Chapter Five

Analytic Psychological Interpretation of Heroic Myths

Introduction

The psychological meaning of mythological symbol systems has been studied by many scholars since Sigmund Freud and Jung. Freud opened up a new field for the study of mythology by finding out the fact that the Unconscious turns up as the language of primordial image. And also he connected dreams with myths by pointing out that descriptions of dreams are not so different from those of myths. Jung’s study furthered this line of thought. According to Jung, mythic thoughts or images are not products of early childhood or primitive thoughts. Just as the Collective unconscious has always worked as a basic mental territory for individuals, mythic thoughts or images have also been in existence. The psychologists of Jung’s school regard mythology as an unconscious archetypal and instinctive structure of the spirit, and as a symbol which has the same grammar as a dream. According to them, "mythology, in other words, is psychology misread as biography, history, and cosmology."¹ It is considered that the hero’s path symbolizes the way of an individual who searches for his own identity. Analytic Psychology which was founded by Jung has developed the modern view that myths are public dreams. It provides premises and the analytic framework for the interpretation of myths. Though all myths cannot be thought of as a growth process of a sense of identity, the Analytic Psychological perspective is useful to interpret heroic myths. At any rate, it can be said that most people are not awakened heroes. However, is it possible to apply this view to the heroes of India and China? In this chapter, the analysis framework and stages of consciousness that are suggested by Analytic Psychology will be examined. And it will be also assessed whether the analysis framework of Analytic Psychology is meaningful for understanding Indian and Chinese heroes.

1. The three stages of consciousness

The main theme of Analytic Psychology is the development process of conscious: the separation of sense of identity from the Unconscious, and its development. From the view of Analytic Psychology, mythology seeks individuation for its final purpose. Individuation means self-realization which accomplishes the integration of consciousness and the Unconscious. According to the development of consciousness, Jung divides mythology into three stages: creation myth, heroic myth and holy marriage myth. These are typical themes which are shown in myths.

1.1. Creation myths; Acquisition of consciousness

Jung suggests the birth of individual consciousness, which is the separation from the Unconscious as a theme of creation mythology. The birth of individual consciousness is an acquired affair, and it signifies that 'I' (ego) appears as a principal subject. A creation myth symbolizes the appearance of individual consciousness. Thus, in creation mythology, all substances of which the world consists are not real but spiritual matters. Once consciousness is established firmly, a meaning and name begins to be given to each thing. These phenomena occur because of actions of consciousness. On the other hand, flood mythology which destroys the world or the universe symbolizes that an individual consciousness goes back to the unseparated stage, because of an invasion of the Unconscious.

1.2. Heroic myths

Actions for self-realization that belong to the process of converting an instinctive drive into individual actions characterize heroic myths. The hero, as an archetype in Analytic Psychology, stands for a sense of identity. In other words, the hero symbolizes ego.

"The mental territory acquires consciousness is embodied in the main character, the 'hero' in heroic myths. From the view point of Analytic Psychology, generally the 'hero' personifies ego in the whole structure of human mentality. This is because, out of all mental territories, the ego is the only one that gains consciousness. Separated from the original Collective Unconscious, it develops
its own territory after gaining consciousness. The territory of ego is just a part of the whole mind, but by it, an individual acquires humanity at last as well as individuality.°

When an individual psyche gains a sense of identity from the Collective Unconscious, it naturally reaches self dissociation: the Conscious and the Unconscious. Now, the Conscious and the Unconscious start to be adversarial. Erich Neumann suggests that the consciousness of the human psyche is experienced as manhood, and manhood itself is identified with consciousness; so it has grown according to the development of the patriarchal world. And also, he insists that the Unconscious is symbolized as feminine things. How the process of overcoming the instinctive drive to establish self is represented as the path of the hero fighting with monsters (the Unconscious / motherhood) is discussed below. Generally, the hero, personified consciousness, passes through the following process for individuation.

