

Tribhuvan University

Motifs of Heroic Journey in Eric Valli's Film *Himalaya*

A Thesis

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By

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Letter of Recommendation

Mrs Sarmila Negi has completed her thesis entitled "Motifs of heroic journey in Eric valli's *Himalaya: A Critical Analyses Flim Himalaya*," under my supervision. She carried her research from July 2012. I hereby recommend her thesis be submitted for *viva voce*.

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Letter of Approval

This is to certify that the thesis entitled “Mofits of heroic journey in Eric valli’s *Himalaya: A Critical Analyses of Film Himalaya,*” submitted to the Central Department of English, Tribhuvan University by Sarmila Negi, has been approved by the research committee.

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Abstract

This study explores the images of the heroic fantasies abundant in Eric Valli's *Himalaya*. In the film the characters from Dolpo region travel to another village down in a trade crossing the perilous paths and mountain pass. Such a journey transforms the common men and women into the hero and their adventure turns to the motif of a mythical journey of the hero. Thinle Karma and Pasang journey follow the pattern of departure, initiation and return- the structure of the monomyth. In this journey they realize the role each has to play in sustaining their society and, thus, perform the ordeals. They bring boon for the society from their adventure. Thus, they become the archetype of the hero of the world myths reappeared in *Himalaya*.

Contents

	Page No.
Letter of Recommendation	i
Letter of Approval	ii
Acknowledgements	iii
Abstract	iv
Contents	v
I. Eric Valli's <i>Himalaya</i> and the Myth of Heroic Adventure	1-19
II. Heroic Motifs in the childhood of Pasang in <i>Himalaya</i>	20-24
III. Heroic Motifs in the Journey of Karma	25-35
IV. Heroic Motifs in the Death of Tinkle in <i>Himalaya</i>	36-45
V. Pasang, Karma and Tinkle: Archetypes of Hero in Valli's <i>Himalaya</i>	46-49
Works cited	

Chapter I : Eric Valli's *Himalaya* and the Myth of Heroic Adventure

This project focuses on Eric Valli's *Himalaya* (1999), a movie based on the realistic traditional cultural practices of the Dolpo community living in Himalayan region of mid-west, Dolpa, Nepal. Eric Valli the French photographer and film director first came in Nepal in 1983 as a geographic photographer and film documentary producer where he spent almost two decades. Along with his career as a photographer and film director, he studies different types of Nepalese traditional cultural practices, lives, rites and hardship of life of the communities living in the remote and ritual part of the country. He has directed many documentaries and short films which present the lives, tradition, culture, rites and language of different communities. *High Himalaya, On the Road, Children of the Dust, Tharu, Jungle Nomads, Gold Rush, Off the Grid, Honey Hunters*, etc. are some of his successful works. For his documentaries he has received three world Press Awards; *Chasseurs de Miel* (1988), *Chasseurs des Tenebres* (1991), and *Les Enfants de la Possiere* (1991). He has directed the films like *Show Ree, Himalaya, La Pista, Vu du Ciel, Himalaya GoldRush, Lynx*, etc. As a geographic photographer Valli works for the *National Geographic Magazine* and *The Sunday Times*.

Valli is famous for capturing more inaccessible locations, mountain sceneries and an expert on the Himalayan Mountains. Taking advantage of his personal skills, talents and knowledge of the Himalayan Mountain and communities living on its lap, he directed the film *Himalaya* in 1999 starting real characters Tingle Londup, Norbou Londup, Karma, etc. which became the first Nepalese film to be nominated for a Best Foreign Film Award at the Oscar in 2000. *Himalaya* is an adventure and cultural film set in high Himalayan village,

Dolpa. It is about the tradition, cultural practices, hardship of lives and survival of the people of Dolpo community. *Himalaya*, after its first release in 1999, has won many international awards and honor. It was nominated in Academic Award 2000 and won the award for Best Foreign Language Film, won the Audience Award in Canberra Short Film Festival 2000 in Canberra, Australia, Grand Prix in Ghent International Film Festival 1999 in Ghent, Belgium, and Vision Europa Award 2000 in Huelva Latin American Film Festival, Huelva, Spain (Keller 29).

Himalaya presents the story of Yak caravan leadership in the Dolpo community in the remote village of Dolpa situated at an altitude of 5,000 meters in the Himalayas. The film begins with the crisis of leadership of caravan as Lakpa Londup dies mysterious death while driving caravan back fetching the rock salt from the mountains. For Dolpo community salt is scarce and precious commodity to be exchanged for essential grains grown in the valley. As their own products of grain barely sustain the community almost for three months, salt becomes the only means of their survival which they annually transport to the lower valley, barter with grain grown there crossing the long distance and dangerous mountain passes. The elder leader Tingle Londup, father of Lakpa, refuses to let Karma, another daring herdsman, to lead the Yak caravan with the salt loads, and accuses Karma for the death of Lakpa and his effort to take the leadership out of his family rule. Old Tingle decides to lead the caravan himself as his another son Norbou, who is living in monastery as a lama since his childhood, rejects to drive the caravan and his grandson Tsering, son of Lakpa, is still too young for the leadership.

Karma realizes that it is now his duty to drive the caravan because Tingle is already old and Tsering is still too young to drive the caravan. He decides to go against the shaman, Tingle and the ritual date set for crossing the mountain and

heads out with the young villagers and their Yaks loaded with salt.

The proud Tinle, despite his over-ripe age is determined that his clan keep the leadership and leads the rest of the caravan himself on the day established by the Gods with the aid of his son the Buddhist monk, his youngest grandson, and other elders of the village.

Many obstacles of nature come in their journey. They face death many times while crossing the mountain pass with the Yak caravan heavenly loaded with rock salt. Although Karma had left the village four days before Tinle, Tinle manages to overtake him by the mountain pass proving his extraordinary skill of driving caravan and unfathomable depth of his courage, daring and determination. In the mountain pass both group suffers a lot, Tinle realizes his approaching death and Karma realizes his blunders and new responsibilities towards the whole community and towards Tinle. Finally, Tinle suggests and teaches many important lessons to Karma and hands over the leadership and dies after crossing the mountain. Karma now leader of the caravan leads back to the village safely. He fully realizes that his leadership owes to Tinle, his clan and young Pasang (Tsering's changed name).

Himalaya presents a realistic story of Dolpo community. It faithfully depicts the tradition of the people, their cultural practices, language, customs and hardship of daily life in a convincing way. Their traditional business of the salt, rituals of the driving caravan and historical practice of leadership are the major issues which the film presents. Moreover, the struggle for leadership and their breath taking adventures have made the film superb for those who seek entertainment of adventure story. Despite these realistic, informative and entertaining aspects, the film also presents the issues of heroic journey and

transformation which have been overlooked till now. In *Himalaya* the characters from the Dolpa region travel to lower valley in a trade. This journey transforms the common men and women into the hero. Such process of transformation that can happen in traditional life has triggered. This issue raises many questions in the mind of the philosophers and critical thinkers. Is there any relation of their journey and transformation with their inner spiritual journey and transformation? Do they reflect any values of human activity valid in universal level? Do these journeys and transformations belong only to Dolpo community and its tradition or do they belong to the recurrent pattern of human character expressed in the myth throughout the world? etc. Such questions demand a critical analysis of the adventures journey and transformations into the heroes from the perspective of the myth of the hero and his adventure. Such analysis only can establish a relation between the journey and transformation of Tinle, Karma and Pasang, and the universal definition of a hero, his adventure and transformation. Such study also reveals the significance and value of the heroic journey and transformation to all peoples living in different societies and civilizations of the world. Moreover, various archetypes of a mythical journey and hero, prevailing in Valli's *Himalaya*, demand a comprehensive analysis of the adventure and transformation of Tinle, Karma and Pasang from the perspective of myth criticism.

