of the earliest versions, the Persian work known as Maghaazi-e-Hamza, which was written in the 9th century AD and describes the travels and battles of Hamza Bin Abdullah Al-Shari Al-Kharji, is the source of *Dastan-e-Ameer Hamza*. According to Gian Chand, one of the early translations is found in Khalil Khan Ashk's *Dastan-e-Ameer Hamza*. Additionally, Gian Chand has stated, *Tilism-e-Hoshruha* in Urdu is an expanded rendition of *Dastan-e-Ameer*

Hamza's text that has undergone so many modifications in Urdu that it can no longer be regarded as a translation and is instead a unique work. Additionally, he stated that the eight volumes of *Tilism-e-Hoshrubah*, which are divided into three sections each, are the most recent edition and were originally told by Mir Ahmed Ali. By releasing the complete collection, Naval Kishore Press has effectively immortalized *Dastan-e-Ameer Hamza* and *Tilism-e-Hoshrubah*. Nawal Kishore assembled the top dastangos in Lucknow in 1881 with the goal of compiling all of the oral and written forms of the Hamza story. When it was finished, it was spread into 46 enormous volumes, each of which had roughly 1,000 pages and could be studied separately or all at once. As other literary forms emerged, like the novel, dastans started to decline. Very few new dastans were written in Urdu after the first quarter of the 20th century, and interest in the ones that were in print also started to decline.

As of late, *Tilism-e-Hoshrubah* has been translated by Musharraf Ali Farooqi, because the earlier editions caused problems for readers who are not accustomed to the outdated practices, which included joining many words together and using different spellings of some Urdu words when they were popular, the first section has been published with new, computerized calligraphy and modern orthographic principles. Additionally, punctuation has been addressed. Its first English translation by Musharraf Ali Farooqi appeared

in 2009. Farooqi in his work translates the word *Tilism* as 'an inanimate object infused with the spirit of cosmic forces' and the word *Hoshrubah* as 'ravishing' (xii). Therefore, *Tilism-e-Hoshrubah* symbolises a fantasy land rife with the magic of Tilisms (Pirzada, 2017).

This paper is limited to the only first section of the first book of *Tilism-e-Hoshrubah*, named *Hoshrubah: The Land and The Tilism* translated by Farooqi and published by Kitab Limited, Karachi in 2009.

Neither the giant Laqa nor Amir Hamza are the subject of the story in book one *Hoshrubah: The Land and The Tilism* translated by Farooqi. *Hoshrubah* served as the setting for the primary action. Amir Hamza sent one of his sons hunting who killed a deer outside the boundary of *Hoshrubah*. Little did he know that it was one of the guarding sorcerers and was kidnapped by the Emperor of Sorcerers? This caused a great uproar in Hamza camp. To determine his next course of action, Amir Hamza dispatched his diviners who revealed that Prince Asad, the grandson of Amir Hamza, would determine the destiny of *Hoshrubah*. This prophecy involved Asad defeating the magical land with the aid of five tricksters. Book one prepares us for the action and the campaign to conquer *Hoshrubah* is started before we realize it. After entering *Hoshrubah* with a sizable army and extensive preparations, after being swiftly deprived of everything, Prince Asad is left standing with only his clothes on his back. As it happens, he is completely worthless in *Tilism*. *Afrasiyab*, the Emperor of *Hoshrubah*, must be defeated by the cunning Amar Ayyar, his four cunning friends, and their newfound ally, the disobedient sorceress *Mahrukh Magic-Eye*. Amir Hamza watches from the sidelines and periodically gets into little altercations with Laqa and his goons to prevent the audience from forgetting they are listening to a story from the Amir Hamza cycle of tales.

However, the tradition of Amir Hamza is symbolically eliminated from the story when Prince Asad is shown to be useless upon entering Hoshrub. He will continue to serve only as a ceremonial figurehead. Afrasiyab, the emperor of Hoshrub, sends five stunning trickster females and other sorcerers to foil Prince Asad's plan upon hearing of his army's entry into *Tilism*. With the aid of a strong *Tilism* sorceress, Amar Ayyar and his group of outcasts carry on the *Tilism*'s conquest mission when the prince is abducted by the cunning girls. The main conflict in Hoshrub: The Land and the *Tilism* is between Emperor Afrasiyab, one of the seven eternal sorcerers, and the army of Prince Asad (Amar Ayyar, whose cunning, intelligence, and amazing talents are equal to the mighty sorcerer's spell and the other five unmatched tricksters). Primarily the dastan Hoshrub presents an eternal battle between virtuous and vicious cycles operating in the human world (Nadeem, 2019).