1.2.1. Extraordinary birth
A lot of heroes are born out of a relation between a supernatural being and a human. The virgin birth is one of the examples. The birth itself symbolizes that a psyche which gains consciousness is separated from the Collective Unconscious for its individual development. Frequently, this separated state is further reinforced by the fact that soon after birth, the hero is often abandoned, sent away, or in danger.

1.2.2. A child hero
A child hero symbolizes full vitality, full of instinctive power and the possibility of future greatness. A child hero is nurtured by (universal) motherhood, and this means that the Unconscious internally supports the separation and development of individual consciousness, though it is in confrontation with consciousness.

1.2.3. Fights with monsters
A grown-up hero starts fighting to establish himself in earnest. Monsters symbolize various instinctive drives or the dominant leverage of motherhood. Paradoxically, motherhood which

is depicted as a monster, makes the psyche (hero) strong. Thus, most fights culminate in the victory of the hero. For self-realization, the hero fights monsters, and his victory means that he can use his own power freely, having emerged out of the Unconscious.

1.2.4. A servant hero

When a hero realizes his own will, it is revealed that the hero is steered by monsters, the external power. Monsters stand for the power of the Unconscious which draws free will from the hero. And finally, it is revealed that the strong power accorded to the hero is not given on his own account, but for a particular purpose, and the Unconscious, the source of the power, rears the hero to be a servant. The hero, raised by the Unconscious (motherhood), becomes a servant to the Unconscious. And then, through self-sacrifice, service as a servant guides the potential hero to the true demigod stage.

1.3. Holy marriage (hieros gamos) myths; returning to self and reunion of separated and grown-up consciousness

When a psyche establishes individuality completely after gaining consciousness, it is in conflict with the Unconscious from which the consciousness originally emerged. The integration of the Unconscious and consciousness is suggested as the theme of the holy marriage myth. A mature hero who successfully fought monsters does not need to conquer them any more. Rather, he is eaten by a monster, so that he may be born again. At that point, the feminine (the Unconscious) power appears, not a monster, but as a woman. There are many myths in which a hero marries a princess and receives a kingdom. In Analytic Psychology, this holy marriage symbolizes the integration of the Unconscious and consciousness. And a son who is born from the union of a king (consciousness) and a queen (the Unconscious) signifies the result of individuation for an individual, or a new group consciousness for a group.

2. Analysis of heroic myths in Analytic Psychology

In the development process of consciousness, as suggested by Jung, a hero appears as a powerless child at first, develops into a still insignificant servant hero, and finally achieves...
true divinity.

"A performing hero, in myths, who is strong enough to vanquish monsters, lives out self-realization. This means that he can convert his instinctive drives into individual actions. With a victory over a monster, the central figure becomes a man who can realize his own will freely and completely. However, though the selected central figure has developed his free will, there is one aspect which is significant for the intrinsic purpose. In other words, the central figure is selected on the basis of his inherent psyche’s ability to perform a particular task. In fact, he is reared to perform the given task to perfection. Epics, tragedies, and other literary works emphasize that the greatness of mankind lies not in obedience but in the struggle against gods. But in real heroic myths, the central figure does not have such unlimited free will. Since he performs the task which is given by the intrinsic purpose, he has the characteristics of a servant. This also implies the inhuman aspect of the mythic central figure."

The hero who, with free will and individuality, fights monsters for self-realization belongs to the early stage of heroic myths while the hero who serves the world with self-sacrifice belongs to the later stage. Both in the East and the West, though the hero realizes his own will through fighting, he is but a servant, performing a given task.

2.1. The Greek hero

Hercules, son of Zeus, shows the development process of consciousness in Analytic Psychology from beginning to end. When his mother was pregnant with him, Zeus already foretold that he would become king of Mycenae.

“When Heracles was to be born, Zeus vowed that the next Perseid born should rule Mycenae, intending it to be Heracles. But Hera sent Ilithyia, who presided over childbirth, to stop the birth by sitting cross-legged, a common piece of magic, until Sthenelus’ wife bore Eurystheus as a seven-month child. Ilithyia did not go away until somebody gave a cry of joy as if Alcmena had been delivered,

which she then was."^4

However, the jealousy of Hera makes him kill his own wife and children, so he serves king Eurystheus as atonement for his sins. For 12 years, he carries out 12 arduous assignments. While he silently bears hardships, he becomes a famous hero who makes noise in the world. And finally, having burnt his body which he had received from his human mother, he becomes a god and then marries Hebe, the goddess of youth.

