Chapter Six

The path of heroes

Introduction

Since Johann Georg von Hann suggested “the exposure and return” formula which suggests a common pattern of Aryan heroes consisting of fourteen factors, a study on the common pattern in Western heroes has been developed by Otto Rank, Lord Raglan, etc. Among these scholars, the pattern suggested by Lord Raglan is worthy of notice. Lord Raglan's pattern is as follows.

“i) The hero's mother is a royal virgin.
ii) His father is a king, and
iii) Often a near relative of his mother, but
iv) The circumstances of his conception are unusual, and
v) He is also reputed to be the son of a god.
vii) At birth an attempt is made, usually by his father or his maternal grandfather, to kill him, but
vii) He is spirited away, and
viii) Reared by foster-parents in a far country.
ix) We are told nothing of his childhood, but
x) On reaching manhood he returns or goes to his future kingdom.
xi) After a victory over the king and/or a giant, dragon, or wild beast,

xii) He marries a princess, often the daughter of his predecessor, and
xiii) Becomes king.
xiv) For a time he reigns uneventfully, and
xv) Prescribes laws, but
xvi) Later he loses favor with the gods and/or his subjects, and
xvii) Is driven from the throne and city, after which
xviii) He meets with a mysterious death,
xix) Often at the top of a hill.
xx) His children, if any, do not succeed him.
xxi) His body is not buried, but nevertheless
xxii) He has one or more holy sepulchers.”

Of course, it is hard to apply the pattern of Lord Raglan which is abstracted exclusively from the lives of Western heroes to Indian and Chinese heroes. For example, Kṛṣṇa is regarded as one of the representative Indian heroes who follow Lord Raglan's pattern, but even his life is considerably different from Lord Raglan's pattern. In conclusion, most Indian and Chinese heroes do not fit into his pattern.

On the other hand, Campbell suggests a common pattern for all heroes, East and West, in three steps: separation (departure), initiation, and return. The common plot which covers all myths, legends, and folktales is named the ‘monomyth’ by him. According to him, this monomyth is the core of heroic adventures, and all heroic myths are only expansions of the nuclear unit (separation/departure, initiation, and return) of the monomyth.

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Figure 1

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“The mythological hero, setting forth from his commonkey hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero’s sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinization (apohesisis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).”2

His theory runs the risk of reducing all myths into one simple plot, but it is worthy of attention. For, he supports the monomyth with Indian and Chinese myths also. Therefore, it is meaningful to examine his theory, because it reveals the Western point of view on Oriental mythology.

1. Separation from daily life (Departure)

1.1 The first nuclear unit

1.1.1 The call to adventure

2 Campbell, The hero with a thousand faces, 245 - 6.
A hero should depart from his familiar world and go into the unknown world for adventure. If man refuses the call to adventure, he loses the chance to become a hero. In the first stage of mythic adventure, a hero ("psyche that is ripe for transformation") is called by his destiny through the "herald". The appearance of the herald symbolizes a stage which means "the awakening of the self". In this stage, the hero loses the value of things that were formerly meaningful. This implies his departure from the familiar world to which he belongs into the unknown world.

“This first stage of the mythological journey – which we have designated the ‘call to adventure’ – signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. This fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight.”

1.1.2 Refusal of the call
A timid hero misses a chance of regeneration because of "walled in boredom, hard work, or culture." The hero who rejects a summons loses all meaning of life, and only downfall awaits him. Only supernatural aid can save him from this curse of refusal of the call.

“Often in actual life, and not infrequently in the myths and popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests. Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or ‘culture,’ the subject loses the power of significant affirmative action and becomes a victim to be saved. His flowering

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3 Campbell, *The hero with a thousand faces*, 55.
4 Ibid., 51.
5 Ibid., 58.
6 Ibid., 59.
world becomes a wasteland of dry stones and his life feels meaningless…”

1.1.3 Supernatural aid

The hero who has accepted the call (sometimes the hero who has refused the call) meets a protective figure. This protective figure often appears as an old man or woman, a teacher, a magician, or a boatman, etc., and the figure symbolizes "the benign, protecting of destiny.”

“For those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass.”

1.1.4 The crossing of the first threshold

If the hero carries on with his adventure, he can meet the “threshold guardian”. The threshold guardian stands for "the limits of the hero's present sphere, or life horizon, [and] beyond them is darkness, the unknown, and danger.” The hero goes forward into a sphere of rebirth by crossing over the threshold after conquest of the guardian or reconciliation with him.

1.1.5 The sphere of rebirth

Sometimes, "the hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died.” This state is symbolized as the belly of the whale, i.e. womb. This image means a sphere of rebirth, and, to be born, the hero goes into the belly of the whale, the temple, or heavenly land.

“The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale.

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7 Campbell, *The hero with a thousand faces*, 59.
8 Ibid., 71.
9 Ibid., 69.
10 Ibid., 77.
11 Ibid., 90.
The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died.\(^{12}\)

1.2 Departure by deportation, escape, or a command

1.2.1 Irresistible calling

Since many heroes in India and China are born or selected for special missions, they do not seem to have their own will to reject their missions. Since Rāma is born for the removal of Rāvaṇa, the kidnapping of Sītā which leads him to Rāvaṇa is his inescapable destiny. Yi, one of the gods of heaven, descends on earth to remove the ten suns by the order of God in heaven. He does not have any intention or will to reject this mission. And also it is difficult to imagine that Skanda who became a leader of the army of the gods would turn down the offer. Of course, Yudhiṣṭhira has a chance to stop gambling, Xu You\(^{13}\) has the right to reject the throne, and Karṇa has his own will to refuse Kṛṣṇa's offer to stand by the Pāṇḍavas. However, the liberty of choice is not given to every hero in India and China.