Thus this study contends that Tinle, Karma and Pasang's journeys are not simple reflection of the hardship of daily life of the Dolpo people. Rather they reflect the vast and perpetual psychology of the community and human civilization expressed in the myths of the world. Their journeys follow the pattern of mythic journey of the heroes' adventure that includes the phases departure, initiation, and return found in every mythic journey of the heroes. In the journey of *Himalaya*

Tinle, Karma and Pasang realizes the roles each has to play in sustaining their society and, thus, they perform the ordeals. Moreover, Pasang's childhood, Karma's adulthood, and Tinle's old age and the final death reflects the archetypal images of the hero's childhood, adulthood, and the final death expressed in heroic fantasies, the herohood and heroic adventure in different time and different places of the world. The primary objective of the study is to bring myth criticism of the hero and his journey in conversation with the journey of Tinle, Karma and Pasang in *Himalaya*. Grounding upon the concepts of mythic hero, his different phases of journey and transformation as conceptualized by Joseph Campbell and David Adams Leeming this study aims at revealing the pattern of mythic journey of hero and his transformation followed by Tinle, Karma and Pasang's journey and transformations. It also aims at analyzing how Valli's characters, Tinle, Karma and Pasang complete their heroic quest realizing their self that has turned them into the mythic heroes in their respective phases of herohood. Thus, the, archetypal motifs of the hero, his adventure and transformation, reflected in different age groups in the film, are the central focus of the study. Thus, the overall objective of the study is to show how Valli's characters go through the pattern of departure, initiation, and return, transform during their journey from a common man in to a hero, how their phases of life reflect the motifs of the hero's life in different phases of life, and how their monomyth represent the universal pattern of the heroic myths scattered throughout the history and human civilizations.

Since this study demands upon a researcher to know about recurring pattern of mythic journey of the hero, herohood in different stages of their lives, and his transformation from a common man into a hero in Valli's *Himalaya*, now it is appropriate to have a short introduction of what is a myth and what is a myth

criticism as conceptualized by Joseph Campbell, David Adams Leeming, C.G. Young and other myth critics. It introduces especially, the concept of hero, hero's mythical journey, hero's transformation and the concept of monomyth.

When did the first mythology come into existence? The question is still unanswered. Jostin Gaarder claims that mythology existed before philosophy and served to answer people's various questions in religious ways (Gaarder 22). It shows that myth originated along with the origin of human civilization and human history. Myth exists in every society, race and age in different forms and in different extent. It is the vital force in forming the human civilization, tradition and culture. Ancient Greek civilization got its premises in the myth of Olympian, Hindu civilization in the myth of Hinduism, Newar civilization in the myth of Buddhism, etc. Clarifying the importance and scope of the myth in human life and in the whole civilization Campbell claims;

...when scrutinized in terms not of what it is but of how it has served mankind in the past of how it functions, of how it may serve today, mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, the race, the age.

(382)

Myth has served in establishing and running the civilizations in different ages of the history. It is the vital force as human life itself and it is serving human life and civilization today and will serve tomorrow too. After the profound research in the myths Campbell draws this conclusion about the importance and vitality of the myth in his book *The Hero With A Thousand Faces*. "Around the middle of the twentieth century, "myth" becomes the prominent term in literary analysis" (Abrams 179). But the history of myth criticism goes back to the ancient age when

first theories originated. Different critics and theorists have taken myth in different ways in different period of history. Myth arise interest of many critics and thinkers in twentieth century that finally paved the way for the myth criticism. “E. B. Tylor (*Primitive culture*), Sir James Frazer (*The Golden Bough*), and Adolf Bastian with his theory of “elementary ideas” common to all mankind are the major pioneers in the modern study of myth” (Leeming 3). Claud Levi Strauss applied the notion of “structure” of the linguistic theory of Ferdinand de Saussure in his profound work *Structural Anthropology* (1968). German critic and intellectual historian, Giambattist Vico proposes to view myth from functional point of view in *Work On Myth* (1979). Sigmund Freud in *Totem and Taboo* applied the principles of psychoanalysis to myth and found similar case between myth and neurosis (Leeming 4). But his own disciple Jung rejects the claim and following the ideas of Bastian, developed the theory of archetypes and the collective unconscious to approach myth in *Modern Man is Search of a Soul*. Joseph Campbell and David Adams Leeming are other most important myth critics whose ideas and formulation of the pattern of myth, ideas of mythic hero, his adventure and transformation influenced other myth critics of present day. Finally, as an approach to study a work of literature myth criticism got its respected place in middle of the twentieth century and flowerished by the myth critics like Robert Graves, Francis Fergusson, Maud Bodkin, Richard Chase and Northrop Fry (Abrams 179). They “viewed the genre and individual plot-patterns of many work of literature, including what on the surface are highly sophisticated and realistic works, as recurrences of basic mythic formulas” (Abrams 179).

Richard Tarnas in *The Passion of the Western Mind* chronicles the development of western culture from the Greco-Roman period, through the

Medieval-Roman Catholic period, and the Enlightenment-Romantic period ultimately in the modern and postmodern eras. He shows where old themes are revived and given new perspectives as with Jung's discovery of the collective unconscious and its archetypal principles (385) and where popular, new ideas are proved to be temporary in usefulness as with the sophist transition between an age of reason (27). But Tarnas shows that synthesis of ideas (secular and mythic values) can propel a civilization forward in to a level of clarity that for a time prevails (321). Tarnas' ideas clarify the relevance of mythologies and its traditional practices even to our present realities which is dominated by secularism and rationalism.

Today many critics question the relevance of mythology. David Miller points out that, while Campbell expounds on the presence of mythology in today's experiences, he also acknowledges that today, people live in a "demythologized world" (108). But Miller does not think that myth is powerless at present. "It is not precisely that myth is powerless. It is rather the misreading of myth by modern men and women has rendered myth powerless" (110). According to Miller a logical reading of the myth and its various symbols can lead a person to deeper levels of understanding himself and his world.

In her critical analysis of the state of mythology in the present world, *The Absence of Myth*, Sophia Heller argues that what is referred to today as myth are inherited "concepts and imaginings of myth" (1) that is "reflection on life without need for the literal reenactment of the reflection or narrative (such as through ceremony and worship)" (1). She argues that the lived experience of an aboriginal who believes that his myths are real cannot be compared to the modern and postmodern psychological reflection of long ago truth. She continues that "living

myth is more than telling a good story; it is the reality or truth of lived life, expressed in the form of narratives that are held to be sacred” (2). She concludes that “what current civilization has inherited is not myth, but its absence” (4). Eric Valli in *Himalaya* is not telling good story. In recounting the actual experiences of Dolpo people, Valli is needed performing a “literal re-enactment of those experiences”.

Miller points to psychologist C. G Jung’s emphasis on disengaged myths as the key to psychological discovery. He states, “Jung saw that when a person gives up literal metaphysical beliefs than the myths can take on symbolic significance as metaphors of psychological states (which places the meaning of mythology in the here and now)” (111). Miller agrees with Campbell that mythology is misread as cosmology, history and biography, when it is actually psychology: “Mythology itself shows a psychological truth, a truth that shows forth in metaphor and image, imagination and fiction, story and poetry” (110). Heller points out the Jungian view that “everything becomes mythology, because it is only through stories, narratives and images that is possible to come closer to psychological phenomena” (43). *Himalaya Works* to re-orient the psychology of Dolpo people. In the stories of Pasang, Karma, and Tingle’s journeys, rivalries, folk wisdom, religion, passion, and anti-solidarity create the violent mix which Vally presents artistically and psychologically. All these critics have proved the greater relevance of mythology, especially in the study of human psychology-social, collective, civilizational, and individual-at present.