RESEARCH QUESTIONS:

- What role do the supernatural machinery play in the mythological phase of *Hoshrub: The Land and The Tilism*?
- How do Sorcerers and Tricksters interact with other supernatural creatures in the story?
- What do these figures symbolize in *Hoshrub: The Land and The Tilism*?

THEORETICAL FRAMEWORK:

The theory used to analyse the text is Memetics. Richard Dawkins coined the term “meme” in his book *The Selfish Gene* (1976) to find a way to assign a unit that would allow one to assess how quickly ideas spread between generations. This is where the theory of memetics got its start. The Greek word “mimema” which means “that which is imitated,” is the source of the English word meme. This word eventually changed to “meme” due to its similarity to the term “gene”, as they both inherit a similar set of traits. As a gene of ideas, a meme is an entire set of ideas that changes in the same way that genes Dawkins thought that everything evolved as a result of biological evolution. According to Richard Dawkins, a meme is a cultural belief, pattern, concept, or behavior that has the ability to replicate it in another person's mind (1976). The evolutionary model of cultural information transfer is predicated on the idea that memes are self-replicating, independent information units that are subject to environmental influences that drive selective evolution. This paradigm, which began with a claim made in Dawkins' writings, has served as the foundation for a brand-new field of research that examines the self-replicating units of culture. It has been suggested that memetic is comparable to genetics, in the same way that memes are comparable to genes.

In this context, a fantasy epic might be called a memeplex, which is a collection of memes that exist within a single body emphasizing that a Fantasy Epic might contain a variety of cultural thoughts or values. During the imitation and transmission processes, language memes are always combined with the particular situation, creating new related memeplexes. Stated differently, memes reinforce one another and come together to form closely related memeplexes (He Ziran, 2005). The terms “meme” and “complex” are combined to form “memeplex”. Because it adheres to the cognitive concept with the least amount of effort, this word is often used. In addition to it, there are “language memes” in philology and “contagious memes” in pragmatics. When a new word emerges, man invents numerous other complex terms for various contexts. By replication

we mean a process where an entity makes a copy of itself. Accordingly, memeplexes are cultural units that are capable of replication with a high degree of fidelity. According to Spitzberg, replication implies imitation which is “A communication process in which a social organism, group, or system performs an action that is a derivative or informational copy of another act or meaning” (2014).

Given that sorcerers and tricksters are cultural artifacts, that is, they represent a cultural concept, belief, or behavior it is possible to see how they have changed over time as a result of interactions between different cultures or the demands of different times.

TEXTUAL ANALYSIS:

This section's goal is to examine fairy tale components in the chosen fantasy epic *Hoshrubā: The Land and The Tilism* and how these elements are portrayed as memes. This fantasy epic contains supernatural creatures such as Tricksters and Sorcerers in it therefore creating the “other world” and a bizarre experience for the readers. There is some fantastical setting in this fantasy epic as well, however it is commonly observed in all fantasy epics that these supernatural beings live in a distinct state which is called secondary world. The legendary mountain of Qahf also known popularly as *Koh-e-Qahf* is a popular meme South Asian culture as it symbolises a fantasy land where supernatural creatures live and have appeared in many stories. It is the celestial beauty of the place that makes it estrange from the normal and flawed world. In the fantasy epic, Hoshrubā is the secondary planet created by the magician Afrasiyab, who serves as its monarch. A work of fantasy about the endless conflict between comedians and sorcerers. Such as in this fantasy epic tricksters use their tricks to compete with sorcerers magic and they decide to disguise themselves and turn themselves into different shapes. Tricksters are ubiquitous characters who appear in old artistic genres such as fairy tales, stories, legends, and folklore from many different civilizations. From ancient times to the present, they have existed in a variety of shapes, sizes, and names. They are associated with profanity in the shape of clowns, criminals, and fools. However, in certain others, we see them as animals, like ravens and wolves. However, tricksters are characterized by their insignificant, transitional, and peripheral status, which allows them to subvert and question the conventional practices, values, and norms of the dominant cultures from inside, regardless of the time, location, or form in which they have flourished. Tricksters have defied a precise definition because of their paradoxical and conflicting nature, and because of their elusiveness, numerous academics from various disciplines of anthropology, religion, and literature have developed various interpretations of them.

According to the plan the prince entered in Hoshrubā with his people to conquer it. After entering Hoshrubā with a sizable army and extensive preparations, after being swiftly deprived of everything, Prince Asad is left standing with only his clothes on his back. As it happens, he is completely worthless in the Tilism. Afrasiyab, the Emperor of Hoshrubā, must be defeated by the cunning Amar Ayyar, his four cunning friends, and their newfound ally, the disobedient sorceress Mahrukh Magic-Eye. The trickster has historically been used as a symbol of rebellion and a critique of the repressive society, but with the reverse of its definition, it has also been used as a source of amusement and laughter. The Trickster here is a symbol of a true friend or deceiver, who can manipulate others who are rivals of them by using tricks and wit to get what he wants.

