



RESEARCH PAPER

**Infusion of Myth in Reality: An Application of Northrop Frye's Theory of Myth to Kesar.... The Son of god by Abbas Kazmi**

<sup>1</sup>Perveen Ali, <sup>2</sup>Dr. Muhammad Issa\* and <sup>3</sup>Muhammad Naseem

1. Research Scholar, Department of Languages and Cultural Studies, University of Baltistan Skard, Gilgit Baltistan, Pakistan
2. Assistant Professor, Department of Languages and Cultural Studies, University of Baltistan Skardu, Gilgit Baltistan, Pakistan
3. Lecturer, Department of Languages and Cultural, University of Baltistan Skardu, Gilgit-Baltistan, Pakistan

\*Corresponding Author: muhammad.issa@uobs.edu.pk

**ABSTRACT**

This study explores the infusion of myths in *Kesar's* tale. The prime objective of this research is to discover the mythical elements in *Kesar's* tale. Therefore, to find out the mythical elements the researcher has applied Northrop Frye's theory of myth. Myths are analyzed on the basis of the four seasons of myths found in this theory. Qualitative methodology of data analysis has been used in conducting this research. To accomplish this research, data has been collected from some interviews by a well-known researcher of Baltistan, Muhammad Hassan Hasrat and from some books such as *Kesar; The Son of god*, *Baltistan ka Tehzebi wa Saqafati Wirsa* and *Saqafat e Baltistan*. The Northrop Frye's theory of myth helps to find out the infusion of mythical elements that are found in the epic *Kesar*. After the data analysis, it is uncovered that the myths found in the epic *Kesar; The Son of god* are related to the birth of *Kesar*, his identity, his way of invasion on the areas of the monsters, the concept of his goddess and his horse etc. This research has a crucial role in the preservation of knowledge regarding the reality and myths of this epic *Kesar*. This is a guide for future scholars who can delve into the depth of this epic to know about the valuable insights regarding this epic and to enrich their understanding about this tale.

**KEYWORDS** Amalgamation, Archetypes, Infusion, Kesar, Myth, Reality

**Introduction**

Baltistan which is situated in the north of Pakistan is rich with its inspiring literature and folk literature. The industrious people of Baltistan have preserved as many of its literatures and folk literatures as they could. The literatures especially folk tales and folk songs are full of moral teachings as well as entertainments. Superstitions, beliefs, arts, traditions, living styles, dresses, music, dance, proverbs and idioms all are part of Balti folklore (Hussain, 2017). Balti folk literature also consist of novels, tales, songs, dramas and poetry etc. One of the great poets of Baltistan Hashmat Ali Kamal said that Baltistan is a land of literature and every dweller of Baltistan is a writer by nature (Zayr, 1993). In Baltistan writing and compilation is a part of literature and poetry therefore Baltistan is rich with writers, authors and poets. That's why in present time the real essence of this region is its literature and poetry (Zayr, 1993). Some of the well-known Balti writers, poets and dramatists are Fida Hussain Shahmim Baltistani, Muhammad Yousuf Hussainabadi, Sayed Muhammad Abbas Kazmi, Ghulam Hassan Lobsang, Muhammad Hassan Hasrat, Ilhaj Muhammad Ibrahim Zayr, Ghulam Abbas Soday Kowardu, Muhammad Abbas Khanrgrong, Khawaja Muhammad Qasim Naseem etc. These prominent writers have contributed in promoting Balti literature through their writings.

Apart from the writings of the above mentioned writers, Baltistan is rich with so many folk tales and folk songs which have been transmitting to next generations verbally from centuries. An example of such folk tales is *Kesar Saga*. In fact tales are the stories which are not learned or taught rather these are listened or narrated therefore in ancient times these tales were memorized and the story teller usually narrated the events and stories (Zayr, 1993). Mostly the tales were narrated in Baltistan during the severe cold and long nights of winters where all neighbors gathered at one place and listened to the tales narrated by story tellers (Hussain, 2017). The singers or the narrators of the epics were given great respect and importance and they were known to be the important persons of the society (Kazmi, 2020). Actually in ancient times people had nothing to do during the long nights of winter therefore they utilized their time by listening stories. Basically it was a beautiful culture of ancient times which is unfortunately not there in present time. Now a days almost all the tales are in written form in the books of the above mentioned writers, which anyone who is interested can read by himself/herself any time.