Sir James Frazer succeeded in popularizing anthropology in his famous comparative mythological study *The Golden Bough* in which he argued that the human frame of mind evolved in stages starting with a belief in magic which

preceded religion, which in turn was followed by science (3-9). The suggested pattern is that rituals were concomitant to natural events which later matured into religion only to be replaced in the long run by science. Campbell followed a similar taxonomical pattern in his study of the myths of a hero's journey by dividing it into stages as well which is called as the pattern of "monomyth."

Northrop Frye, in *Anatomy of Criticism*, attempt a "synoptic view of the scope, theory, principles, and techniques of literary criticisms" based on mythology (3). He asks the question, "What if criticism is a science as well as an art?" (7). Frye offered a mythological framework that has come to be known as archetypal criticism which function is to "awaken students to successive levels of awareness of the mythology that lies behind the ideologies in which their society indoctrinates them" (Stingle 4). Frye's study of recurrent mythical patterns offered the readers an emancipating surge liberating both myths and readers themselves from the impact of society. It is in this sense that Frye's theory relates to Campbell's who points that all myths are unifying factors in that they are cultural manifestations of the universal urge of the human psyche to explain social, cosmological, and spiritual realities. Frye's contribution is a continuation of what Campbell felt necessary to synthesize the study of myths, led by Frazer, and dreams, led by Jung, into a pattern of literature. Thus, at present, the study of myth and mythical criticisms has turned into a space where aesthetics, art, literature, psychology, sociology, anthropology, religion, and eventually the science all come together. It indicates the growing importance and relevance of myth and myth criticisms even in these days of science and rationalism dominated.

The theoretical stance of the present study is based on thesis propounded by Campbell, Leeming and Jung. It follows the notion of hero, heroic journey and

transformation as analyzed and propounded by Campbell and Leeming. It also follows the notion of archetypes and monomyth as propounded by Jung. Beside this relevant notion of other critics also finds their respective place in the study. Thus, the following section provides more information and introduction of the notions hero, heroic journey, transformation, archetype and monomyth.

The Hero

Human society passes through different situations and conditions in the course of its evolution. Sometimes it smoothly flourishes, sometimes suffers many difficult problems and obstacles. When a society suffers from difficulties and impassable obstacles in its way of evolution, it needs some kind of great knowledge, power, and new openings. What a myth does is exactly this function to the human life, society, race and the whole civilization. Campbell argues;

It would not be too much to say that myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation. Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth. (3)

According to Campbell myth is that source of human knowledge and power which is filled with the inexhaustible cosmic energies. Myth directs and rules not only the religions, philosophies and arts but manipulates an individual's dream as well.

During the time of crisis and great problems in the human society myth provides the solution and way out to the betterment of the society. Myth represents the difficulties and problems as a power of chaos and darkness, in the figure of tyrant-monster whose presence and rule bring the great problem in the society. When a

society suffers such problems, a cry is felt everywhere: “a cry for the redeeming hero the carrier of the shining blade, whose blow, whose touch, whose existence, will liberate the land” (Campbell 16). It is the hero who performs the ordeals and liberates the whole society and solves the psychic problems of an individual with insurmountable courage, daring and sacrifice. The first task of the hero is to journey to the depth of difficulties and problems, and there to fight the problems and eradicate them. Then the second task of the hero “is to return to the society, transformed and teach the lesson he has learnt of life renewed” (Campbell 20). All the mythical heroes like Buddha, Theseus, Aeneas, Ulysses etc. completed their task and so they are taken as the model of mythic heroes at present.

Mythologies provide us the notion that when a society is in danger or in great crisis a person is needed to protect the society from the danger and eradicate the problems. The person who fulfills this task is generally known as a mythical hero. A hero is that person who solves the great crisis and provides the society with life generating boon. Like Aeneas he may voyage to the depthness of physical mysterious, fight there with the monster and come back with the boon to new civilization. Or he may journey inside his own spiritual world or psyche, fight there with negative forces of psyche, reach the center of self and return with the liberating great knowledge, like Buddha.

Grounding upon these mythic concepts of the hero this study analyzes Valli's characters Tinkle, Karma and Pasang. It analyzes how these characters fulfill the tasks which give them the title of hero. Finally from such analysis this study proves that they are the representations or reflections of the universal mythic heroes who fight against the crisis of their society and bring back the life giving boon to their society.

Mythical Journey of the Hero

Although there are as many myths as there are human civilizations, a basic pattern is found in every myth existing today. When the human society and the whole civilization lies in danger, problems, crisis and chaos, the hero feels the need of some ordeals to be performed in order to save the society. For this he sets out in a journey to unknown and mysterious world, fights there with the power of chaos, monsters, dragon, shadows, etc. He reaches the core of all problems, defeats them, and finally returns back to the society with the boon. Campbell writes;

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventures with the power to bestow boons on his fellow man. (30)

Campbell claims that all the mythical adventures performed by the mythical heroes follow a fixed pattern of journey: separation, initiation and return (Campbell 30).

In the first stage the hero meets a “herald” whose appearance is the “call to adventures” for him (Campbell 51). A herald can be anything ranging from a talking frog to beast, from angels to monsters, or even sometimes the crisis, problems themselves. In a hero’s personal journey to his psyche a herald can be an object that represents the repressed and unknown instinctual fecundity within himself (Campbell 53). Along with the meeting with a herald the hero realizes the call for adventure and prepares himself to set forth.

At first the hero may refuse the call which Campbell calls “refusal of the call” (59). This “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” (Campbell

59).realizing the blunder the hero finally prepares to set in the great journey upon which the whole future of his society and people depend. When the hero follows the call to adventure, he meets with some protective figure or power that is called “supernatural aid” (Campbell 69).

Finally, the hero sets out in the adventure and comes to the “threshold guardian” at the gate of the zone of magnified power. Here he first encounters the great obstacle that tries to end his great voyage. But with the help of supernatural aid and his insurmountable courage he defeats the obstacles of the first threshold and enters into the most difficult part of his journey in the world of magnified powers of the chaos, darkness and evils. At first “the hero, instead of conquering or conciliating the power of the threshold, is swallowed in to the unknown, and would appear to have died (Campbell 90). It indicates that the “magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the “belly of the whale” (Campbell 90). According to Campbell the hero dies and reborn again. The magical power of the first threshold which shallows the hero into the womb indicates the metaphysical death and rebirth of the hero. After this phase he enters into another part of his journey called “initiation”.

Initiation is the central part of the hero’s mythical journey. During this phase a hero should fight and cross the road of difficult trails, meets with the power of goddess, meets many distracting temptresses, gets atonement with the “father” and gets the ultimate boon.

After obtaining the boon, the next part of the hero’s journey begins which is called “return” (Campbell 193). At first the hero may appear reluctant to return and deny the responsibility towards society and people as he enjoys the boon himself. But the hero does not remain reluctant to return back for long. He returns

back with the protective forces and aids from the supernatural powers. If pursued, the hero escapes in the magical flight as Prometheus. Finally, he comes at the return threshold. Crossing this threshold is also dangerous. Sometimes he should perform new ordeals set by the powers. He goes to the underworld and becomes the link between dead and livings. Finally completing all tasks the hero returns to his society and people with the vital energy of the boon. In this way the hero completes his great journey and brings the solution of all his society's problems and crisis. When he returns back the hero becomes transformed to a real hero, leader, emperor, emancipator, sage or great and divine figure from the common man. This study analyzes how the heroic journey of Tintle, Karma and Pasang follow the pattern of mythic journey of heroes and how they transform to great leader and personality during their journey.