They are the owner of trick and disguise. Tricksters are also the symbol of critic, who challenges the norms of society and power of wealthy man. Tricksters are very popular beings and hence they have become a meme due to their vast recognition among cultures and they have been passed down through generations.

Amar and other tricksters complicate the scenario by their deception, disguise, magic, and illusion and challenges the power of sorcerers by using their tricks Amar Ayyar is an expert at deceit. Five tricksters, led by Amar Ayyar, are the protagonists of this story. Experts in forms of deceit, including espionage, kidnapping, drugging, and killing sorcerers (ideally before the battle), the tricksters especially enjoy making fun of enemy sorcerers by shaving their heads and whiskers, stealing their valuables (jewels being the preferred item), and snatching their headgear. Their ability to change their appearance to resemble any individual is their most significant attribute. Amar Ayyar, the Prince of Tricksters, the Beheader of Infidels, the Clipper of Infidels' Whiskers, and the Dagger Fighter par excellence, is the master of the tricksters. He is equipped with a variety of magical tools, such as the Cape of Invisibility, which makes him inaccessible to the naked eye and impervious to magic, the Daniyal's Tent, which prevents magic from working, and the zambil, a bag that is a world into itself and it can hold and bring anything at the owner's will. Amar referred to themselves as "kings of tricksters," as the text makes clear.

I am a star among trickster

In the world of cunning unique

I bring calamities on entire tribes...

My name is Amar, King of Tricksters

Angel of Death of the infidels! (Farooqi, 2009, p.111).

Tricksters appear in many mythologies and folklores around the world. These creatures symbolize mysterious life as they can hide themselves from the normal eye and hold a lot of hidden treasures. Amar's cap of invisibility is a meme as it is used by tricksters to hide themselves from normal eyes to show their magic. Amar uses this cap to hide himself from the current situation. The Cap of Invisibility, sometimes referred to as the Helm of Hades or the Cap of Hades, is a helmet or cap that has the power to make its wearer invisible in ancient legends. In Greek mythology, the hero Perseus, the messenger deity Hermes, and the goddess of wisdom Athena all wore the hat. Like a cloud of mist that is occasionally employed to stay inconspicuous, those who wear the Cap become invisible to other supernatural beings. *Zambil* is a cultural meme as well as a key component of all trickster stories. More than merely a device, the *zambil* (a mystical bag) is a representation of Amar's inventiveness and boundless possibilities. The *zambil's* ability to endure anything reflects Amar's flexibility and ability to conquer any challenge, giving it a metaphor for inventiveness and resiliency and a meme in cultural tales. The word "*zambil*" which is frequently used in common speech to describe someone who is ready for anything, has come to symbolize adaptability in South Asian popular culture. The essence of magical realism that permeates South Asian storytelling, where the extraordinary blends in with the everyday, is embodied by the *zambil*. Infinite resourcefulness is symbolized by Amar's *zambil*, the magical bag that holds a limitless number of objects.

Amar Ayyar put his hand on his zambil and asked Prophet Aadam for a miracle, saying, "O Aadam, change my appearance to that of a fourteen-year-old boy." After praying, Amar took out the goblet of Prophet Ishaq and sprinkled himself with its pure and untainted heavenly water (Farooqi, 2009 p. 127).

Tricksters represent enigmatic life since they use cunning to conceal themselves from the public and disguise themselves according to the circumstances. For instance, in a fantasy epic, a trickster may pose as a servant in order to enter the enemy's camp and use cunning and fast thinking to obtain important information. In order to cope with events, Amar and the other five swindlers disguise themselves. We watch as Amar disguises himself to keep his rival sorcerers from recognizing his true identity.

"Amar Ayyar now entered Rutas's camp in the disguise of the trickster girl Saba Raftar the Quick, carrying a forged order from Afrasiyab that was carefully layered with fine drug powder and sealed" (Farooqi, 2009, p. 146).

In addition to situating ayyari within a broad Islamic history, the word's origin demonstrates Amar's multifaceted function in the story and extends the interaction between his personal and professional identities. Mohsin Zakeri contends, however, that the word "Ayyar" might have sprung from the Arabic root "ayar or ara", which means "to wander, stray, roam". However, to M.T. Bahar, the Persian vocative ayyar, which was made up of the words ay and yar, meaning "O! Friend" when combined (Zakeri, 1995).