### ***Kesar Saga***

Myths are found in the folk literatures of Baltistan as well. One of the famous and longest folktales of Baltistan is *Kesar*... the son of god and it is the amalgamation of both myths and realities. Though there are different version of this epic such as the Mangole version, Bhutan version, Sikkim version, Laddakhi version, Hunza version and Baltistan version etc. More researches have been done on Ladakhi version and other versions therefore the researcher has selected the Baltistan version for the aim of research because no any study has been found about the myths and realities found in Baltistan version of this epic. Many researchers have chosen different aspects of the folk tale *Kesar* for research purpose. The epic *Kesar* in English and German languages have published in international journals and magazines (Hussain, 2017). The central theme of this epic is related to the imaginations of Bon Chos and Budh Mat religions before the advent of Islam (Hussain, 2017). Almost all the monuments of Bon Chos and Budh Mat religions were destroyed after the advent of Islam but this action could not minimize the interest of public in listening this mythological epic which contains supernatural events (Hussain, 2017). The core concept of this epic revolves around mythology, yet the integration of local tradition, culture and civilization enhances its closeness to the real world (Hussain, 2017). The most important and interesting about this epic is that apart from its prose form it consists of poetry too. The poetry or folksongs in this epic is called (Zdong Khlu) in local language (Hussain, 2017). Mostly we found *Kesar's* conversation in this epic in the form of poetry. This style increases the uniqueness of this epic. The folktale *Kesar* is one of the eminent folktales of Baltistan. One of the prominent figures of Gilgit Baltistan is Abbas Kazmi who has done a detailed research on this epic. He says about this epic that it was composed or created in between 2000 BC and 1500BC and it has got as much popularity in Baltistan, Gilgit and Hunza as it was popular in Tibet and Mangolia. From the very beginning to late 19<sup>th</sup> century, this epic possessed a great importance in the societies of Baltistan that is, this tale was the basic literature of all Tibetan regions including Baltistan and producing the local culture, tradition, games, sports, politics and social structures. In addition to this it was the greatest source of entertainment (Kazmi, 2022).

This evidence is more than enough for the confirmation about the antiquity and reality of king *Kesar* that during his reign a boy named as *Api Phara Thso* was born. When he became young he was fade up with the society so he decided to do suicide by jumping into the river. He drowned into the water and reached in a house made of turquoise. He again became disappointed when he realized that he is alive. There in that

house he met a luminous faced elderly man. This man was Prophet Khizer (A.S). Then the Prophet Khizer helped the boy by providing him power and wealth (Kazmi,2020)

It is worth mentioning here that a famous and important terminology which is commonly used now a days in the local game of Gilgit Baltistan Polo is "Daphoq". This terminology is related to *Kesar* the king. According to the epic, when *Kesar* was on a mission, in his absence the king of Turkistan attacked on *Kesar's* palace and took *Kesar's* wife *Hlamo Brogmo* to Turkistan. When *Kesar* came back to his palace and came to know about his wife. *Kesar* attacked on Turkistan, killed their king and took his wife back. He came to know about the two illegitimate children of his wife with Turkistan's king. He became very furious and on the way back at *Kesari Shagharan* (a polo ground of *Kesar* in Shigar) he played Polo match with the heads of those two kids. During the match when he scored a goal according to the match rule, he took the head in his hand, came in the center of the ground, flew the head in the air and hit it with polo stick. As he hit a great and correct shot he shouted "*Draphoqs*" (correct shot). The pronunciation of this word latter on changed and started pronouncing as "*Daphoq*" which is still use in Polo match (Hasno, 2022).