“Xu You denounced the society and retreated to the north of Ying River. Living a simple life, he scooped river water with his bare hands, even though he had a hulu (an ancient water bottle shaped like a gourd). …The legendary ruler Emperor Yao regarded Xu with utmost respect and requested that he be his teacher. They shared a positive relationship, towards the end of Yao's rule (traditionally believed to be circa 2256 BC), the ruler chose Xu as his successor. …However, Xu refused to accept the throne, commenting that he had ‘no need

\(^{12}\) Campbell, *The hero with a thousand faces*, 90.

\(^{13}\) “Xu You or Hsü Yu (許由) was a legendary Chinese recluse who lived during the reign of the Emperor Yao. Yao allegedly offered him the royal throne towards the end of his rule. However, Xu refused to accept the throne, commenting that he had "no need for all under heaven". https://en.wikipedia.org/wiki/Xu_You_%28hermit%29
for all under heaven’. Legend goes on to state that an abashed Xu ‘washed out his ears’ contents into the Ying River, contaminating it.”\(^\text{14}\)

1.2.2 Remaining heroes

The hero proves himself to everyone through his adventure. He departs to the unknown world, because he cannot prove himself in his daily life. Campbell’s departure means that the hero should go forward to the new world through the threshold. However, in India and China, there are heroes who do not depart to the new world: Bhīṣma, Kṛṣṇa, Yao and Shun, etc. Sometimes, they take a trip around the world. These trips are not for adventure, but for taking care of the world (tours of inspection). Though these heroes do not leave the familiar world, they are treated as heroes, because they are guardians of Dharma and Tao. In India, following Dharma, and, in China, striving after virtue are, in themselves, regarded as heroic deeds. Bhīṣma and Shun who remained with their own families and did their duties are examples of the remaining hero.

\[ \text{“lokastaṃ veda yadahaṃ pituḥ priyacikīrṣayā} \\
\text{prāptam rājyaṃ parityajya brahmacaryavrate sthitāḥ.} \]

The world knows the fact that I desirous of doing what was agreeable to my father, abandoned a kingdom which I had obtained and observed the vow of Brahmacarya.

\[ \text{citrāṅgadaṃ kauravāṇāmādhipatye’bhyaṣecayam} \\
\text{vicitrāvīryaṃ ca śiśum yauvarājye’bhyaṣecayam.} \]

I installed Chitrangada in the lordship over the Kauravas and also installed the infant Vichitravirya as the heir presumptive.”\(^\text{15}\)

*Mahābhārata* (5. 172. 17 - 8.)

\[ \text{“But soon, Shun’s mother dies and Gusou [Shun’s father] becomes blind. The young Shun begins to take care of his father. Later, Gusou remarries and with his} \]

\(^{14}\) https://en.wikipedia.org/wiki/Xu_You_%28hermit%29

\(^{15}\) Dutt, op. cit., 3:461.
second wife [Gxisou], he has a son called Xiang and a daughter called Keshou. Gxisou thinks Shun is the phoenix of his dream, but a series of misfortunes make him dislike Shun. He, instead, takes a liking to his younger son Xiang. Shun's stepmother and Xiang try every possible means to treat him terribly. However, Shun shows filial piety to both his father and stepmother and endures his parents' abuse silently. He also tries to take care of his badly behaved stepbrother. His stepmother speaks ill of him to Gusou many times and finally they decided to murder him.

One day, they tell Shun the water in the well of their house is not clear and needs to be cleaned. Shun takes some tools and gets down into the well. He cleans the well and suddenly finds himself in total darkness. It turns out that Gusou and his stepmother have blocked the mouth of the well, in an attempt to kill him. Shun is deeply anguished but can do nothing but wait to die. However, his filial piety touches the God of Heaven and a miracle occurs: a channel which leads to his neighbor's well, appears out of nowhere. Shun is saved, but he knows he cannot return home, because his father and stepmother will try other ways to kill him. He does not want them to have the burden of killing their son.

Shun flees to Lishan (now in the southeast of Yongji County in Shanxi Province) and lives there farming. Because of his good character, people liked to be neighbors with him. One year later, the place where he lives becomes a village, a town two years later and a big city three years later. Influenced by him, people in the neighborhood all become kind and modest.

Around that time, Emperor Yaodi [Yao] is looking for a sage. In order to test his character and ability, he gives daughters Ehuang and Nuying to Shun in marriage. After Shun gets married, he misses his parents even more and leaves Lishan for home with his two wives.

The family is united. Shun and his two wives show respect to the parents, but it is difficult to change the nature of Gusou, his stepmother and stepbrother Xiang, who still wanted to harm him. One day, Gusou asks Shun to clean the barn's roof. Shun agrees and tells his two wives to help him. Ehuang and Nuying warn him of Gusou's bad intentions. But Shun says, 'I must obey my father. But if anything bad happens, his reputation will suffer. How can I obey my father's
order but also save his reputation?’ Ehuang and Nuying take out a dress with the pattern of a flying bird and ask him to put it on. Shun climbs onto the high roof of the barn to clean it. Gusou and Xiang set the barn on fire and the flames soon spread to the roof. Surrounded by the fire, Shun has to jump down from the roof. The dress he wears looks like a flying bird that carried him on its back and reaches him to the ground safely.

Gusou and the stepmother and stepbrother make several attempts to kill Shun, but with Ehuang and Nuying's help, he escapes every time. Yet, Shun never complains and always treats his father, stepmother and stepbrother with kindness and respect.”