The following two accidents signify that the consciousness of Hercules is separated from the Unconscious: abandonment immediately after birth by his mother who was afraid of Hera, and facing the danger of the two snakes sent by Hera. Though he is strong enough to kill those snakes, at only 8 months old, he is still a powerless child hero who has only the potential of development and vitality full of the power of instinct.

“Zeus lulled Hera asleep, and Hermes put Heracles to her breast: but he bit it and awoke her, and she thrust him off, spilling her milk over the firmament as the Milky Way. …Hera also sent snakes to the cradle of the twins: Iphicles is shown on a vase painting as cowering, while Heracles strangled them.”^5

A child hero is supported by motherhood, as is shown in the myth of Hercules, where he suckles at Hera’s breast. Besides, Hercules kills his music teacher with a musical instrument when he is still a child. This reveals his characteristics as a child hero who has yet to control his instinctive impulse. After that, when he kills the lion of Nemea, his consciousness becomes established. But soon after, he suffers distress again from his madness which was sent by Hera. According to Analytic Psychology, this symbolizes that his consciousness is again encroached upon by the Unconscious. The psyche that gained consciousness can go back to the Unconscious, because of 'the loss of soul'. The division and conflict between consciousness and the Unconscious which is triggered by the establishing of consciousness is clearly seen in the myth of Hercules, because Zeus and Hera have been opposed to each other before his birth. As the loss of soul can occur several times, Hercules is possessed by madness over and over. It is possible to say that his efforts to escape from his madness

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^5 Ibid., 87.
(instinctive drive) show the typical fight of the hero who tries to protect his consciousness. During the fight to escape from the influence of Hera (motherhood = the Unconscious), he kills various kinds of monsters such as a lion, a bull, a boar, the Hydra, etc. It is these fights that define him as an individual figure.

He serves as a servant hero until his death. Hercules eliminates a Gigantes (giant) whom even the gods cannot handle: “On his return from Troy, Heracles was co-opted as the gods’ Helper in their fight with the Giants, who could be defeated only by a mortal.” And by this, it is revealed that Zeus called him into being to win the war with Gigantes. His extraordinary power is given to him only for the purpose of the victory of the gods. On earth, Hercules marries princesses several times, but these marriages end up in big tragedies. In the end, it is revealed that his marriages on earth are not holy marriages. His true holy marriage, symbolizing the reunion of consciousness with the Unconscious, is with Hebe in heaven, after reconciliation with Hera. This reconciliation with motherhood (the Unconscious) symbolizes the reunion of consciousness with the Unconscious. To attain the holy marriage, the semi-god Hercules should burn his physical body instead of being eaten by a monster. He passes this threshold finally, and is reborn a perfect god. Then he is completely united with Hebe who symbolizes the Unconscious.

2.2. The hero of India

Unlike Hercules, the course of life of Rāma, one of the incarnations of Viṣṇu is quite different. In Analytic Psychology, the miracle by which he is gestated by the divine rice milk symbolizes the separation of consciousness from the Unconscious. However, he is not abandoned or sent away, and he is never in danger. Without a special event, he leads a rich childhood, and he always shows excellent abilities in all aspects. Even when young, he has the wisdom of an old man. He does not display characteristics of the child hero who is full of instinctive drive. In the Bālakaṇḍa of the Rāmāyaṇa, there is no description of his childhood, and his story suddenly skips from his naming ceremony to when he is fifteen years old. Since Viśvāmitra had come to Ayodhyā, Rāma enters the way of servant hero at the age of fifteen. While serving Viśvāmitra, he destroys two Rākṣasas who are disturbing Viśvāmitra's sacrifice. However, his true life as servant hero starts at the age of twenty-five, after his exile.