### Literature Review

Myth and reality are part of any literature particularly when we talk about folktales. Folktales are a captivating form of literature that seamlessly blend myth and reality, reflecting both the imaginative capacities of individuals and the collective heritage of a particular culture or community. These stories, passed down through generations, hold great significance in our understanding of diverse societies worldwide (Devahuti,1987)As the researcher embarked on this literary journey to explore the intricate connection between folktales and mythology, it becomes clear that such research work go beyond mere analysis of storytelling; they provide profound insights into our beliefs, values, and the essence of our existence (Lorimer, 1931).

In "Reality in Japanese Folktales" Matthias Eder focuses on the portrayal of reality in Japanese folktales. It examines the interplay between myth and reality in these tales, particularly within the context of the country's transition to modernity. The author explores the impact of cultural influences, such as Confucianism and Buddhism, on the perception of myths (Edwin, 1996) The paper also delves into the complex beliefs about divine origins and the significance of figures like Amaterasu, the Sun Goddess. Additionally, it discusses how Japan's mythological foundation influenced the Meiji Restoration era. This paper has highlighted some myths of Japan such as the dead body of demon (stepmother) turns into fleas, lice and mosquitoes, Yama-uba (a mountain ghost), the younger sister who is a female demon, myths of supernatural marriage partners etc. The paper suggests that while modernity has influenced the beliefs surrounding these folktales, myths continue to hold varying degrees of relevance in contemporary society, illustrating the enduring connection between cultural heritage and notions of reality (Eder, 1969).

Karen L. Thornber emphasizes on king Gesar and mythology and says that the 1716 Mongolian version of the Gesar epic, along with other Mongolian, Buryat, and Tibetan versions, shares many similarities. However, they are also influenced by various local tales, folklore, mythology, and religious beliefs, including different forms of Buddhism, as well as the unique histories of Mongolian and Tibetan communities. (Thornber, 2016)

According to George FitzHerbert, the Gesar epic cycle is a warrior's tale well-known in Tibetan and Mongolian-speaking regions of Asia. It's kept alive primarily

through an oral tradition with shamanistic influences. This article centers on the idea of the hero having divine origins and builds a "constitutional mythology" around this theme. It also attempts to uncover the likely ancient essence of this divine descent motif within the epic. Furthermore, it delves into the depictions of the hero's sky-god father (FitzHerbert, 2016).

Upon careful examinations of the aforementioned articles and a comprehensive review of various research studies pertaining to the epic of Kesar, it becomes evident that there is a noticeable dearth of exploration into the interplay between mythology and reality within the context of the epic Kesar. The researcher has found research works regarding the mythology of Tibetan and Mongolian version of this epic but the mythological research has not been done in Balti version therefore this lack in existing research serves as the driving motivation for selecting this captivating topic as a focal point of my research work.

### **Theoretical Framework**

Theoretical frameworks play a vital role in all types of research, whether quantitative, qualitative, or mixed methods. It is essential for research articles to include a sound theoretical framework to provide a valid basis for explaining the relevance and importance of the study (Norman G. Lederman, 2015). In order to identify and explain infiltration of myth in reality from the epic of king Kesar, the researcher has employed Northrop Frye's theory of myth. Northrop Frye initially pursued theology as a student but later transitioned to the field of literature. His worldwide recognition was due to the release of his book "Anatomy of Criticism" in 1957 (Adams, 1958). This book is consisted of four essays written by Northrop Frye. His first essay is Historical Criticism, second essay is named as Ethical Criticism, third one is Archetypal Criticism (theory of myth) and the fourth one is Rhetorical Criticism. Northrop Frye looked at old stories (myths) that appear in literature to help make sense of the confusing world of modern literary analysis. He called his way of looking at things "mythical criticism." This made things more organized and clear (Pendse, 2019).