Furthermore, the Persian term "ayyar" refers to a highwayman rebellious, unusual combatant, night prowler, coquette, or deceiver. Bahar went on to say that Sufi texts frequently gave the words "ayyar" and "ayyari" positive connotations, portraying ayyar as a morally pure or noble individual and ayyari as his honorable occupation. Farooqi calls ayyar "trickster" and "ayyari" "trickery" for the convenience of his Western readers.

This shows how a meme can travel from one place to another, from one culture to another, although there is a high mutation rate and low replication accuracy in the transmitting of the stories these creatures somehow remain recognisable. Hence, proving the theory of Memetics which states that despite of the tendency of stretching and stimulating our minds, The narrative of these memes still projects a lot about our culture and social history. Hence, one can see that how the phenomenon of cultural replication occurs and with it many memes transfer from one culture to another.

The mythical creatures Sorcerers are known by their magical powers which they use to manipulate others. The idea that "black" magic and "white" magic are the opposing sides of sophisticated magical knowledge acquired through an intense is the foundation of this concept. The magicians, sorcerers, witches, inventors, shamans, priests/priestesses, gurus, generals, and politicians the "knowers" of the fundamental components of our world use "black" magic and "white" magic to change their surroundings in ways that the majority of people are unable to do. In their quest for eternity and omniscience, sorcerers disclose that their ability to prevail is morally dependent on whether they will use their magic (knowledge or mana) to subjugate the world's populace or share it for the good of the majority. These almighty shape-shifting sorcerers stand for all we all desire but are unable to have until we live in a fantasy world where our wishes

come true. The way that magic is challenged in fantasy epic is what makes it so appealing and significant. In the hundreds of stories about sorcerers and their apprentices, magic is distinct, but one thing is certain: all of the protagonists and antagonists acknowledge the presence of magic and the fact that this power can be utilized for either good or evil. In order to understand how and why we use magic in life-or-death situations that are depicted in fantasy epics.

Here, the sorcerer is a wealthy man who uses magic to control his adversaries and obtain what he desires. Additionally, he abjectly uses his power in this case, supernatural powers to abduct the prince. The story's sorcerers reside in Hoshruha, a "secondary world" created by magic. A group of sorcerers came together to use magic and occult sciences to imbue inanimate things with the souls of cosmic and planetary forces, thereby creating a magical world. The enchanted being in the Tilism used abilities that went against both the physical and divine rules. In order to produce amazing wonders, they fashioned talismans, altered matter, moved spirits between bodies, conjured illusions, and used Earth's natural physical forces. Three districts of Hoshruha were controlled by Afrasiyab and his sorceress wife, Empress Heyrat. This shows that the sorcerers are not from Earth, they don't typically interact with people, and maybe only the prince and the tricksters are aware of their presence. The sorcerers in this scene can be seen as representing an upper-class, wealthy man with a tremendous deal of power and magic. Additionally, sorcerers live in their own world and make their own rules, just like aristocratic men do.

An array of aromatic herbs and flowers grew there
 An array of Tilisms populated that expanse...
 The walls and doors were made with magic...
 The hours of clocks chimed and invisible, rang...
 Velvet carpets laid out and spread on its floors
 The drapes and curtains in that garden's Tilism
 Drew at one's desire and closed at one's wish (Farooqi, 2009, p. 217).

Sorcerers are supernatural beings and their magical power distract and manipulate one of the sons of Ameer Hamza, when he was on his way to conquer Hoshruha. The sorcerers throw their magical spells to imprison him and to stay him away to conquer Hoshruha. They also use their magic to save themselves from trickeries of tricksters. As sorcerer Mahtab uses his magic to recognize tricksters in disguise.

Suddenly, it occurred to Mahtab that he would have difficulty identifying the tricksters because they always struck in disguise. He decided to create a spell by which the tricksters would be recognized no matter what disguise they wore. Mahtab Moon-Maker cut out the shapes of sparrows from paper and recited a spell that made them come alive. (Farooqi, 2009, p. 64).