During the journey with Viśvāmitra, Rāma marries Sītā after showing his physical power

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6 Pinsent, op. cit., 95.
by breaking the holy bow of King Janaka. Actually, he wins Janaka’s daughter just like loot from war.

"āropayitvā mauryaṇ ca pūrayām āsa vīryavān.  
tad babhañja dhanur madhye naraśreṣṭho mahāyaśāḥ.  
tasya śabdo mahān āsin nirghātasamaniśvavanaḥ  
 bhūmikampaś ca sumahān parvatasy’eva diryataḥ.  
nipetuś ca narāḥ sarve tena śabdena mohitāḥ  
varjavitvā munivaram rājānaṁ tau ca Rāghavau.  
pratyāśvaste jane tasmin rājā vigatasādhvasaḥ  
 uvāca prañjalir vākyaṃ vākyajño munipungavam:  
bhagavan, drṣṭavīryo me Rāmo Daśarath ‘ātmajaḥ.  
 atyadbhutam acintyaṃ ca atarkitam idaṇ mayā.  
 janakānāṃ kule kīrtim āhariṣyati me sutā  
Śītā bhartāram āsādya Rāmaṇ Daśarath ‘ātmajam.  
mama satyā pratijñā ca, vīryaśulk”eti, Kauśika.  
Śītā prāṇair bahumatā deyā Rāmāya me sutā.”

“The mighty man affixed the bowstring and, fitting an arrow to it, drew it back. But, in so doing, the best of men broke the bow in the middle. There was a tremendous noise loud as a thunderclap, and a mighty trembling shook the earth, as if a mountain had been torn asunder. Of all those men, only the great sage, the king and the two Rāghavas remained standing; the rest fell, stunned by the noise. When the people had come to their senses, the eloquent king, free from his anxiety, cupped his hands in reverence and addressed the bull among sages: ‘Holy man, I have witnessed the might of Dasharatha's son Rama. It is marvelous and inconceivable. I had no notion of it. With Rama, Dasharatha's son, for her husband, my daughter Sita will bring glory to the House of the Janakas. And so, Kaushika, my vow that great strength should be her only bride-price has been proved true. For my daughter Sita, as dear to me as life itself, shall be given in marriage to Rama. ...”

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7 Vālmīki. op. cit., 318 - 9.
Though the sanctity of marriage is emphasized, the union of Rāma and Sītā is not a holy marriage, according to Analytic Psychology. This is because Rāma receives Sītā as a present, without any effort. Most Indian heroes marry before the full execution of duty as a servant hero, but their marriages do not have the characteristics of holy marriage. And also monsters or enemies do not appear as femininity which symbolizes the Unconscious. Rāma's stepmother, Kaikeyī, expels him to give the kingship to her own son, Bharata, but he follows her order obediently in spite of Lakṣmaṇa's advice that he should disobey and use force. And though he gets rid of a lot of Rākṣasas and Rākṣasīs like Taṭīkā, Śurpanakhā, etc., these monsters do not seem to symbolize the Unconscious in the form of femininity. Since there is no conflict between the Indian hero and the Unconscious, he does not require the holy marriage which symbolizes the union with femininity. Thus, the hero does not pass the ordeal (for example, being eaten by a monster, etc.) for accomplishing the holy marriage. If the union of Rāma and Sītā is the holy marriage which signifies the integration of consciousness with the Unconscious, Sītā is never abandoned by her husband. She seems to be a kind of device that leads Rāma to eliminate Rāvaṇa. Therefore, though abandoned Sītā gives birth to twin sons, these two sons do not symbolize the Rāma's individuation. From beginning to end in his life, he does his duties as a servant hero for this world, and he does not seem to need to fight and to make peace with the Unconscious for self-realization. Actually, since his birth, it is suggested that, as an incarnation of Viṣṇu, he is already a perfect being.