Actually incarnations of gods do not need to prove themselves through adventures, because it is certain that their heroic abilities are already well known to this world.

1.2.3 Supernatural heroes

In the fifth chapter, we have seen heroes who have the Mana-personality. Actually, many Indian heroes reveal their Mana-personality by birth as perfect heroes. Therefore, it can be said that a hero who has the Mana-personality is already endowed with supernatural power without supernatural aid. Kṛṣṇa and Rāma, of course, receive help from others, but their helpers seem to be servants or ministrant rather than the benign, protecting of destiny. Viśvāmitra gives Rāma a lot of divine weapons, and God in heaven bestows a red bow and a quiver filled with white arrows upon Yi. However, both the saint and God in heaven are not the fatalistic protector who train the hero to get over difficulties, but helpers for preparing the hero's adventure. Since Yū who, came out from the belly of his departed father in the form of a dragon, already seems to have supernatural power (Mana-personality), he could complete flood control even without the self-replacing soil.

"Floodwater dashed up against the skies. Kun stole God's self-renewing [self-replaing] soil in order to dam the floodwater, but he did not wait for God's official permission. God ordered Chu Yung to kill Kun on the approaches to

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Feather Mountain. Yü was born from Kun's belly. So in the end, God issued a command allowing Yü to spread out the self-replasing soil so as to quell the floods in the Nine Provinces.”\(^{17}\)

“Some say that Gun [Kun] was torn to pieces by tortoises and owls, but in fact his body lay as it was in life and did not decompose. Finally after three years, his belly was slashed open with the sword of Wu and there emerged his son Yu [Yü] in the form of a winged and horned dragon. Gun turned into a yellow bear and threw himself into the river, though there are accounts which say he became a three-footed tortoise or a yellow dragon.”\(^{18}\)

And even if Viśvāmitra does not give heavenly weapons to Rāma, he is never defeated by Rāvana. For, the supernatural hero possesses enough abilities to carry out his task without any supernatural aid. On the contrary, some Chinese heroes like King T'ang and King Wen who do not have supernatural power receive help from heaven as well as from loyal retainers like Yi Yin\(^{19}\) or Lü Shang\(^{20}\).

“King Wen intended to go hunting, so he had his augurer prepare divination for it. It said: 'What you will catch won't be a dragon, and it won't be a hornless

\(^{17}\) Birrell, op. cit., 147.

\(^{18}\) Christie, op. cit., 91 - 2.

\(^{19}\) “Yi Yin (伊尹, born Yi Zhi (伊挚), also known as A Heng (阿衡)), was a minister of the early Shang dynasty, and one of the honoured officials of the era. He helped Tang of Shang, the founder of the Shang dynasty, to defeat King Jie of Xia.”

https://en.wikipedia.org/wiki/Yi_Yin

\(^{20}\) “Lü Shang (呂尚; fl. 11th century B.C.), commonly known as Jiang Ziya (姜子牙) and Jiang Shang (姜尚), was an ancient Chinese military strategist who helped King Wen and King Wu of Zhou overthrow the Shang dynasty. After King Wu established the Zhou dynasty, Lü Shang was enfeoffed at Qi, which later developed into a powerful state in the Spring and Autumn and Warring States periods. As the founder of the state of Qi, his posthumous title is Duke Tai of Qi (齊太公; literally: Grand Duke of Qi).”

dragon. It won't be tiger and it won't be a bear. What you will catch is one who will help the mighty King.' So King Wen drove toward the west and went hunting. It did indeed turn out that he met the Great Lord north of the River Wei. After having a discussion with him, he was very pleased and said to him, 'Ever since the time of his lordship my late father, it has been said that 'when the wise man goes to the Chou, the Chou will prosper.' Are you really that man? His lordship my father was a long time hoping for you!' He therefore gave him the title of the Great Lord Wang [Hope]. Getting into the carriage, they returned together. King Wen installed him as his guiding mentor."

1.2.4 Heroes who do not cross the threshold

Heroes who have supernatural characteristics rarely meet the threshold guardian who tests the qualification of heroes. Those heroes are already selected for missions because of their outstanding abilities. Some of them pass the threshold, but there are a few guardians who are hostile to them. Having been expelled from Ayodhyā, Rāma gets into adventures in forests, the threshold. However, Rākṣasas in forests are not the threshold guardians, because they are unable to test Rāma; so Rāma removes them just like stones on the road. The Pāṇḍavas are also exiled and go into forests (the threshold), but they have to pass a test set by a Yakṣa, because they are humans, not incarnations.

"sa dadarśa hatān bhrātrn lokapālāniva cyutān
yugānte samanuprāpte ūkānpratimagauravān. …

He (Yudhishthira) then beheld his brothers, glorious as Shakra himself, lying dead like the Lokapalas dropped down from their regions at the end of a Yuga.

... 

bhavediti mahābuddhirbahirudhā tadacintayat
tasyāśīna viśenedamudakaṃ dūṣitaṃ yathā.

Thus that highly intellectual one gave way to many thoughts. But he could in no way, persuade himself that the water was prisoned.

21 Birrell, op. cit., 260.
mrṭānāmapi caiteṣāṃ vikṛtam naiva jāyate
mukhavarnāḥ prasannā me bhrātrāṇīmityacintayat.

For, though dead, their features had undergone no charge. And he thought ‘the
colour on the face of my brothers is still lively.

ekaikaśaścaughabalānimān puruṣasattamān
ko’nyaḥ pratisamāseta kālāntakayamādṛte.