If one considers sorcerers to be a meme, they represent the mysterious powers that possess the ability to know all that occurs in the secondary world. At other times, these supernatural creatures are only symbolic, offering us a deeper understanding of the issues, concerns, or values of a particular society. Sorcerers are a cultural meme as the Ancient Persians did believe in the existence of sorcerous rituals. Since ancient times, Zoroastrianism in particular has recognized sorcery as a filthy, vile art that originates from impure spirits and contributes to global

destruction and chaos. However, the celestial energy that the martyrs acquired from Ahura Mazda was said to be superior to the force of magic. Iranian folklore and Islamic mythology both describe genies as having amazing abilities, such as the capacity to change their shape and form, and existing in a parallel universe. The genies, a legendary entity from Islamic mythology, serve as an inspiration for the sorcerers. This demonstrates how a meme may spread from one location or culture to another. This supports the notion of memetics, which holds that although memes have a way of pushing and engaging our minds, their narratives nevertheless reveal a lot about our social history and culture. As a result, the phenomenon of cultural replication and the spread of numerous memes from one culture to another can be observed. The sorcerers are among them, because of their widespread cultural recognition and the power and magic they possess, which have been passed down through the years, sorcerers have become a meme. In myth and fantasy, sorcerers are individuals who possess supernatural abilities that allow them to manipulate nature. Although they aren't usually omnipotent, they play a significant part in the majority of fantasy novels. Indeed, magic was considered real in many ancient communities. Because of their supposed power, sorcerers were revered. This has been the case since before writing was invented. The supernatural forces that can use magic to control human lives are represented by sorcerers in this tale, while chivalrous men searching for true belief are known as tricksters. The story illustrates the good and evil aspects of society through the contrast between the Sorcerers and the Tricksters. The sorcerers are the monsters who causing chaos, while the kind Tricksters are the ones bringing calm and real belief back to the story.

With the blurring of cultural boundaries and the internet becoming a major cultural trend where people exchange memes every day, tricksters are basically big men with a lot of money and treasures, and sorcerers are men with beautiful supernatural forces and magical abilities. As a result, it's difficult to track their direction, but fantasy epics and fairy tales from our beloved *Dastan* narrators, like *Dastan e Ameer Hamza*, keep the conventional replication alive. When a meme is passed from one person to another, it loses the precision during the replication process, but it retains the essence of its existence. For example, tricksters retain the elements of humor, wit, and comic relief, while sorcerers retain the elements of magic and supernaturalism, despite the fact that each narrator slightly changes their characters. The development of sorcerers in Persian culture is shown in *Hoshroba: The Land and The Tilism*. Similar to the inhabitants of hell, are diversionary false beliefs that ultimately make a man sad. They are situated in the middle of the story between human and demonic beings, and they enjoy worldly delights and show no concern for others.

Tricksters stand for defiance of authority and the appreciation of ingenuity. The strength of adaptation and survival in a world where bigger systems (empires, magic, destiny) seem overwhelming is highlighted in the South Asian context. However, as memes, sorcerers represent the human yearning for transcendence and the societal fear of unbridled power. Their disputes and failures serve as cautionary tales about arrogance and the abuse of information. Before the internet, before the world became a global village, it was thought that sorcerers were associated with black magic. This change in the target audience of the stories they were a part of, as well as the relationship of different cultures, could be the reason for an evolution in sorcerers and

tricksters. Both magicians and cunning people have undergone transformations; in memetics parlance, these changes are referred to as mutations. While gene mutations are uncommon, meme mutations are prevalent, and this characteristic of a particular culture's memes maintains them alive and adapts them to the new contemporary period.

Conclusion:

In this research thesis titled *"A Memetic Analysis of Supernatural Machinery in Fantasy Epic Hoshruha: The Land and The Tilism"* the researcher has used the notion of memetics to the characters of sorcerers and tricksters, viewing them as memes in oral storytelling and Dastan narrative. Although they both fit in the definition of meme as they are symbolic representations of cultural beliefs and ideas. As a meme they are considered a cultural notion and went through cultural replication, and so they travelled from one individual to another, from one society to another and due to being in this world for centuries the researcher concludes that they have become a 'universal meme'. The popularity and simplicity of both the memes throughout time have witnessed the interaction of cultures and, sometimes, they have transformed themselves within cultures hence creating a more universalised and familiar embodiment of their personas. Although one can also see the slight difference in their symbolic representations which makes them complex and adds a slight nuance to their personas. Therefore, one can see how just like fairy tales, the creatures that live inside them are also capable of representing a certain culture and they have made themselves relevant through human agency. These characters are also a unit of information that have been replicated culturally and contain the ability to stick with an individual. Sometimes one remembers a story solely because of its fascinating characters. These characters are capable of carrying tropes and archetypes from one culture to another. However, tricksters and sorcerers are the symbolic representations of cultural ideas and beliefs, they both fall within the meme concept. As memes, they are seen as cultural concepts that underwent cultural replication. As a result, they spread from person to person and from civilization to culture, because they have existed for centuries, the researcher comes to the conclusion that they have evolved into a "universal meme". The simplicity and widespread use of both memes over time have seen cross-cultural interactions and, occasionally, their own cultural transformations, resulting in a more universalised.

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