Monomyth

The concept of monomyth is first presented by Jung but he does not elaborate the concept. He only states that each individual goes through the mythic heroic adventure in his life. The psychic potentiality of creating any myth and heroic adventure exists in every human instinct due to the collective unconscious inherited from time and race immemorial. Campbell elaborates Jung's notion of monomyth in concrete and comprehensible ways. According to Campbell the path of the mythological adventure of the hero can be formulated in the rights of passages of separation, initiation, and return as described above. This is the "nuclear unit" of any myth existing today which can be understood as monomyth (Campbell 30). Campbell draws a formulaic diagram that functions in any heroic adventure of the mythologies. It is the formula or composite of the "adventures the tales of a number of the world's [mythologies]" carries of the destiny of everyman

(Campbell 36). When the person or his society is in crisis, problem or in danger, a hero first realizes the call to adventure. He may refuse the call and commit blunder but ultimately follows the summons and sets for the great voyage. He gets some supernatural aids which guides him towards the first threshold of his journey. Crossing the entry of first threshold he enters into the passage of the realm of night known as Belly of the Whale. Along with the entry in to the Belly of the Whale the hero enters in to the second part of his journey “initiation”. Here, he reveals through the Road of Trails, the dangerous aspect of the gods. He meets with goddess or the bliss of infancy regained. He also comes in contact with many women who try to distract him, the realization and agony of Oedipus. Defeating the temptress he gets Atonement with the father, the universal self, apotheosis and gets, finally, the ultimate boon (Campbell 36).

After accomplishing initiation the hero returns and reenters in society which is the final part of his journey. With the boon and being transformed he returns back to the society and provides with life generating boons. Campbell claims that these are the composites of any mythical heroic adventure existing throughout the world. This nuclear unit of the myth, Campbell calls the monomyth (Campbell 30). Grounding upon these concepts of monomyth this study analyses and demonstrates how Valli’s characters Tinkle, Karma and Pasang follow the basic pattern of myth, i.e. monomyth. It demonstrates how their adventure incorporates the nuclear units of monomyth and, thus, reflects the universal validity of heroic adventure expressed by existing world myths.

Archetype of Hero

The term “archetype” first used by depth psychologist C.G. Jung to indicate the “primordial images”, the “psychic residue” of repeated patterns of experience

in our very ancient ancestors which, he maintained, survives in the “collective unconscious” (Abrams 13). Following the path of Sir James G. Frazer (*The Golden Bough*), Jung proposes the new concept of “collective unconscious” against the reductive theory of individual unconscious of Sigmund Freud. Jung claims that human psychology carries many primordial images and psychic residues which are the life enhancing power and myth creating power of human psychology.

According to Jung human psychology contains many experience of human history felt by the whole human race. Jung calls it “collective unconscious” and the images it contains, “archetypes”. Such collective unconscious are generally expressed by the archetypes through the myths, dreams, religion and primitive fantasies, as well as in works of literature (Abrams 13). Collective unconscious is the only source of archetypes. Jung defines archetypes as:

The primordial image, or archetype, is a figure- be it a demon, a human being, or a process- that constantly in the course of history and appears wherever creative fantasy is freely expressed.

Essentially, therefore, it is a mythological figure. When we examine these images more closely, we find that they give form to countless typical experiences of our ancestors. They are, so to speak, the psychic residue of innumerable experiences of the same type. (790-791)

Jung clearly states that human psychology contains the vast area of collective unconscious. It carries the countless typical experiences, felt in different phase of history, recurs in different images like demon, a human being, or a process. These images are primordial images or psychic residue which finds its places in creative fantasies like myth, religion, dreams, creative work of literature, etc. Such works of

human creativity may include the primordial image of hero, mother, father, leaders, emperor, emancipator, warrior, villain, etc, which are abundant in the myth and other works of literature. Such works also follow the pattern typical to the race and ancestors of certain group. As human race and civilization share certain typical experiences, they often recur as archetype throughout the myth of the world and in great works of literature.

As a mode of literary criticism archetype criticism looks for and analyzes the “recurrent narrative designs, pattern of action, character-types, themes, and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals” (Abrams 13). Following this basic principle of archetype criticism this study demonstrates and analyses the archetype of hero, or images of hero reflected by Valli’s characters Tingle, Karma and Pasang in *Himalaya*. This study shows how they incorporate the primordial images of hero residing into the collective unconscious of Dolpo people and proves that Tingle, Karma and Pasang are only the psychic residue of the whole human experiences felt in different phases of history and archetypes of the heroes already expressed in myths of the world.

Divided into five chapters, the present study analyzes the motifs of the images of the hero, heroic journey and his transformation of young Pasang in chapter II. This chapter discusses about the motifs of the hero’s childhood, his journey, and transformation. It analyzes how the young hero physically and spiritually becomes transformed as the future leader of the Dolpo community and how his journey reflects the pattern of the monomyth following the stages like departure, initiation and return.

Chapter III analyzes Karma’s journey as a central motif of the hero’s

adventure. It demonstrates that Karma's journey follows the pattern of departure, initiation, and return completing structure of the monomyth. It analyzes Karma's spiritual transformation he undergoes throughout his journey.

Chapter IV analyzes Tinle's journey and death as the recurring motifs of the hero's adventure and the final death. It analyzes how the aged hero undergoes the spiritual changes throughout his journey that follows the pattern of monomyth. It also analyzes his death as a positive motif of the hero's final departure which epitomizes the whole life and contribution of the doomed hero.

Finally, chapter V concludes the whole study putting all the findings together in a comprehensible and logical way. It is the conclusion of the whole study that bring together the recurring motifs found in the three different heroes, their journeys, transformations and in different stages of lives they represent.

The narrative of heroism and heroic adventure dominate the interest of the people from every place and time. A hero's primordial image and contribution play, probably more tenacious role than other in shaping culture, community, tradition of the human society. This finds Eric Valli's *Himalaya* as the presentation of heroism expressed throughout the world by many myths and analyzes functioning of the monomyth and archetypes of hero in remote village of Dolpa. Thus, the study touches an issue that has always been valued by human kind throughout the history.

Chapter II: Heroic Motif in the childhood of Pasang in *Himalaya*

The universal pattern of the hero's life found in the world myths shares certain similarities (Leeming 39). Myth critics like Campbell and Leeming have formulated the hero's universal biography that starts from the "miraculous birth" and ends in "a death-underworld-resurrection". In between these two poles of life the hero undergoes through "the process of self-realization or individuation the individual" in his childhood (Leeming 65), and through the ordeals in his adulthood. Although it is impossible to incorporate the whole biography of a hero in a short motion picture of 104 minutes, Eric Valli artistically presents the three stages of the hero's life through three different characters. For this young Pasang represent the childhood, Karma, adulthood, and Tinle, the death and resurrection of the hero which are common in world myths. Thus, although the story revolves mainly around aged, Tinle it is better to begin the mythic study of *Himalaya* starting from the childhood of Pasang and to reach finally, to Tinle as such study provides a chronological order of the mythic structure of the film. Analyzing Pasang's childhood on two levels, this chapter elucidates the pattern of the heroic journey of the child on the first level and his transformation in consciousness on the second level.

The child hero Tsering, future Pasang, shares many features of the childhood of mythic heroes. As Lakpa, his father, dies a mysterious death Tsering becomes fatherless. The fatherlessness is one of the important motifs expressed in many myths of the hero's childhood (Campbell 336). The White Youth of hero myth of the Yakuth of Siberia, Water Jar boy of Pueblo myth, the Twin War Heroes in Navaho myth of American Indians, Karna in the Hindu myth, Herakles in Greek myth, etc. all go through the fatherless childhood. The childhood myth of

the hero is often presented as father or motherless either due to the mysterious conception or due to their abandonment by their biological parents (Leeming 40). The logic behind presenting childhood myth of the hero as father or motherless, according to Leeming is to show that the hero does not possess a father or a mother as personal (Leeming 40). His father or mother is “impersonal” “like nature” and the universal power themselves (Leeming 40).