Each of these foremost of men is possessed of the force of a water fall. Who
else, therefore, can vanquish them except that being who carries away every
thing in proper time.’

etena vyavasāyena tat toyaṃ vyavādhavān
gāhamānaśca tat toyamantarikṣāt sa śuśruve.

Thinking it to be certain, he plunged into that water. And as he got into it he
heard these words from the firmament.

yakṣa uvāca
ahaṃ bakaḥ śaivalamatsyabhakṣo nītā mayā pretavaśaṃ tavaṇujāḥ
tvam pañcamo bhavitā rājaputra na cet praśnān pṛcchato vyākaroṣi.

The Yaksha said:
I am a crane living on moss and fish. Your younger brothers have been, by me,
brought under the control of death. If, O king’s son, you do not answer the
questions put by me, you shall be the fifth victim.

mā tāta sāhasaṃ kārṣūrvamama pūrvarigrahaḥ
praśnānuktvā tu kaunteya tataḥ piba harasva ca.

O child, do not attempt this. It has been possessed by me before. First, answer
my questions and then drink water kind take it away.”

Mahābhārata (3. 313.)

And Shun also has to go through a forest to achieve recognition as a king. Earlier King

22 Dutt, op. cit., 2:864 - 6.
Yao tests him to see whether he can gain the help of heaven. When Shun emerges unscathed out of the forest in pouring rain, Yao has the confidence that heaven has acknowledged him as king. For Shun, the forest is a threshold, and Yao is the guardian.

2. Initiation: hardships and success in initiation

Having overcome a series of ordeals, the hero finally marries a goddess (princess). Thus, he transcends the fear of ignorance, and then he gains the divine stage.

2.1 The second nuclear unit

2.1.1 The road of trials

Having passed the threshold, the hero goes into a new world and surmounts a series of ordeals. And he is "aided by the advice, amulets, and secret agents of the supernatural helpers whom he met before."23 While the hero barges his way through difficulties, he wins a few "preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderland."24

"Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth-adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage."25

2.1.2. The meeting with the goddess

"The ultimate adventure, when all the barriers and ogres have been overcome, is
commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World." The goddess guides and leads the hero, and she makes him shed his shackles. The goddess herself symbolizes life, so the holy marriage with her symbolizes the hero's total mastery of life.

“The mystical marriage with the queen goddess of the world represents the hero’s total mastery of life; for the woman is life, the hero its knower and master. And the testings of the hero, which were preliminary to his ultimate experience and deed, were symbolical of those crises of realization by means of which his consciousness came to be amplified and made capable of enduring the full possession of the mother-destroyer, his inevitable bride. With that he knows that he and the father are one: he is in the father’s place.”

2.1.3 Woman as the temptress

The hero who had departed from his familiar life returns to daily (married) life. The pursuit of wisdom never mixes well with the ignorance of normal life which restricts the consciousness. After possession of the queen, she becomes a symbol of defeat, not of victory. The hero who seeks life beyond life should overcome feminine temptation and go beyond the real world.

“The whole sense of the ubiquitous myth of the hero’s passage is that it shall serve as a general pattern for men and women, wherever they may stand along the scale. Therefore it is formulated in the broadest terms. The individual has only to discover his own position with reference to this general human formula, and let it then assist him past his restricting walls. Who and where are his ogres? Those are the reflections of the unsolved enigmas of his own humanity. What are his ideals? Those are the symptoms of his grasp of life.”

2.1.4 Father: the initiating priest


Ibid., 120 - 1.

Ibid., 121.
When the hero rejects a comfortable life, he again meets a dreadful initiation. This initiation is “the ogre aspect of the father”\textsuperscript{29}, and “this requires an abandonment of the attachment to ego itself, and that is what is difficult.”\textsuperscript{30} “The father is the initiating priest through whom the young being passes on into the large world.”\textsuperscript{31} When the hero experiences the father’s dreadful initiation, he is protected by the female figure.

“The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands - and the two are atoned.”\textsuperscript{32}

2.1.5 Apotheosis

When the human hero transcends the terror of ignorance, he can gain the divine state. This is the aim of initiation, i.e. Mokṣa. In this stage, the dualistic confrontation is destroyed completely.

2.1.6 The ultimate boon

The hero gains the trophy for the people of the world. The trophy is ultimate enlightenment as well as the elixir. "The gods and goddesses then are to be understood as embodiments and custodians of the elixir of Imperishable Being”\textsuperscript{33}, and sometimes the hero tricks them of their treasure.

2.2 Heroes who do not have a holy marriage

2.2.1 Ordeals which are not real ordeals

\textsuperscript{29} Campbell, \textit{The hero with a thousand faces}, 129.

\textsuperscript{30} Ibid., 130.

\textsuperscript{31} Ibid., 136.

\textsuperscript{32} Ibid., 147.

\textsuperscript{33} Ibid., 181.
As previously stated, "the ease with which the adventure is accomplished signifies that the hero is a superior man."\textsuperscript{34} The ease with which the adventure ends implies that the victory of the hero is guaranteed, and it has nothing to do with the length of the process. Actually, a thrilling battle scene or a tense chase scene is not fit for supernatural heroes. Their victories are always indisputably predicted. Of course, supernatural heroes undergo ordeals like exile, and loss, etc., but those ordeals do not at all have a bad effect on their characters or abilities. They are already perfect beings, so they do not get their spiritual growth through ordeals.