The theory of myth which has been applied to this research is the third essay of Northrop Frye. In this essay he talks about myth criticism. Myth criticism relied on the anthropological and psychological aspects of myths and the rituals found in traditional stories. This approach aimed to bring back a sense of spiritual meaning to a world that felt disconnected and broken due to an emphasis on science (Leeming, 2001). According to myth criticism, creating myths was a crucial part of how people think, and these myths represented cultures' shared efforts to bring purpose to human life. Literature, from this perspective, was seen as growing out of the heart of these myths and forming a structure based on repeating patterns. Frye argued that literature drew from main genres like romance (summer), tragedy (autumn), irony/satire (winter), and comedy (spring). These four genres combined to create a central and uniting myth. Think of summer as the high point of all the seasons in a year, kind of like how romance and marriage are the big highlights in a person's life. Comedy is like daydreaming and making wishes come true, so it fits well with the idea of spring. On the other hand, satire is like making fun of things in a way that shows you're not too impressed, and that matches the cold and serious feeling of winter (Mambrol, 2016).

Each myth carries a core meaning, with its story focusing on a central character, which could be a deity, a semi divine figure, a superhuman being or a legendary persona. Some scholars (Frazer and Jung) argue that within the evolution of myth, this central character or significance holds the greatest importance, a perspective that has been

embraced by numerous writers (Kazhungil, Northrop Frye: *The Archetypes of Literature*, 2012).

In the second part of Frye's theory of myth, he talks about how things move or change. Frye is mainly interested in showing how archetypal images are put together in stories. He breaks these stories into four parts, which go around in a circle like a cycle. This circular way of looking at stories helps Frye see that there are broader types of stories that come before the usual ones we know. Besides the circular movement, stories can also have a dialectical kind of movement. Cyclical movement produces the four mythoi (comedy, romance tragedy, irony/ satire). Dialectical movement makes stories that go up and down between simple and complex, happy and sad (Denham, 1979). A diagrammatical representation of these movements is shown below.

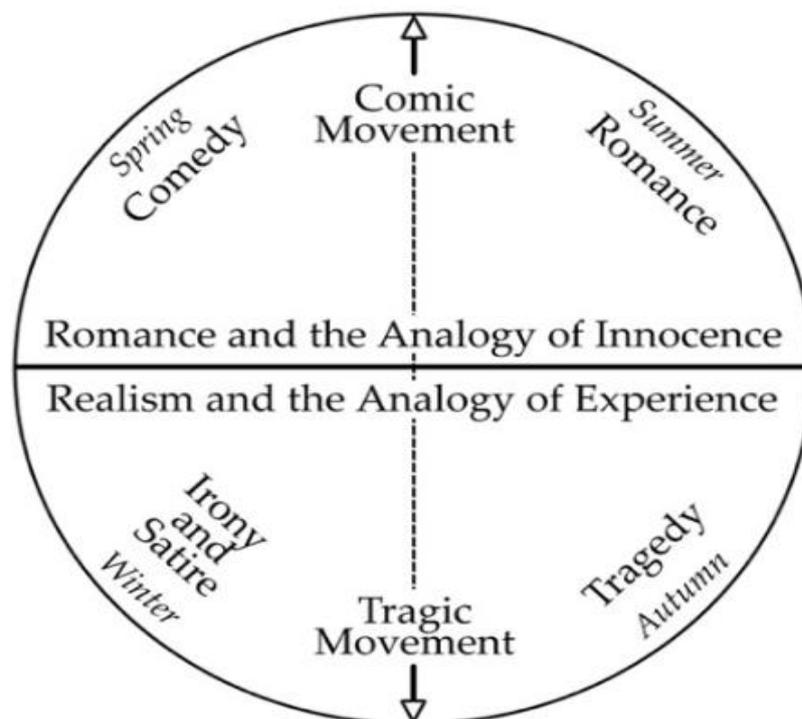


Figure- 1 ( Frye, Northrop: *The Archetype of Literature*,2012)

Apart from the four types of myths mentioned earlier, Northrop Frye also talks about another type called the "quest myth." This type of myth is developed from the four main categories but focuses on a hero's journey to find a truth or something important. Quest myths appear in many religions around the world. ( Frye, Northrop Frye: *The Archetypes of Literature*, 2012).