The “hero hood is predestined, rather than simply achieved” (Campbell 319). In the parentless childhood the hero demonstrates some unusual interests, power or performs some strange deeds that prove him future hero. Characterizing the features of child hood myth Leeming writes:

In the myth the child proves himself by confronting a physical force or by receiving a divine blessing. He kills the giant- the irrational authority of adult who would suppress him. He kills the monster or wild animal- the monstrous and wild desires and instinct within us all. He draws the sword from the rock, proving that he is the equal of his father, who put it there. Or he performs a miracle, which indicates that God is within him. (65)

The child demonstrates some unusual symptoms in his early childhood which proves that he is predestined to hero hood. The child may kill the monster and perform other deeds that prove him equal to his father. Such deeds in psychoanalysis, according to Leeming, indicate the child’s power to kill and suppress the irrational power, wild desires, and instincts that dwell in inner psyche of every people. Thus, the child shows that his good instincts are more powerful than his evil instincts, his bright side is more powerful than his dark side, and he shows that he is taking the right path of hero hood.

Tsering demonstrates his unusual power of endurance in the death of his father. Rather than lamenting for the loss of his father for long time, he accepts the universal truth of death as suggested by his old grandfather Tinle. He asks, “How long do we stay dead?” to his old grandfather. His quarry of death proves his acceptance of the bitter truth of death even in his child psychology. When he asks his grandfather about how many lives does it take to become a chief, he shows his unusual will power to become the chief and to face death many times for the leadership. It proves that he is predestined to the chieftainship or to the hero hood.

The most important aspect of the childhood myth is the child’s transformation, initiation, and the process of self-realization (Leeming 51). Tsering, after his father’s death, gradually realizes his self and initiates with his predestined role to become the chief. Impressed by Karma’s skill of archery, he demands to be taught archery by Karma. He declares Pema, mother, that now it is his turn to be the chief with the father’s bow. This demand of Tsering indicates that he has realized his self. It is his first self-realization or individuation that leads him to initiate his predestined chieftainship. Along with the initiation Tsering transforms into the future chief and participate in the Yak caravan driving leaded by Tinle and Karma. His transformation is also indicated by his changed name Pasang. Tinle gives the new name, now Pasang, to Pasang and takes him in his journey that is full of adventure. Regarding the initiation and transformation Leeming writes:

The childhood myth is a second birth, for as a child or youth the preordained hero must be initiated into his role as savior or quester. This is the first of his rebirths, in this case from childhood into manhood. It is rebirth expressed in such rituals as adolescent

circumcision, confirmation, or bar mitzvah, ceremonies which are meant to dramatically deliver the child from the world of the nursery to that of adult responsibility. (65)

For Leeming the transformation and initiation of the child hero is the second birth of the hero. This time the child burns into the world of adulthood leaving his nursery world. In many cultures and myths of the world such transformation is indicated by the rituals like baptism, circumcision, confirmation, bar mitzvah, Bratabanda, etc. In the case of Pasang the adventurous journey with his grandfather and Karma becomes the rituals that transform him to adulthood. Although he is still young by his age, he demonstrates unbelievable courage and endurance in the journey. He journeys to the low land by the most difficult rout which is known as “the demons’ path”, and crosses the most difficult mountain passes. Thus, the journey proves to be the mental and physical test of Pasang which he successfully passes demonstrating his unfathomable courage and endurance. Completion of the process of self-realization, individuation, initiation, and, overall, transformation Pasang secures the future leadership of the caravan for which he is born for.

From this analysis it is evident that the role of Pasang presents the motifs of childhood myth of the hero which is expressed in the world myths. Like Whit Youth, Water Jar boy, Twin War heros, Karna, Perseus, Herakles, etc. Pasang faces the fatherless childhood. He understands the cycle of life and death and accepts the bitter truth of death bravely and wisely. Like Krishna, Herakles, Blood Clot Boy of Blackfeet myth, Cuchulainn of Irish myth, etc. Pasang demonstrates the courage, power, and endurance in his childhood which are the childhood symptoms of his hero hood. Pasang’s miraculous desires for the archery and leadership, his helps to the Tingle in the dangerous path, and completion of the

adventure in his young age are the proofs of his unusual power, courage and endurance. He fulfills the process of initiation, individuation, and transformation, which a child hero must fulfill, as he realizes his role to be the chief, transforms to “Pasang” from “Tsering”, and into the caravan driver from a nursery boy. In psychoanalysis it is the invincible power of the nature itself that drives a child hero towards transformation, and initiation, individuation. “The urge and compulsion to self-realization is a law of nature and thus of invincible.... The power is revealed in the miraculous doings of the child-hero....” (Jung 124). Thus, Norbou, his monk uncle who paints the pictures of some unforgettable moments of the journey on the walls of monastery after their return, rightly remarks. “It (the painting) tells our story, Pasang’s story of leader’s childhood.” Thus, Pasang’s role in the *Himalaya* reflects the motifs of the childhood myth of the hero common to many myths of the hero’s childhood, scattered throughout the world.

Chapter III: Heroic Motif in the Journey of Karma

The earlier chapter explored the motifs of childhood myth of the hero basing upon the childhood of future hero Pasang. Completing the process of self-realization, individuation and initiation, Pasang becomes the child hero who proves himself as future chief of the caravan in Dolpa. The chapter also analyzed Pasang's demonstration of miraculous will power, courage and endurance as the recurring motifs of childhood myths of the hero found in the world myths.

Analyzing Karma's journey and transformation, the present chapter explores the heroic motifs in the journey of Karma and demonstrates how his journey follows the pattern of departure, initiation and return which are the motifs of heroic journey expressed in various myths of the world. Thus, the present chapter analyzes Karma's heroic adventure and establishes him as the hero of Dolpo community. Moreover, it also analyzes Karma's journey as the hero's adulthood ordeals and adventure which is the central point of the hero's life.

Departure

Karma's journey follows the standard pattern of mythological adventure of the hero as it is discussed in the introduction earlier. In other words, his heroic journey consists of the three major phases-departure, initiation, and return-as formulated by Campbell in *The Hero with a Thousand Faces*. The death of Lakpa, former leader of the caravan, arises crisis in Dolpo community. The lives of all Dolpo people depend upon their salt business for which a skilled and courageous caravan leader they need. Tingle is already aged, Pasang is still young and Lakpa have died that brings the crises in Dolpo community. The crises strike everyone's concern of the leadership. Tingle says, "Who'll take the salt now? Who'll bring back the grain? Who'll take care of the yaks? No land without the leader." Tingle's

concern about the absence of the leader proves that the whole Dolpo community depend upon the life of the leader who barter salt with grains driving the yak caravan through dangerous mountain passes and most dangerous paths. In such situation Karma realizes that he should lead the caravan to save the lives of Dolpo people.

Crisis is the first preliminary condition of the myth of heroic journey in which a “herald” appears as the “call to adventure” (Campbell 51). In the film *Himalaya*, the death of Lakpa encourages Karma to the adventure. The dead body of Lakpa itself plays the role of the “herald” whose presence is the “call to adventure” for Karma. It causes “the awakening of the self” (Underhill 31) of Karma that gives him the realization of his duty to lead the caravan, and pushes him towards the journey. Campbell claims, “The herald and announcer of the adventure, therefore, is often dark, loathly, or terrifying, judged evil by the world; . . .” (Campbell 53). In Karma’s case the death which is always regarded evil, dark and gloomy works as the “herald” of his forth coming adventure.