The Pāṇḍavas are not incarnations of gods, but they also grow up without special difficulties. Though they kill many monsters, their true enemies are their cousins, the Kauravas. The Kauravas nurse jealousy against them, because of their outstanding abilities. Thus, the Pāṇḍavas have to deal with their cousins' constant conspiracies, not the Unconscious. The Pāṇḍavas escape from the burning house which was prepared by the Kauravas, and then gain Draupadī as wife in the course of their adventures. As they did not have to face any ordeal to win her, their union is also not the holy marriage. While they take a trip around the world after being banished from their homeland because of gambling, they kill various kinds of monsters as servant heroes. And during the last year of their exile, they become real servants of King Virāṭa. It is possible to say that Yudhiṣṭhira’s addiction to gambling signifies an instinctive drive, and their sufferings to regain their own kingdom
symbolize the fight of consciousness to establish self. It is emphasized that reigning over even a single village is the Dharma of a Kṣatriya, and this can be regarded as their royal blood identities.

Here we can point out a peculiarity in Indian heroes: the gaining of heaven. Of course, Rāma, Kṛṣṇa, Bhīṣma, etc. who came from heaven try to go back to heaven, but human heroes like the Pāṇḍavas, etc. also try to go to heaven by performing their own Dharma. Sometimes, it seems that life on the earth is just a means of attaining heaven. Maybe, in Indian mythology, the holy marriage which symbolizes the union of consciousness with the Unconscious in Analytic Psychology is expressed by attainment of heaven through union with Dharma.

2.3. The hero of China

Yi is one of the most famous heroes in Chinese myths. How can his life be analyzed using Analytic psychology? He is a hero whose childhood is eliminated, because he comes down from heaven with his wife after undertaking an important assignment from God in heaven. It can be said that he appears as a servant hero, from beginning to end.

"When it came to the era of Yao, the ten suns all rose at once, scorching the sheaves of grain and killing plants and trees, so that the people were without food. And the Cha-yü Dragon-Headed beast, the Chisel-Tusk beast, the Nine-Gullet beast, the Giant-Gale bird, the Fenghsi wild boar, and the Giant-Head long-snake all plagued the people. So Yao ordered Yi to execute the Chisel-Tusk beast in the wilds of Ch'ou Hua, to slaughter the Nine-Gullet beast near Hsiung River, to shoot down with his corded arrows the Giant-Gale at Ch'ing-ch'iù Marsh. He ordered him to shoot the ten suns up above and to kill the Cha-yü Dragon-Head beast below, to behead the Giant-Head long-snake at Tung-t'ing, and to capture the Fenghsi wild boar at Mulberry Forest. The myriad people were overjoyed and decided on Yao as their Son of Heaven. And so for the first time in the whole world, there were roads and signposts in the broadlands and in the narrow defiles, in the deep places and on level ground both far and wide."8

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8 Birrell, op. cit., 139.
Having removed various monsters, Yi wants to go back to heaven, but he is abandoned by his wife as well as by God in heaven.

"Yi asked the Queen Mother of the West for the drug of immortality. Yi’s wife, Heng O [Ch'ang O], stole it and escaped to the moon. She was metamorphosed on the moon and became the striped toad Ch'an-ch'u, and she is the essence of the moon."\(^9\)

Then he turns violent because of the betrayal of his wife, and he hits servants. In spite of that, he also shows the aspect of teacher. Unworthy of a hero, Yi dies a miserable death at the hands of one of his disciples. After his sad death, he is worshipped as a god. Analytic Psychology dealing with heroic mythology as the development process of consciousness cannot give any meaning to his life that had become corrupt.

"Feng Meng learned archery from Yi and acquired an exhaustive knowledge of Yi's style of shooting. He realized that only Yi in the whole world was better than he, so he killed Yi.

'Club' is a large stick, that he [Feng Meng] made out of peach wood to batter Yi to death with. From that time demons are terrified of peach wood.