2.2.2. Meaningless women

Most heroes of India and China marry before their adventure, and already perfect heroes do not generally marry a goddess. It seems that marriage is regarded as a coming-of-age ceremony. Rāma gains Sītā by breaking a divine bow, Arjuna wins Draupadī in the Svayaṃvara, and Shun is presented with two wives from Yao. Since, in India and China, women seem to be considered a present or trophy, marriage itself does not symbolize the completion of life. Kṛṣṇa has relations with thousands of Gopīs not for himself, but for those women's completion. And also, it cannot be said that Bhīṣma is not a perfect hero because of his celibacy. Therefore, it is possible to say that women do not have special meanings for the heroes of both countries. Rāma abandoned Sītā for social ethics, Yi could carry out his missions irrespective of his affair with a river goddess (the wife of Hebo), and Yū's wife turned into stone.

“One day, Yi goes hunting with his bow and arrows. He arrives at the banks of the Luohe River. The water flew gently and the wide bank is covered in luxuriant woods and beautiful dowers. A pretty goddess and some fairies are amusing themselves here. Yi is attracted by the goddess and one night he dreams of being with her. The goddess is called Luopin or Luoshen. It turns out she is the daughter of Fuxi, the God of the East Heaver. Unfortunately, she drowns in the Luohe River and is made the Goddess Luohe. The Luohe River was a branch of the Yellow River. Goddess Luohe was also the wife of Hebo, the God of the Yellow River. Hebo used to be a human being called Bingyi. He drowns when crossing the Yellow River and God assigns him as the God of River. Hebo, being

\textsuperscript{34} Campbell, \textit{Primitive Mythology}, 148.
dissolute by nature, often took a group of fairies to amuse himself. Luoshen therefore became depressed. As Yi was attracted by Luoshen's beauty, Luoshen fell in love with Yi too. When they met again, they both fell into the river of love and united. Hebo had numerous underlings, with turtle as his attendant and cuttlefish his secretary. They kept Hebo informed of everything. Yi and Luoshen's love affairs certainly couldn't be kept from these underlings. On finding out about his wife's affairs with Yi, Hebo burned with anger. But he knew he was not Yi's rival. If he had a duel with Yi, he would surely be defeated. So, he turned into a white dragon and spied on Yi near the riverbank. Yi saw that the white dragon harbored malicious thoughts and shot an arrow at him, piercing Hebo's left eye. In hatred and fear, Hebo complains to God, pointing to his eye. God asks, ‘Why did Yi shoot at you?’ Hebo replies, ‘I turned into a white dragon and swam in the river.’ God said ‘If you had guarded your divine place in earnest, how could Yi hurt you? A dragon is a lowly animal and that is why you got shot at. What crime has Yi committed?’ Hebo returned to the Yellow River angrily because now he was blind in one eye and had also been spurned by God.’

"ayaṃ tu me mahān vādaḥ śokaśca hṛdi vartate. 
paurāpavādaḥ sumahāṃstathā janapadasya ca 
ākīrtiryasya gīyeta loke bhūtasya kasyacit." 
Rāmāyaṇa (7. 45. 11-2.)

nahi paśyāmyahaṃ bhūtaṃ kimcid duḥkhamato'dhikam
śvastvaṃ prabhāte saumitre sumantrādhiṣṭhaṃ ratham.
āruhya sītāmāropya viṣayānte samutṣṛja 
Rāmāyaṇa (7. 45. 16-7.)

Now the people censure me, and it pains my heart. The censure is indeed great as it circulates among the citizens and countrymen, (after all) the person whose infamy is a subject of common talk in the public......I do not see any greater misfortune than this. O Lakṣimana, ascending the chariot driven by Sumantra,

and made sitting Sītā therein leave her beyond the confines of the kingdom.”36

“When Yū was controlling the floodwaters and was making a passage through Mountain Huan-yuan, he changed into a bear. He spoke to the T'u-shan girl: 'If you want to give me some food, when you hear the sound of a drumbeat, come to me.' But Yū leaped on a stone and by mistake drummed on it. The T'u-shan girl came forward, but when she saw Yū in the guise of a bear she was ashamed and fled. She reached the foothills of Mount Sung-kao, when she turned into a stone and bore Ch'i in her womb. Yū said, 'Give me back my son!' The stone then split open on its north flank and Ch'i was born.”37

In both India and China, a woman does not signify life itself. Thus, she does not have a special meaning to the heroes. Sometimes in China, a woman appears as a betrayer or a temptress. Houyi is killed by his wife and her lover, and Yi's wife, Ch'ang O, betrays and abandons her husband.

"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.”38

Usually, Chinese women only take the role of betrayer, while Indian women appear as virtuous wives. In India, there are few characters who play a femme fatale. In both countries, women remain subordinate in mythology. Therefore, it is possible to say that completion of life is not the union with a woman, but the accomplishment of a mission.

2.2.3 Heroes without a father

In the myths of India and China, the role of fatherhood is not remarkable. For, the heroes of both countries are already matured, and out of the childhood and adolescent period.

37 Birrell, op. cit.,156.
38 Birrell, op. cit.,145.
Therefore, the mature hero does not need to experience the father's dreadful initiation. In Indian myths, there are many fathers of heroes who are impotent. Each Pāṇḍava has his own real father, and their father, Paṇḍu, dies because of a curse. Daśaratha who wanted to hand over the throne to Rāma banishes him, because he is caught in Kaikeyī's trap. And Śāntanu also makes his son Bhīṣma remain celibate all his life as well as abandon the throne only because of lust. Only Jamadagni tests his son Paraśurāma by ordering him to kill his mother. Matricide is an initiation by a father that shows the will to follow Dharma (duty).

"phalāhāreṣu sarveṣu gateṣvatha suteṣu vai
reṇukā snātumagamat kadācinnyatavratā.