Next stage of the departure in the universal pattern of the myth formulated by Campbell is “refusal of the call” (Campbell 59). Some may refuse the “call to adventure” and delay in the departure but some instantly accepts the summons and prepares for the departure. According to Campbell the refusal of the call leads the hero towards disasters of his soul and body. Campbell writes:

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 world becomes a wasteland of dry stones and his life feels meaningless.... (59)

Campbell gives the examples from the myth of King Minos of Crete, Greek myth of Daphne and Apollo, and myth of a Persian city which once was “enstoned to stone” its King and Queen, soldiers, inhabitants, and all because its people refused the call of Allah (Campbell 63). But all heroes do not refuse summon. Karma, when he realizes the “call to adventure” does not refuses. He rather prepares himself for the journey.

“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 adventure with amulets against the dragon forces he is about to pass” (Campbell39). Karma meets with the old people of the village and gets moral support to lead the yak caravan. He also gets suggestions about driving caravan safely in dangers. Such supports in the mythologies are usually given to the hero by some supernatural figures. Campbell calls it “supernatural aid” (Campbell 69). As Karma’s story is based upon reality of the Dolpo community it does not mixes the supernatural elements in concrete forms like other stories of the myths and fairy tales. However, the supports Karma gets from village adults and old people is surprising because aged Tingle also prepares for the leadership and all peoples were expected to support the aged leader. Thus, the moral supports of the people and acceptance of the Karma’s leadership by the adult can be viewed as the motif of “supernatural aid” which appears in the myth of heroic journey.

After getting “supernatural aid” Karma arrives at “the crossing of the first threshold” and encounters “threshold guardian” at the entrance of his journey to the zone of magnified power (Campbell 77). Karma comes to the Lama for the date of the journey but the Lama gives the date which becomes unfavorable for Karma. He then rejects the laws of Lama and other peoples threaten to outcast him from

Dolpo. The Lama and the old man who threatens him and try to stop his journey appears as the threshold guardian at his first crossing of the journey. Rejecting their laws and defeating their threaten Karma lives with the caravan four days earlier before the sated date.

Many days pass in the journey. Almost after two weeks Tindle's group meets Karma's group before the mountain pass. Tired with the long and difficult journey Karma decides to rest for two days before setting in the next part of journey. Tindle advises him to leave for the mountain crossing immediately because of the approaching storm. But Karma rejects Tindle and determines to rest there. Karma appears passive contemplating inside his tent. This event can be analyzed as the recurring motif of "the belly of the whale". Regarding this Campbell writes:

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. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died. (90)

The belly of the whale is universal motifs of the heroic journey which indicates the psychological death and rebirth of the hero. "This popular motif gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation" (Campbell 91). Karma's passivity symbolizes his psychological death and self-annihilation. His sitting inside the tent in darkness symbolizes his entry into the universal womb and tomb from which he has to reborn again. Such motif of death and rebirth of the hero in mythologies gives emphasis dead and the world of the living. Thus Karma's passivity and hiding inside the tent are only the universal motifs in the mythologies that indicate his psychological death and rebirth.

Initiation

After conquering his own thoughts of taking rest, Karma follows the suggestions and group of Tingle. He performs the ordeals in the mountain crossing with the huge herds of yak caravan and fellow travelers. This is the stage of his real tests and ordeals which Campbell calls first stage of initiation “the road of trails” (Campbell 97). He writes:

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. (97)

In this stage of heroic journey in the myths, the hero demonstrates his courage, skills and power against the evils and difficulties. In mythologies it is represented by slaying of monsters, dragons and giants, perilous journey into the darkness, or journey to the most difficult labyrinth. In psychoanalysis these can be viewed as the hero’s self-struggle to defeat the evil or dark side of his soul or his own search of the self inside his own unconscious (Jung 83).

Karma, after getting out from the belly of the whale realizes new life, rebirth with the vigor of new life. “Psychologically, the rebirth myth is the culmination of the process of self-realization and individuation which produce the new and whole person” (Leeming 239). Karma, with this vigor of new life leads the caravan in the mountain pass. He gets help from many others to perform the ordeals. In this stage the hero finds help from many others. Campbell writes:

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. (97)

Campbell gives the example of Psyche's quest for her lover cupid from Greek mythology. As Psyche is helped by many powers of the nature Karma also finds help from Tingle whom he had met before his journey. The unexpected meeting with Tingle proves a great help for Karma as Tingle suggests him to cross the mountain pass without any delay. Tingle suggests him that the storm is about to break and they should cross the pass before it starts. Although Karma rejects Tingle's suggestions at first he follows him after his self-realization or rebirth from the belly of the whale. Latter snow storm breaks when they have almost crossed the pass and one yak dies due to the snow storm. Anyway, Tingle and his suggestions prove great help for Karma.

Karma also meets with Pema, the widow of Lakpa and mother of Pasang, who represent the universal mother figure of the myths. Although Pema earlier appears as a temptress who wanted to delay and misguide Karma away from his journey, now appears as helping goddess. She suggests Karma "Come with us. You'll never survive in the storm. You are going to die here". She again says. "Tingle knows the mountain, come with us. Do it for me." Here Pema appears as the goddess that mythic hero meets as helping power and rewards for his adventure. In mythology woman appears as temptress, helping goddess and reward for the tortured soul of the hero. Campbell writes:

She (woman) is the paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero's earthly and unearthly quest. She is mother, sister, mistress, bride. Whatever in

the world has lured, whatever has seemed to promise joy, has been premonitory of her existence. (111-112)

Beautiful Pema plays the same role in Karma's adventure as it is played by many queens, fairy goddess in the quest of mythic heroes. When she suggests Karma to follow Tindle in order to save himself from the storm she appears to be protective mother and helping sister, and when she says, "Do it for me", Pema appears to be future reward of beauty and joy for Karma. Thus, meeting with the Pema reflects the motif of mythical hero's meeting with the goddess or universal mother image in the heroic adventure.

Another stage of hero's initiation is "atonement with the father" final "apotheosis" (Campbell 126). In this phase the hero purges his self and abandons his ego to join the "universal father image" or the universal soul (Campbell 130). Atonement with the father image is the final quest of mythical journey of the hero and his motif is expressed in many great myths of the world. In myths the universal father image is often depicted as cruel towards sinners and merciful towards pious souls. He may take sever tests before the atonement and appear as the orge father (Campbell 137). But he is not always as cruel as we think. He finally accepts his children into the eternal peace and harmony. Regarding the contradictory nature of the universal father image, Campbell writes:

These are differing views of the same dreadful Providence. In him are contained and from him proceed the contradictions, good and evil, death and life, pain and pleasure, boons and deprivation. As the person of the sun door, he is the fountain-head of all the pairs of opposite. "With him are the keys of the unseen....In the end, unto to him will be your return; then he show you the truth of all that ye

did.” (145)

The universal father image is the source of all manifesting contradictions and within whom all contradictions resolve. The lines within inverted commas Campbell takes from *Koran*, the holy scripture of Islam which also reflects the all-encompassing nature of universal father image, the God. He is the source of beginning and end, evil and good, cruelty and mercy, time and eternity, matter and void, love and hate, father figure and mother figure, father figure and son figure, mother figure and daughter figure, etc. In mythologies it has been expressed by androgynous nature of the supreme soul such as Bodhisattva in Buddhism in which masculine Avalokiteshvara and feminine Kwan Yin both exist, Awonawilona, chief god of the Pueblo of Zuni is also androgynous, T'ai Yuan of Chinese chronicles embodies masculine Yang and feminine Yin, Ardhanarisha of Hinduism combines Shiva and his spouse Shakti in a single body as Shiva Shakti, and the symbol of Shiva in Shiva lingam also contains both images of the phallus and yoni (Campbell 192-154). All these indicate that supreme power or universal father image is the source of all contradictions manifesting in the world. The hero in his final stage of journey meets this contradictory image of universal father, realizes and annihilates his self, and gets atonement with the father image dissolving all contradictions.