### Material and Mehods

The researcher has used qualitative research method to conduct this research. In qualitative research method data is collected through surveys, observations and interviews and then the collected data is interpreted to classify themes and patterns. The researcher for the purpose of analyzing some infiltrated myths from the epic of *Kesar*, has accumulated data from different primary sources such as interviews as well as from secondary sources such as different books like *Kesar... the son of god*, *Baltistan ka Tehzebi wa Saqafati Wirsa* and *Saqafat e Baltistan*. The interview is taken from one of the prominent writers of Baltistan known as Muhammad Hassan Hasrat who is a prolific writer of Balti literature. Furthermore, the accumulation of data encompasses observations of

researcher. The researcher has included some pictures in this thesis from various articles, regarding the mythology of King Kesar. Researcher visited Chunda Valley and took a picture of a horse shaped stone named as Kesari Hrta (Kesar's Horse). In addition to this, researcher has applied Northrop Frye's theory of myth for conducting this research. The myths are analyzed from Kesar epic by using four categories of myth that are spring (comedy), summer (romance), autumn (tragedy) and winter (irony/ satire).

### **Data Discussion and Analysis**

Using the four phases of myth of Northrop Frye, the researcher has analyzed and identified some mythical elements from the epic of Kesar. The four phases of myths are;

- I. The mythos of spring
- II. The mythos of autumn
- III. The mythos of summer
- IV. The mythos of winter

### **The Mythos of Spring**

This realm of comedy genre involves the protagonist achieving a happier and more joyful state of life (Dr. Muhammad Asif Khan, 2022). The epic of Kesar involves the elements of comedy, particularly in the resolution of chaos and conflicts and a happy ending. For example when it was decided that kesar should go to earth to resolve some conflicts, he was first killed in heaven by his god-father by throwing Kesar and Hlamo Brugmo into fire. Both of them immediately caught fire and burnt to ashes. Then god-father spread the ashes of Kesar and Hlamo Brugmo on twelve cliffs above Hardas. Then god caused massive snowfall and heavy rain to fill the mountain pits. He made Mame Gogbzang drink water from that pit. In this way Kesar was fertilized in the womb of Mame Gogbzang. After nine months, she gave birth to Kesar. The way Kesar was fertilized in the womb of Mame Gogbzang is not natural and it is nothing more than a myth. Because in reality it's not possible to become pregnant by drinking the water containing ashes. Another evidence is that when Hlamo Brugmo died because of distress from Kesar, Kesar felt guilty and wished that if the gods decreed that Hlamo Brugmo should re-incarnate, then very soon she will take birth in that particular house. Saying this Kesar came back to his palace. After some time Kesar came to know that his prayers were listened and his wife was reborn to lady Mandoor. This was a joyful moment for kesar. The time passed and Kesar kept on waiting for Hlamo Brugmo to get younger so that he could again get marry with Hlamo Brugmo. So kesar's reunion with his wife also contribute to the comedic aspect of the tale. At the end of the epic when Kesar has completed his mission of eradicating the menaces he says to his wife "let us go to the glacier world of the Karakorum, far away from all human beings and their affairs". Both of them bid farewell and embarked towards the peaceful glaciers of Karakorum. People believe that they are still living with peace. The reincarnation of Kesar himself and at the end the incarnation of Kesar's wife and the belief that both are still alive are comedic mythical aspects of this tale.

### **The Mythos of Autumn**

This epic also constitutes the mythos of autumn, i.e the genre of tragedy. The disappointment and illness of Hlamo Brugmo due to the mistaken gift create a sense of tragedy within this epic. The gift send by Melong Rgyalmo to Hlamo Brugmo was exchanged with poor and dirty things by an old woman. When Hlamo Brugmo opened

that exchanged gift she was “gravely insulted, she fell ill and retired to her bed”. Finally death of the queen drew near and then subsequently she died.