Once upon a time when her sons had all gone away to gathering fruits, Renuka of rigid vows went to bathe.

sā tu citrarathaṃ nāma mārtikāvatakaṃ nrpam
dadarśa reṇukā rājannāgacchanti yadṛccchayā.
krīḍantaṃ salile dṛṣṭvā sabhāryaṃ padmālinaṃ
ṛddhimantaṃ tatastasya sprḥayāṁśa reṇukā.

O king, when, she was going at pleasure, Renuka saw Chitraratha, the king of Martikavata. Seeing the king adorned with garlands of lotus sporting in the water with his wives, Renuka was filled with desire.

vyabhicārācca tasmāt sā klinnāmbhasi vicetanā
praviveśāśramaṃ trastā tāṃ vai bhartānvabadhyata.

Being unable to control her this unlawful desire, she became polluted; she then returned to the hermitage much frightened at heart.

sa tāṃ dṛṣṭvā cyutāṃ dhairyād brāhmyā lakṣmyā vivarjitāṃ
dhikachabdena mahātejā garhayāṁśa vīryavān.

Having seen her deprived of the lustre of chastity and full of giddiness, that greatly effulgent and mighty Rishi reproached her by crying 'fie'.

tato jyeṣṭho jāmadagnyo rumaṇvān nāma nāmataḥ
ājagāma suṣenaśca vasurviśvāvasustathā.

There came then the eldest of Jamadagni’s son, named Rumanvan and then Sushena, then Vasu and then Vishvavasu.

tānānupūrvyād bhagavān vadhe māturacodayat
na ca te jātasamsnehāh kincidūcurvicetasah.

The exalted Rishi one after the other asked them to kill their mother. But they were confounded and could not utter a word.

tataḥ śaśāpa tān krodhāt te śaptāścetanāṃ jahuḥ
mrgapaksisadharmāṇaḥ kṣipramāsañjaḍopamāḥ.

Then he cursed them in great anger; and having been thus cursed they lost their sense and became like inanimate objects. They became in conduct like beasts and birds.

tato rāmo‘bhayaḥ paścādāśramaṃ paravīrahā
tamuvāca mahābāhurjamadagnirmahātapāḥ.

Then that slayer of hostile heroes, Rama, came to the hermitage last of all. To him said the greatly ascetic, the mighty armed Jamadagni.

jahīmāṃ mātaraṃ pāpāṃ ca putra vyathāṃ krthāḥ
tata ādāya paraśuṃ rāmo mātuḥ śiro’harat.

‘O son, kill your this sinful mother without the least compunction.’ Thereupon Rama took up an axe and cut off his mother’s head.\(^{39}\)

Mahābhārata (3. 116.)

In China, fathers of heroes seem to be even more helpless. Shun’s father is a fool, Houyi’s father is a lowly farmer, and Yü’s father Kun is killed by God in heaven. The fathers of many heroes are unknown, as in the case with Yi. It is rare that father and son are both heroes, like King Wen\(^{40}\) and Wu\(^{41}\). Therefore, it can be said that the father does not take the role of the

\(^{39}\) Dutt, op. cit., 2:337 - 8.

\(^{40}\) “father of Wu-wang [Wu], the founder of the Chou dynasty (c. 1111–255 B.C.) and one of the sage
initiating priest in India and China.

3. Return

Even after completing his mission, the hero has to embark on another adventure to bring his trophy to this world. Thus he crosses the return threshold. And having finished a mysterious trip, he confers a benefit upon the people.

3.1. The last nuclear unit

3.1.1. Refusal of the return

Though the hero has accomplished his task, he has to come back to the world of human beings with his trophy. "But [the hero's] responsibility has been frequently refused."\(^{42}\)

> "When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping rulers regarded by Confucian historians as a model king. Wen was the ruler of Chou [Zhou], one of the semibarbaric states on the western frontier of China, long a battleground between the civilized Chinese and nomadic invaders. By 1144 he had assumed the title Hsi Po (King of the West) and had begun to threaten the Shang dynasty (18th–12th century B.C.)."


\(^{41}\) “founder and first ruler (reigned 1111–1104 B.C.) of the Chou [Zhou] dynasty (1111–255 B.C.). He was regarded by later Confucians as a wise king. …Wu continued his father's work and formed a coalition with eight other border states, which defeated the evil last ruler of the Shang. The final battles were said to have been extremely bloody, and Shang survivors may well have served as Chinese culture bearers to places as far removed as Korea.”


\(^{42}\) Campbell, *The hero with a thousand faces*, 193.
princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds.”  

3.1.2. The way back to this world

When the hero returns to this world, he is supported by his supernatural patron. However, "if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit.”

3.1.3. Rescue from without

"The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him.” The society which needs the hero will go to any length to rescue him.

3.1.4. The crossing of the return threshold

The hero who has accomplished the transcendental achievement returns to the daily world and he should endure the shock of this world - the empty and miserable reality. "The boon brought from the transcendent deep becomes quickly rationalized into nonentity."  

“The first problem of the returning hero is to accept as real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. Why re-enter such a world?”

The hero should resist the temptation to escape from this reality, and this is the return threshold.

3.1.5. Master of the two worlds

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44 Ibid., 197.
45 Ibid., 207.
46 Ibid., 218.
47 Ibid., 218.
The world of god and the world of man are actually one and the same. The hero, who became a cosmic being, free from personal limitations, has mastery over both the daily world and the transcendental world. The hero, the master of the two worlds appears as a mendicant priest, a hermit, or a wandering poet, etc.

“Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back-not contaminating the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other - is the talent of the master.”  