Getting *amor fati* from Pasang, Karma moves ahead with the spirit of rebirth and disillusionment. He meets Tingle in the desolate mountain, saves his life as Tingle was about to die covered by snow, and brings him safely in the final pass. This time, Tingle and Karma appear as spiritual father and spiritual son image respectively. Tingle, finally, hands over the leadership to Karma and accepts him as his successor that indicates Karma is another self of the Tingle.

Karma says, "I've sometimes dreamt that you were my father". Tinle replies, "You are too much like me....to be my son". Again Tinle says, "I've made you waste enough time". "We've always been together....we wanted the same thing". Tinle was negative towards Karma in the beginning. Once Karma asks to Tinle, "Tell me why you hate me?" But Karma now realizes that it was only orgy part of Tinle which finally dissolves in good part of him. Then, the contradiction between Tinle's evil and good appearances become one, and the contradiction between Karma's self and Tinle's self-disappear. Karma gets atonement with his spiritual father image of Tinle. Thus, Tinle speaks, "You're too much like me...." "We're always been together...." This atonement with father image gives Karma of self-realization and annihilation of ego which is the knowledge he acquires at last as the "ultimate boon" to his soul and to the whole society of Dolpo. This elevates Karma in the position of the real chief which, in mythologies, reflected as the apotheosis of the hero. Thus, the elevation of Karma to the real chieftainship is the ultimate boon to the Dolpo community upon whom the lives of all people depend. In the crisis of leadership Karma, finally, appears as the new leader with the spirit of Tinle who always dedicated his life and strength for the life of Dolpo people. New hope and energy of life, ultimately circulate in the Dolpo community. Physically and spiritually transformed life of Karma into the chief itself is the boon that his heroic journey provides to the community.

The Return

The second phase of Karma's adventure ends with the atonement with father and getting the ultimate boon. In the third phase he returns to his own society with his restored self and transformed ego.

In the mythologies of heroic journey, finally, the hero returns back to

integrate with the society and brings the boon of the cosmic energy to the world. In his return he has to enter the stage of magic flight, with the help from without, and becomes the master of two worlds. Only then the structure of monomyth of the heroic journey gets completion.

In *Himalaya* Karma's return has not been dramatized. The last scene of the film shows Norbou in front of his paintings of the moments of their journey painted on the walls of monastery. It indicates that they have returned. Dramatization of the journey ends along with the death of Tingle after crossing the mountain pass and the presentation of the last scene indicates that the journey is already completed and everyone has returned to Dolpo except Tingle. Before Tingle dies he says to Karma, "Karma....you must lead them from now on. Go on. Take care of Pasang. I've made you waste enough time". This dialogue implies that Karma leads the group to the destination and returns back safely completing the journey. As the film removes the account of Karma's return, audiences are deprived of the account of how Karma passes through the returning phases like refusal of the return, the magic flight, rescue from without and crossing of the return threshold as it is analyzed in the Campbell's *The Hero with a Thousand Faces*. But the audiences understand that Karma successfully crosses these stages and brings the caravan loaded with the grains, the instant boon of his journey to the society. In the films of adventure journey the story ends when it reaches in the climax, the world navel in mythic term, so as to keep capture and effect in the audiences' psychology and emotion for long. Such films only become artistically and economically successful. Moreover, the whole account of the journey cannot be appropriately included within the short duration of motion picture. But still Valli indicates implicitly to the successful return of Karma by presenting Norbou back in the monastery. Thus, Valli, although does not provide the full account of the return adventure, artistically and skillfully completes the myth of heroic journey of Karma in *Himalaya* leaving some gaps and inviting the audiences to fill the gaps.

Chapter IV: Heroic Motif in the Death of Tingle in *Himalaya*

In *Himalaya* Tingle plays the role of a complete hero who meets death and sacrifices life as a scapegoat that brings positive benefit to Dolpo people. Tingle's journey, too, like the journey of Karma and Pasang, embodies various motifs of the mythic journey of the hero and his transformation in the journey. So, this chapter focuses on the motifs of heroic journey in Tingle's journey and also analyzes the motifs of death and rebirth of the hero found in Tingle's death.

Tingle's final journey embodies various motifs of the myth of heroic journey. He crosses the stages like departure and initiation. When the crisis of the leadership raises Tingle realizes "the call to adventure" and the death of his elder son Lakpa, the former chief, appears as the "herald" of the summon. Tingle realizes that he should go in the journey as his younger son Norbou, the monk, denies the chieftainship. He should save the lives of people by bringing the grain in the village in exchange of the salt. He also realizes that the chieftainship should remain within his own family as it is his family tradition since long period of history. But Pasang, his grandson and Lakpa's son, is still young for the leadership of huge herds of Yak caravan. Thus, Tingle decides to take the responsibility of leadership once again despite his old age.

Tingle persuades, with very difficult, his old friends to go with him as adults have decided to follow Karma. Some other old friends reject Tingle's call and try to stop him indicating the dangers of the journey and his old age. It is the threshold of his journey and those who do not want to follow and want to stop him appear as a threshold guardian. But the help of Norbou, who first rejected him and now has come to help his aged father, proves the "supernatural aid" to Tingle. Tingle sets for the journey taking his old friends, Norbou, Pema and Pasang. He leads the group

and caravan loaded with the heavy salt. He makes the group of man and animals travels long distance each day despite their old and weak physical status. He determines to overtake Karma on the way before the mountain pass. But it seems impossible as Karma had left the village four days earlier with his adult friends and caravan of Yaks. In his journey Tingle meets with a group of pilgrims who informed him that Karma is leading him by five days. It seems hopeless and impossible to follow and overtake Karma. But the determined old hero does not surrender his hope and decision. With the decision to take another route he demonstrates his unfathomable courage and daring. This route known as “the demons’ path”. Although it is shortest route to the mountain pass, no one dares to travel by this route due to the danger and risk it possesses for the travelers. But the aged hero persuades his friends and group and leads down to the demons’ path.

Tingle’s journey by the demons’ path to the mountain pass reflects the motif of “the road of trials” of the myth of the heroic adventure. Narrow and crooked path down and along the steep cliff with bottomless blue lake down is really the greatest challenge for the aged hero to cross with huge group of people and animals heavily loaded. Even somewhere the path and cross are missing due to the long absence of peoples’ travel and erosion. In one section the path misses in the cliff. But Tingle and others do the maintenance of the path risking their own life and cross the danger successfully. Only one yak falls down in the blue lake and disappears. After crossing the demons’ path Tingle’s group meets Karma’s before the mountain pass where Karma was planning to take rest for two days. It is really the heroic performance of Tingle that demonstrates his hero hood. To cite Karma’s comment, “It’s done the impossible”.

This journey of Tingle to the demons’ path represents the motif of mythical

journey of the hero to the underworld. In myths the hero travels to the underworld, fight there with the shadows, darkness, evils, dragon and monsters. He faces the death and finally realizes the death as another part of the life. In Greek mythology Ulysses, Psyche, Herakles and Orpheus travel to the underworld, the world of death. The Roman mythical hero Aeneas, Inanna in Sumerian myth, and Isis in Egyptian myth all travel to the underworld and fight with the power of darkness there. Sometimes the hero's travel to the underworld is symbolized by their journey to the mysterious cave, deep and confusing labyrinth, travel to the depth of sea, etc. Theseus' journey, in the myth of Crete, is the best example of such symbolic travel to the underworld (Campbell 17). In the heroic journey of Tintin the travel by the demons' path represents the same heroic journey to the underworld.