Yi rid the world of evil, so when he died he became the god Tsung Pu."\(^10\)

Another hero, Houyi, whose childhood is known, is also famous for archery. He is born as the son of a farmer, but he is abandoned in a forest. Then he is adopted by a hunter and learns archery. His birth does not have any specialty, but abandonment in a forest symbolizes the separation of consciousness. He is reared not by motherhood but by fatherhood, and he learns archery from his foster father. Just like the other heroes, Houyi becomes a king after using his bow to remove many things that harassed people. However, the holy marriage with a princess does not await him, because he marries his enemy’s mother who plots revenge. Finally, he is killed by his wife and her lover. A hero who does not continue to develop his consciousness becomes an existence that should be removed.

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\(^9\) Birrell, op. cit., 145.

\(^10\) Birrell, op. cit., 143 - 4.
3. The perfect hero of India and China

Most Greek heroes begin at the early stage of heroic mythology (child hero), while most heroes of India and China start from the later stage (servant hero). Since Kṛṣṇa's childhood is well known, he shows his greatness as a god even when he is very young.

Generally, Indian and Chinese heroes have characteristics of servant hero from the beginning, and so their development of individual consciousness is rarely seen, and their individualities are not remarkable. Rāma reveals his character as a servant hero, saying as follows:

"imau svo, muniśārdūla, kimkarau samupasthitau. 
ājñāpayas tathaḥ vai. śāsanaṃ karaṇaṃ kim?"

Here are your servants, tiger among sages, standing before you. Command us as you wish. What order shall we carry out?"\textsuperscript{11}

\textit{Rāmāyaṇa} (1. 30. 4.)

3.1. Heroes who are not in conflict

In Analytic Psychology, femininity which symbolizes the Unconscious has two major roles. The first is to develop the abilities of the hero. In this early stage of heroic mythology, the Unconscious brings up and supports the hero and gets him ready to become a servant hero. And in the later stage, the Unconscious which appears as monsters is in earnest conflict with the servant hero, and it develops his abilities by confrontation. The second role of femininity is to lead the hero to true individuation through appearing as a woman. The hero can reach the integration of consciousness with the Unconscious through marriage with a princess. However, as previously stated, in Indian and Chinese myths, there are few cases where the hero is in conflict with femininity (the Unconscious). It is not sure whether the hero has antagonistic relationships with femininity if monsters could be regarded as symbols of

\textsuperscript{11} Vālmīki. op. cit., 158 - 9.
femininity. For, in myths from both countries, the influence of femininity is tenuous. Furthermore, there are few holy marriages, because a marriage is a kind of coming-of-age ceremony for heroes, and so the union with a wife does not symbolize the union with the Unconscious. Therefore, the son of the hero (consciousness) and his wife (the Unconscious) does not symbolize the result of a hero’s individuation.

Generally speaking, the influence of the Unconscious is reduced or does not appear at all. Femininity does not seem to symbolize the Unconscious as Analytic Psychology claims. It is possible to say that the Western hero fights with the Unconscious which appears as femininity to establish self, while the Indian/Chinese hero appears as a perfected being who has already unified his consciousness with the Unconscious. To sum up, the Western hero becomes a servant hero after establishing his individuality, but the hero of India and China appears as a servant hero directly, from the beginning.

3.2. The character as a servant hero

In India and China, the hero is worshipped not because of his individuality but because of his character which promotes public interests. Social duties and public interests which are requested by Dharma and Tao are the most important mission for the hero. Therefore, the hero cannot but be distinguished according to his public accomplishment. And the hero should make sacrifices for public interests, because he serves the world. This is characteristic of a servant hero who belongs to the later stage of heroic mythology in Analytic Psychology. To remove Rāvaṇa who bullies the world, Viṣṇu descends as an incarnation and endures a painful life as a human, and to remove the ten suns, Yi descends on earth and he never goes back to heaven. From the Analytic Psychological point of view, the servant hero is selected not because of his will, but because of suitability for the given mission. This is the most important characteristic of the servant hero of these two countries.