### **The Mythos of Summer**

It involves the genre of romance. This phase is evident in the epic through Kesar’s pursuit of love and the multiple marriages that he does. The very first when god decided to send Kesar to human world, Kesar’s conditioned was to take his sister Hlamo Brugmo with him as his wife. Then when he came to earth he married with Melong Rgyalmo and some other women too. These multiple marriages emphasize the romantic aspect of Kesar’s tale.

### **The Mythos of Winter**

It expands to the genres of irony/satire. One of the mythos of winter is that when Kesar was about to kill the king of Turks Paghalde, his mother stopped Kesar by saying “in the summer time this land of Turks is very cold. So in the summer Paghalde should keep Hlamo Brugmo here with him. In the winter time your country is warm so you should take her with you for winter months. In this way she will be the wife of Paghalde in summer and your wife in winter”. Kesar agreed but immediately his supernatural powers (goddesses) berated him and told “a she goat, cow, or a horse can be shared between two persons but a human being? A wife? - Who has shared a wife between two husbands? The old lady is simply tricking you to save her son. Kill him at once!” When Kesar again became ready to kill Paghalde the mother presented him with golds and silvers. Kesar was ready to accept the wealth but the goddesses pressured him to kill the king and this time Kesar slit the belly of Paghalde. It’s an evidence of irony because the mother was not going to fulfil her promises but she was just playing tricks to Kesar to save her son. Kesar’s goddesses saved him from being betrayed.

### **Quest - Myth**

Apart from the four mythos, the quest myth can also be found in the epic of Kesar. In the quest myth hero goes on a journey of truth or something else therefore it can be observed in the Kesar tale that Kesar came to earth with a mission of eliminating some monsters and evils from the world in order to bring peace and tranquility on earth. So for the completion of his purpose Kesar first of all changes his identity from king to an ugly person named as Ghut Pamchung. When he embarked on his journey he uses his horse but when the horse is not in his use he just converted his horse into a needle and put that needle in his collar. In case of any confusion he used to take help from his goddesses. He also possess some extraordinary powers just as whatever he wishes it happens just according to his wish. For example when Kesar and his uncle Khraqthung were on their journey towards Horyul (Turkistan) , on a sandy slope he wished in his heart that Khraqthung would ascend the sandy slope three times, he must slipped down to the bottom and have to climb repeatedly. Truly this happened to his uncle and his uncle almost lost consciousness.

More evidences about the myths of King Kesar could be revealed by the pictures of those things which are associated with the king Kesar and these remaining are still present in different region of the world.

Figure-01 add figure no and explanation below th figure

It is called Kesari Hrta (Kesar's House). It is situated in Chunda, a small town in Skardu Baltistan.



Figure- 2 (Kesari Hrta (Kesar's House))

In 2014, as part of the Yushu horse race festival, a Gesar performance took place at Gesar square, which is situated in Yushu country and is graced by the presence of a Gesar statue erected by the government, yushu tAP, Qinghai Province, china (Thurston, 2019)



Figure-03 (Gesar Statue)

Khentrul Kunzang Gyaltzen uncovered a precious treasure known as a Zhanbjey, which is a footprint embedded in solid rock. This particular footprint is attributed to a young Ling Gesar, who was then known by the name Joru. (Archuletta, 2008)



Figure- 4 (The footprint of Kesar: the son of God (Thurston, 2019)).



Figure-05 ( the print of hoop of horse of Kesar: the son of god)

It is situated in district Kharmang and it is well known gateway which is named as Kesar Gateway after King Kesar (Ali, 2017).