3.1.6. Freedom to live
The return of the hero bears the fruit of freedom to live. The individual consciousness of the hero is reconciled with the cosmic will, and ignorance is expelled.

“Powerful in this insight, calm and free in action, …the hero is the conscious vehicle of the terrible, wonderful Law, whether his work be that of butcher, jockey, or king.”

3.2. Heroes who return to heaven

3.2.1. Heroes who go back to their kingdom
The return to a hero's own kingdom is too easy or too difficult. Rāma goes back to Ayodhyā very comfortably with a divine vehicle while Sītā passes a raging fire to prove her chastity as the return threshold. On the way to the homeland, a horrible war in which the blood of their teachers and relatives is spilled awaits the Pāṇḍavas. This cruel war is the threshold to return to their kingdom. On this threshold, Arjuna is supported by Kṛṣṇa who is a supernatural being.

3.2.2. Heroes who return to heaven
Campbell's return suggests the coming back to this world of human beings after a

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48 Campbell, The hero with a thousand faces, 229.
49 Ibid., 239.
mysterious trip. On the contrary, incarnations like Rāma and Krṣṇa leave heaven and return to heaven after their adventure in the world of human beings. They get rid of monsters or villains and give their blessing of peace to the people. And then they return to heaven very easily; the return threshold is death. But the Pāṇḍavas who are sons of gods, not incarnations, have to pass a test or death as the threshold of heaven.

“śakra uvāca
bhṛāṭīṁ draksyaṁ svarge tvamagrastastridivaṁ gatān
krṣṇayā sahitāṁ sarvān mā śuco bharatarṣabha.
Shakra said -
You shall behold your brothers in the celestial region. They have reached it before you. Indeed, you shall see all of them there, with Krishna. Do not give way to grief, O chief of the Bharatas!

nikṣipya mānuṣaṁ dehaṁ gatāste bharatarṣabha
anena tvam śarīreṇa svargam gantā na saṁśayah.
Having renounced their human bodies they have gone there, O chief of Bharata’s race! As for you, it is ordained that you shall go there in this very body of yours.

yudhiṣṭhira uvāca
ayaṁ śvā bhūtabhavyesa bhakto māṁ nityameva ha
sa gaccheta mayā sārdhamānṛṣaṁsyā hi me matiḥ.
Yudhishthira said –
This dog, O lord of the Past and the Present, is highly devoted to me. He should go with me. My heart is full of mercy for him.

śakra uvāca
amartyatvaṁ matsamatvaṁ ca rājan śriyaṁ kṛtsnāṁ mahatīṁ caiva siddhim
saṁprāpto’dya svargasukhāni ca tvam tyaja śvānaṁ nātra nṛṣaṁsamasti.
Shakra said –
You have acquired today immortality and a status equal to mine, O king,
prosperity extending in all directions and high success, and all the felicities of heaven. Do you cast off this dog. In this there will be no cruelty. …

yudhiṣṭhira uvāca
bhaktatyāgam prāhuratyantapāpaṃ tulyam loke vrahavadhyākrtena
tasmānnaḥam jātu kathamcanādyā tyakṣyāmyenaṃ svasukhārthī mahendra.
Yudhishtira said –
It has been said that the abandonment of one that is devoted in sinful beyond measure. It is equal to the sin of Brahmanicide. Hence, O great Indra, I shall not cast off this dog today from desire of my happiness.

bhītaṃ bhaktaṃ nānyadastīti cārtaṃ prāptaṃ kṣīnaṃ rakṣaṇe prāṇalipsum
prāṇatyāgādapyaham naiva moktuṃ yateyaṃ vai nityametad dvatam me.
This is my vow, viz., that I never give up a person that is terrified, not one that is devoted to me, nor one that seeks my help, saying, that he is destitute, nor one that is afflicted, nor one that has come to me, nor one that is weak in protecting oneself, nor one that begs for life. I shall never give up such a one till my own life goes away.

indra uvāca
śunā dṛṣṭaṃ krodhavaśā haranti yaddattamīṣṭaṃ vivṛtamatho hutaṃ ca
tasmācchunastyāgimaṃ kurusva śunastyāgād prāpsyase devalokam.
Indra said –
Whatever gifts, or sacrifices spread out, or liberations poured on the sacred fire, are seen by a dog, are taken away by the Krodhavasas. Do you, therefore, renounce this dog. By renouncing this dog you will acquire the region of the celestial.

tyaktvā bhrātṝn dayitāṃ cāpi krṣṇāṃ prāpto lokāḥ karmanā svena vīra
śvānam caināṃ na tyajase katham na tyāgaṃ kṛṣṇaṁ cāsthito muhyase ’dya.
Having abandoned your brothers and Krishna, you have, O hero, acquired a region of happiness by your own deeds. Why are you so stupefied? You have
renounced everything. Why then do you not renounce this dog?

_The Bhagavad Gita_  

Yudhishthira uvāca
na vidyate saṃdhirathāpi vigraho mṛtairmartyairīti lokeṣu niṣṭhā
na te mayā jīvayitum hi śakyā statastyāgasteṣu kṛto na jīvatām.
Yudhishthira said -

This is well known in all the worlds that there is neither friendship nor enmity with the dead. When my brothers and Krishna died, I was unable to revive them. Hence it was that I renounced them, I did not, however, renounce them as long as they were alive.

_Bhītipradānaṃ śaraṇāgatasya striyā vadho brāhmaṇasvāpahāraḥ_
mitradrohastāni catvāri śakra bhaktatyāgaścaiva samo mato me.

To frighten one that has sought protection, the killing of a woman, the theft of what belongs to a Brahmana, and injuring a friend, each of these four, O Shakra, is I think equal to the abandonment of one that is devout.