"tam abruvan surāḥ sarve samabhīṣṭāya saṃnātāḥ.
tvāṃ niyokṣyāmahe, Viṣṇo, lokānāṃ hitakāmyayā.
rājino Daśarathasya tvam Ayodhy"ādhipater, vibho,
dharmajñasya vadānyasya maha’ṛṣisamatejasāḥ
tasya bhāryāsu tisṛṣu HṛiŚrīKīrtypamāsu ca,
Viṣṇo, putratvam āgaccha kṛtv’ātmānam caturvidham.

In the great epic, the Rāmāyana, Viṣṇu is summoned by the gods who are afraid of Rāvana, and he is born as Rāma and his half brothers. This clearly shows the characteristics of a servant hero who performs missions for this world. Though the Chinese heroes, Shun and Yü, are selected as kings, for them, kingship is not for enjoying wealth and honor but for serving people. Service for people through self-sacrifice is the most important qualification of a hero in both countries. Thus, Rāma and Yü who do what is beneficial for people are representative heroes. In fact, it can be said that most heroes in both countries are servant heroes: all incarnations of Viṣṇu, Yao, Shun, Yü, Yi, etc. Thus, in India and China, heroes are public servants for the world, and so they are loved by the people. They do not pay the price for hubris and rarely die a miserable death. Although some heroes like Yü and Kun died

12 Vālmīki. op. cit., 92 - 3
miserably, people worship them as gods, after their death. Actually in India and China, there are numerous temples of heroes.

“Gun [Kun] took their counsel and stole the magic earth, which had the property of growing ceaselessly. With its aid he began to control the waters and thus incurred the wrath of Huang Di [the Yellow Emperor]. The latter sent Jurong, Spirit of Fire and heavenly executioner, to dispose of Gun, as he had once been sent to punish Gong-gong for causing a flood. Jurong slew Gun on Feather Mountain.”13

3.3. Mana-personality of Indian and Chinese heroes

The Mana-personality14 is defined as a divine man who has supernatural force, and he can have characteristics of an animal or a devil as well as those of a noble man. Typically, a hero who becomes a king or leader is said to have the Mana-personality. The Western hero does not have it from the beginning, but he acquires it by conquering difficulties and performing missions.

However, the heroes of India seem to have the Mana-personality from birth. Even when they are powerless child heroes, their noble descent and excellent abilities expose aspects of a perfect hero. For example, Kṛṣṇa could show the whole universe just by opening his mouth, Rāma had the wisdom of a mature man, and Bhīma had extraordinary physical power in his childhood. It can be said that inborn Mana-personality is one of the main characteristics of Indian heroes. Besides, Indian heroes, like Nala and Arjuna, often receive special abilities or divine weapons from gods, and this also seems to symbolize the force of Mana-personality.

On the contrary, Chinese heroes, though they are descendants of gods or kings, should be

13 Christie, op. cit., 91.
14 “among Melanesian and Polynesian peoples, a supernatural force or power that may be ascribed to persons, spirits, or inanimate objects. Mana may be either good or evil, beneficial or dangerous. The term was first used in the 19th century in the West during debates concerning the origin of religion. It was first used to describe what apparently was interpreted to be an impersonal, amoral, supernatural power that manifested itself in extraordinary phenomena and abilities. Anything distinguished from the ordinary (e.g., an uncommonly shaped stone) is so because of the mana it possesses.” Encyclopaedia Britannica, v.s. “mana.”
selected by heaven or by the people. Without being chosen, they do not seem to have the Mana-personality. For example, Kun and Yü both try to control water, but the father is killed by God in heaven while his son, Yü, becomes a king after the success of water control. For, God in heaven kills Kun who stole self-renewing soil, but he acknowledges Yü by giving a dragon as well as self-renewing soil to him. Having obtained Mana-personality, even before it, Yü has a supernatural force like the metamorphosis power into a bear.