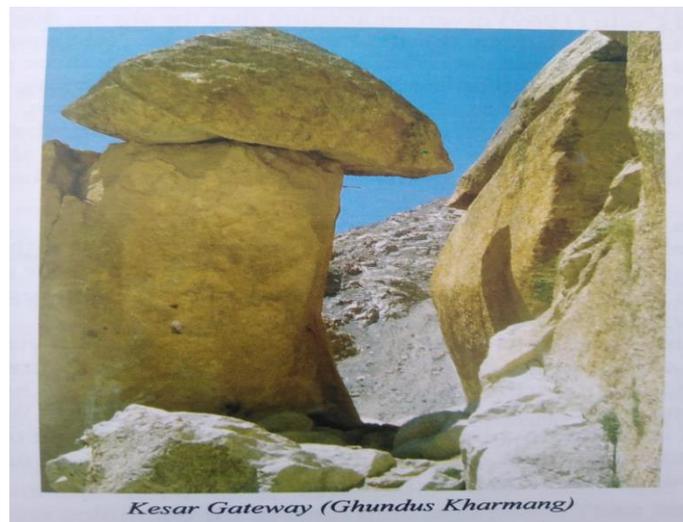


Figure -5 ( Kesar Gateway: Ghundus Kharmang)

## Findings

It is an undeniable fact that *Kesar* was a king just like the common folks who has governed a large area of the world to vanquish some menaces. After the era of *Kesar* till the contemporary era there has been added many extra information due to multiple narratives by multiple societies and individuals. When any narrative is passed down heart by heart many extra concepts are added and few points are deleted too. Many mythical elements have been added due to multiple narrations. Some of those mythologies related to the king *Kesar* are related to his birth, identity, *Kesar's* horse, his super natural powers and his extraordinary ways to kill the devils. It is the belief that he was born through ashes. Then at the beginning he used to hide his identity and converted himself into an ugly person named as *Ghut Pamchung*. He has got a horse as an assistant, so he used to convert this horse into a needle and hide it in his collar. But whenever he needed his horse he converted the needle into horse and used it. He sometimes got confused of the situations and did wrong decisions but he possessed some goddesses who helped him in time of difficulty and then he took the right decisions. Furthermore he had some extraordinary powers. Just because of these powers he always became

successful in killing the monsters from the earth. These are some mythical elements which are separated from the real story of King *Kesar* by the researcher using Northrop Frye's four categories of mythos along with Quest Myth.

### Conclusion

A sub part of literature is known as folk literature and folk literatures increase the worth of the literature of any nation. Folk literature contains folk songs and folk tales. Baltistan is rich with its own literature and folk literature. There are many prominent Balti writers and researchers who have put their best to preserve the Balti literatures and Balti folk literatures. One of the most important Balti folk tales is the longest epic of king *Kesar*. There are many versions of this epic and the Baltistan version is consisted of 12 chapters. It is said that the real hero *Kesar* has ruled the world some 2000 years before. One of the evidences of the reality of this epic is that an allusion to prophet *Khizir* is found in this epic. Then in a time period of 2000 years this epic passed down from different generations. Due to which, extra knowledge and myths became the part of this epic. Also after the discussion with many folks who were the narrators of this epic and having knowledge about this epic it is cleared that the foundation of this epic is real and the mythical elements are added with the passage of time. Therefore from reality it changed to fiction to a great extent. One of the main reasons behind the beautification of this epic is that it is found in both prose and poetry form. Some of the conversations between characters are in the form of poetry. This epic has a great significance in the field of research because many researchable aspects are found in this epic. Many international as well as local researchers have done research on this epic which has increased its praiseworthiness. The researcher has analyzed this epic by infiltrating the mythical elements from the reality of this epic by using Northrop Frye's theory of myth. In a nutshell the researcher has concluded that god has sent *Kesar* on earth to destroy evils and to bring peace on earth. *Kesar* in the form of human came to earth with his wife *Hlamo Brugmo*. After the accomplishment of their task they had moved towards Karakorum mountain ranges and they were gifted with eternal life by god. Some myths regarding his birth, identity, his horse have been found in this epic. This epic is worthwhile due to the mixture of both myth and reality.