Vaishampayana uvāca

Hearing these words of king Yuddhishthira the just, (the dog became transformed into) the deity of Virtue, who well pleased, said words to him in a sweet voice fraught with praise.

Dharma uvāca

You are well born, O king of kings, and endured with the intelligence and the good conduct of Pandu! You have mercy for all creatures, O Bharata, of which
this is a bright example!"  

*Mahābhārata* (17. 2.)

Though Yi is a god, he fails to return to heaven even with the help of the ‘Queen Mother of the West’. Whether the return to heaven is successful or not, the true return for an incarnation or a god is coming back to heaven, not to their kingdom on the earth.

Of course, heroes who do not leave their own world do not need to return. Contrary to Campbell's insistence, in India and China there are heroes who do not depart. Those heroes can be classified into two types. The first type is the hero who keeps his own position and does his duties like Bhīṣma and Shun. And the second type is the hero who creates a new order in the existing space. There are a lot of Chinese heroes who established a new country or a dynasty like King T'ang and King Wen. Those heroes do not follow Campbell's process of departure, initiation, and return. Since, in the existing space of the world of human beings they are born as heroes, they do not go to the wonder world. They are trained in this real world and they create a new world as their trophy; thus, they do not need a new world. Only their mental progress can be explained by the formula of Campbell. Actually, it is Campbell's original aim to explain the mental progress of heroes.

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51 “Her cult, though she is mentioned as a source of the elixir of immortality in the second century B.C., did not become important until the later Han period: she was closely associated with Daoism [Taoism]. …The peaches from her garden also conferred immortality. She travelled on the back of a crane or of a phoenix and is frequently thus depicted on popular prints. She was also the goddess of plagues and epidemics.” Christie, op. cit., 80.

52 “Chinese emperor who overthrew the Hsia dynasty and founded the Shang dynasty (traditionally dated 1766–1122 B.C.; some modern scholars believe it lasted from the mid-16th to the mid-11th century B.C.). As a historical figure, T'ang was apparently a scion of a noble family. According to legend, he was a descendant of the mythical sage-king the Yellow Emperor (Huang Ti). T'ang is also said to have revolted against the evil last ruler of the Hsia dynasty after reading on the shell of a tortoise a prophecy that he would do so.” Encyclopaedia Britannica, v.s. “T'ang.”
4. The mental progress of the hero

Campbell's formula seems to symbolize the mental progress of the hero. According to Robert A. Segal, Campbell's hero starts his adventure after overcoming childhood and adolescence.

“Even though Campbell's hero has undeniably already accomplished the goals of the first half of life, truly re-encounters the unconscious, must even guard against succumbing to it, and returns home transformed, he also returns triumphant. He thinks he has tamed the unconscious and can do the same for others.”

It is said that Campbell's hero departs on a mental trip for absorbing the power of the Unconscious after completing stable growth in his familiar world. And at the end of the trip, there is Mokṣa. When the hero comes back to this world with the truth as his trophy, this world is not the same as before. Actually, one of the heroes who show Campbell's formula is Buddha, an internal hero. The simple life of Buddha which is mentioned by himself in Tipiṭka, changes into a dramatic myth of Renunciation (Departure), Enlightenment (Initiation), and Teaching (Return) in the Buddhacaritam of Aśvaghoṣa. Having seen an old man, a sick person, and a dead man in that order, prince Siddhārtha experiences doubt about life, and receives the call of destiny in the figure of an ascetic. Then he abandons his kingdom which becomes meaningless and goes to a forest (a whole new world) for renunciation. He receives teachings (supernatural aid) from two teachers. He is confronted by death because of harsh and useless penance, but he regains his vigour by drinking rice milk given by a girl. And then, he overcomes the temptation of Māra and his three daughters, and gains Nirvāṇa. The Unconscious which appears as femininity supports the hero’s life with the form of a girl, and also it tests him with the form of the daughters of Māra (symbols of defeat). The hero who becomes a Buddha first hesitates to return to this world, but then decides to return to the world for teaching his Dharma. This hesitation itself becomes the return threshold for him, and having crossed it, he brings his trophy (the holy teaching of Nirvāṇa) to this world as a

master of the two worlds.

**Conclusion**

In this chapter, it was examined whether the heroes of India and China follow Campbell's formula, but positive proof was not found. Actually, Western physical heroes also do not adhere to his formula in many cases. His formula seems to describe the mental process of an internal hero like Jesus, Buddha, and Moses, etc. Campbell himself reveals this, saying "the hero is the man of self-achieved submission." Here, what is the meaning of 'self'? In the West, one's own personal weakness and destiny is considered as 'self'. And a man can become a hero by realizing himself (individuation) thoroughly and overcoming his physical and mental weaknesses. However, Indian and Chinese heroes who go out into the world after self completion rarely have physical and mental weaknesses. Though heroes who have few faults sometimes show minor drawbacks like gambling, the fault does not damage their reputation and qualification. Therefore, they do not seem to have their 'self' which should be overcome.

Campbell is not free from the criticism that he simplifies mythology, but he adds a new mental view point to the previous aspect of hero which emphasizes external achievements. According to his view point, looking at this world differently and searching for new values are regarded as one of the virtues of a hero which can be achieved by a mental process. Indian and Chinese heroes add one more virtue to it, and that is the courage to hold up that which is different to maintain - Dharma and Tao. Not everybody can follow Dharma and Tao perfectly. Thus, one who follows it can become a hero. That is why heroes who do not depart are common in India and China.

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54 Rank, op. cit., 11.