"Floodwater dashed up against the skies. Kun stole God's self-renewing soil in order to dam the floodwater, but he did not wait for God's official permission. God ordered Chu Yung [Jurong] to kill Kun on the approaches to Feather Mountain. Yü was born from Kun's belly. So in the end, God issued a command allowing Yü to spread out the self-replacing soil so as to quell the floods in the Nine Provinces."\(^{15}\)

And also Shun had to be acknowledged by the earlier king Yao through a test. The test is an escape from a deep forest. Just before a heavy rain, Yao made Shun go into a deep forest. Shun had to escape from the forest on foot alone in the heavy rain. However, he is not afraid of anything, and he escapes the forest safely without being harmed by savages or poisonous snakes. Heaven’s selection of Shun as suitable for king is proved by his safety. Thus, in China, supernatural power to manage the divine soil or a dragon, and to avoid dangerous creatures seems to symbolize the gaining of the Mana-personality.

### 4. Self-realization and individuation

As previously stated, self-restraint is emphasized more than temporal self-realization in India and China. And, in both countries, it is regarded as the primary self-realization to square one's own desires with Dharma and Tao. Therefore, the aim of self-realization in India and China is basically different from that of Analytic Psychology in which gaining and developing consciousness is considered self-realization. Of course, the internalization of Dharma and Tao is just primary self-realization for social participation, not the ultimate self-

\(^{15}\) Birrell, op. cit., 81.
realization. In both countries, the ultimate self-realization is the escape from individuality. Mokṣa is the ultimate self-realization in Hinduism and ‘the age of following desire without overstepping the boundaries of right (從心)’ in Confucianism. The definition of Mokṣa is different according to the school, but all agree that a soul stops taking rebirth after Mokṣa. In other words, a soul is not an individual anymore after Mokṣa. ‘The age of following desire without overstepping the boundaries of right (從心: in short, ‘the age of 70’)’ is the final stage which Confucius attained at the age of 70. It means that one is not against social rules even if he acts as he wishes. That is the stage of saints in which personal desires are not contrary to social rules. Both Mokṣa and ‘the age of 70 (從心)’ symbolize the stage in which individuality disappears through abandoning personal desires. If it is so, what is the relation between individuation and Mokṣa / ‘the age of 70 (從心)’? Of course, individuation is the union of consciousness and the Unconscious, so it cannot be compared with Mokṣa and ‘the age of 70 (從心)’ which do not care for the Unconscious. However, Jung’s individuation is not a stage which is attained by normal mental development. But rather, it means a total transformation of personality which is achieved by special trainings of the mind. Thus, it has something in common with the ultimate self-realization, Mokṣa and ‘the age of 70 (從心)’. Actually, in Jung's later years, he was absorbed in Eastern ideas, and he thought of Maṇḍala which emblematizes the stage of enlightenment as a symbol of individuation. Therefore, it might be said that the individuation of Analytic Psychology is the Western expression of Mokṣa and ‘the age of 70 (從心)’.

Conclusion

As mentioned above, the hero of India and China is an incarnation of Dharma and Tao. Therefore, the hero who is responsive to a public summons is not regarded as a mere individual any more, and his personal characteristics are removed. And also the mission of a servant hero is for public benefit. Thus, the hero is evaluated by his public achievements. In India and China, internal achievements are considered for the hero himself, and external achievements for the world. Then, does Analytic Psychology give a useful frame work for
analyzing heroic myths? Of course, Jung’s theory just shows the development process of consciousness (ego) with mythic motifs, and so it is not for analyzing real myths. The hero in Analytic Psychology is not a real person, but an archetype in the collective unconscious. Furthermore, mythology cannot be understood as misunderstood psychology, as Analytic Psychology insists. If mythology is just understood as a branch of psychology, it ignores various definitions and interpretations of mythology.

However, Jung's theory suggests a useful viewpoint for analyzing myths. It shows the differences of mental level between the Western hero and the Eastern hero. It also reveals differences in world view between the West and the East. According to Analytic Psychology, while most Western heroes start from the early stage of heroic myths to establish themselves by fighting monsters, most Indian and Chinese heroes from the beginning appear as servant heroes of the later stage of heroic myths.

In conclusion, though Analytic Psychology is not useful to analyze Indian and Chinese mythology, it seems useful to show differences in level of consciousness between Western and Indian/Chinese heroes.