## References

- Adams, H. (1958). Anatomy of Criticism by Northrop Frye. *The Journal of Aesthetics and Art Criticism*, 16(4), 533-534.
- Ali, S. (2017). *Yak the Cryophilic Species of Baltistan*. Lahore: Ferozsons Pvt. Ltd Lahore Pakistan .
- Deering, K., & Williams, J. (2023). Approaches to reviewing the literature in grounded theory: a framework. *Nurse researcher*, 31(3).
- Denham, R. D. (1979). *Northrop Frye and Critical Method*. <https://doi.org/10.2307/430057>
- Devahuti. (1987). The Kesar Epic. *The Tibet Journal*, 12(2), 16-24.
- Dunne, C. (2011). The place of the literature review in grounded theory research. *International journal of social research methodology*, 14(2), 111-124.
- Frye, N. (1951). The archetypes of literature. *The Kenyon Review*, 13(1), 92-110.
- Harlan, L. (2003). *The Goddesses' Henchmen: Gender in Indian Hero Worship*. Oxford University Press, USA.
- Hasan, K. (2023). Mythology in Modern Literature: An Exploration of Myths and Legends in Sylvia Plath's Poetry. *International Journal of English Literature and Social Sciences (IJELS)*, 105.
- Hook, P. E. (1996). Kesar of layul: a Central Asian epic in the Shina of Gultari. *Studies in Pakistani popular culture*, 121-83.
- Hummel, S., & La Fleur, W. R. (1971). The Motif of the Crystal Mountain in the Tibetan Gesar Epic. *History of Religions*, 10(3), 204-210.
- Hussain, S. *Mythic Journey for Self-Actualization in Kesar: A Structuralist Study of the Balti Epic Muhammad Naseem Dr. Ghulam Murtaza*.
- Hussain, W. H. (2017). *Baltistan ka tehzebi wa saqafati wirsā (Vol. 1)*. Skardu, Gilgit Baltistan, Pakistan: Bilqees Himayat Foundation Baraye Taleem wa Saqafat.
- Javadi, M., & Zarea, K. (2016). Understanding thematic analysis and its pitfall. *Journal of client care*, 1(1), 33-39.
- Kazmi, S. M. (2020). *Kesar the son of god*. Skardu: University of Baltistan, Skardu Department of Gilgit Baltistan Studies.
- Khan, M. A., Siddiqui, S., & Shaheen, A. (2022). Phases of Human Experience: An Application of Northrop Frye's Theory of Myths/Genre to Mohsin Hamid's *How to Get Filthy Rich in Rising Asia*. *Pakistan Languages and Humanities Review*, 6(2), 490-496.
- Khandkar, S. H. (2009). *Open coding*. University of Calgary, 23(2009).
- Leeming, D. (2001). *A dictionary of Asian mythology*. Oxford University Press.

- Lorimer, D. L. R. (1931). An Oral Version of the Kesar Saga from Hunza. *Folklore*, 42(2), 105-140.
- Shorrock, R. (2017). *The challenge of epic: allusive engagement in the Dionysiaca of Nonnus*. In *The Challenge of Epic*. Brill.
- Thornber, K. L. (2016, July). *Neglected Texts, Trajectories, and Communities: Reshaping World Literature and East Asia*. In *Symposium: A Quarterly Journal in Modern Literatures* (Vol. 70, No. 3, pp. 112-122). Routledge.
- Tucci, G. (1935). On some bronze objects discovered in Western Tibet. *Artibus Asiae*, 5(2/4), 105-116.
- Vohra<sup>1</sup>, R. (1995). Early History of Ladakh: Mythic Lore & Fabulation. In *Recent Research on Ladakh 4 & 5: Proceedings of the Fourth and Fifth International Colloquia on Ladakh* (Vol. 4, p. 215). Motilal Banarsidass Publ..
- Wahid, S. (2003). Kesar Travels to China. *India International Centre Quarterly*, 30(3/4), 43-56.
- Wahid, S. (2022). *The Ling Kesar in Practice and Theory*. In *The Many Faces of King Gesar* (pp. 15-36). Brill.