Some may argue that it is just craziness and madness of the hero to travel such perilous journey in the world unknown. But in deeper level such journey is the part of heroic journey in whose absence his hero hood remains incomplete. In J.R.R. Tolkien's saga *The Lord of the Rings: The Return of the King*: the lady Eowyn tries to persuade Aragorn for abandoning his decision to travel by "the Paths of the Dead." She blames him that it is only his madness to take such decision and travel to the route. Aragorn, who decides to take the route made by the dead which is shortest but not till traveled by any living, replies, "It is not madness, lady, (...) for I go on a path appointed" (Tolkien 54). So, it is already "appointed" and predestined in the fate of the hero to travel such perilous journey. Ulysses was predestined to return back from the Greek expedition of the Troy only after twenty years of departure and to meet his father dead in the underworld, Psyche was predestined to immortality thus she should travel the underworld before obtaining immortality, Aragorn was appointed and predestined to save Gondor and to save

the human race from the Dark Lord, Sauron of Mordor. Similarly, Tinkle is also predestined to meet Karma before the mountain pass, help him in the crossing and teach the lesson of leadership before he dies on the lap of Karma. So, it cannot be seen only as the aged hero's stubbornness and madness to travel by the perilous rout of the demons' path. It is the destiny itself which sends the aged hero to such adventure. In psychoanalysis such journey represents the hero's inner journey to unconscious and overcome the fear of death hiding inside the depth of unconscious (Jung 81). The physical journey of Tinkle represents the journey of the hero inside the soul of every human. The danger, risks, difficulties and fears of Tinkle's journey in the demons path represent the evils, obstacles, fears and darkness which exists in the unconscious of every individual. A hero should defeat such negative and dark side of the human unconscious, thereby to understand the true nature of human soul. He should bring the knowledge back that death is nothing to fear but just another side of life. Such re-write mythologies present in the form of heroic adventure through the unknown region. Tinkle's adventure also presents the same motif and its significance to the hero hood expressed since the human history began either in the form of myth, religion or in the form of literature and motion picture.

Tinkle, then, proceeds towards the mountain pass ignoring Karma's council to take a rest for two days. With the traditional method of forecasting future weather by putting some salt in the fire, Tinkle knows that storm is approaching or breaking soon. He suggests all, including Karma, to pass the mountain before snow-storm breaks because if it broke earlier it would be difficult for them to find the track covered with the snow. Although Karma rejects him at first blaming him following the traditional meaningless practice of forecasting future weather and

suggesting him that his group is so tired, finally he follows him. The crossing of the mountain is most adventures one; snow up to their waist, storm with thickest flakes of snow, bone chilling cold, yak's caravan loaded heavily with salt, aged man, adults, child and woman, and all helping each other. The scene gives the realistic and pathetic picture of the people of Dolpo. When they were about to cross the mountain Tingle disappears. Latter Norbou, Karma and an aged friend Paldjar find Tingle lying alone in the dissolute mountain, almost covered with snow and hardly breathing. They bring him to the safe place and gives hot drinks. Karma carries him on his back in the mountain.

Although the audiences are not directly suggested about what goes inside the psyche of Tingle, Valli indirectly suggests that Tingle is assimilating his approaching death. The dissolute mountain scene, dark with the snow-storm, laying alone almost covered with the snow and showing no symptoms to fight the situation imply that the aged hero is preparing for the death inevitable. Later when they come to a Vanjyang, mountain or hill pass often marked as holy place to worship and offer something that the travelers bring with them, crossing the mountain, Tingle gives Khada to Karma and suggests to offer that to the deity of the Vanjyang as a gift from the new leader. Tingle suggests Karma, "Karma... you must lead them from now on. Go on... Take care of Pasang. I've made you waste enough time". It marks the formal leadership of Karma. Karma gets atonement with the spiritual father Tingle and Tingle with Karma at this moment. All the hatred they carry for each other's dissolve. When Karma and other people try to take Tingle to the down village for medication, the aged hero denies their humble request and suggests them that he is not sick but old. He desires his death in the same mountain and few minutes later dies on the lap of Karma, Tingle's journey ends in his

physical death.

“The last act in the biography of the hero is that of the death or departure. Here the whole sense of the life is epitomized” (Campbell 356). Tingle’s death epitomizes his heroic life and becomes the legend in Dolpo community. He accepts death and does not show any fear of the death. When Karma and others decide to take Tingle down in the village and care him, Tingle rejects and says, “Cure me? I’m not ill! I’m old”. Tingle bravely accepts his death. The hero in the myths never frightens of the death. “Needless to say, the hero would be no hero if death held for him any terror; the first condition is reconciliation with the grave” (Campbell 356). Tingle’s acceptance of the death demonstrates the bravery possessed by all mythical heroes.

Death itself is another important part of heroic myth. Every hero is doomed to die martyr’s death. “The life-eager hero can resist death, and postpone his fate for a certain time” but cannot avoid forever (Campbell 359). Cuchulaian, the warrior hero of the Irish myth defeats death and postpones for certain time. But he cannot avoid the death. Death of the hero is also important because the long life of the hero may transform the hero into a tyrant. Jemshid of the Persian myth, Huang Ti of the Chinese myth, King Minos of the Cretean myth, etc are some examples of how the life of the hero changes into the tyrant. The hero becomes “the tyrant orge, the usurper from whom the world is now to be saved” (Campbell 349). Thus, Campbell claims, “The hero of yesterday becomes the tyrant of tomorrow, unless he crucifies himself today” (Campbell 353).

There are many symptoms which show Tingle’s growing tyrannical. The aged hero who had led the caravan many times and had given the life in the service of Dolpo people, now thinks he is the determiner of every events in the

community. When his elder son, Lakpa, dies and there is no one other than Karma capable for fulfilling the empty post of the leadership, Tingle rejects Karma's leadership. He argues that Karma is the cause of Lakpa's death. According to Tingle Karma wants to obtain the chieftainship out of Tingle's family and for this he caused the death of Lakpa. But Tingle has no proof for his blames and all the people of Dolpo opine that Karma is not the cause of Lakpa's death and he should be given the chieftenship. Tingle, rejecting others' opinions determines to lead the caravan himself as Pasang is too young for this and Norbou does not know about the subject. When the council selects Karma as a leader, Tingle rejects the council and its decision. He declares, "I'm the council! You all owe your presence here to me!" This stubborn nature of Tingle clearly shows that the aged hero is growing tyrannical after his great contribution to the society. The death becomes important for him in order to stop his growing tyrannical nature and to epitomize his heroic contribution in the Dolpo community. He should die for the benefit of other people if he wants to become real hero. Tingle finally realizes all these and accepts his death happily. He hands over the leadership to Karma, teaches the greatest lesson of the leadership and dies as a scapegoat. He teaches to Karma, "Don't forget.... A chief commands his men but receives his orders from the gods. Never forget that". This lesson is his greatest contribution to the whole community as it makes Karma the perfect leader whom the whole responsibility of saving the peoples' life and feeding them goes from the day. Tingle's death teaches the lesson of leader's responsibility and sense of sacrifice. The aged "hero's death, then, is an act of positive benefit to mankind" (Leeming 118).

The hero's death is not the ultimate end of the hero's life but only the transformation of physical life into spiritual life (Leeming 178). The hero dies and

gets new life again. This is the myth of the hero's death and rebirth. Jesus, Osiris, Dionysos, Adonis, Attis, Odin, etc. all mythical heroes got their new life after their physical death (Leeming 180). After the death the hero again comes into new life in different form. In mythology of the world such rebirth of the hero is generally symbolized by the image of the tree. In another word the image of tree is another important motif of the myth of the hero which indicates the new form of the hero's life after their physical death. In *Himalaya* also there are tree images repeated in two scenes.

In the journey Pasang and his monk uncle, Norbou, sit down on the ground for short rest. While talking Norbou draws a sketch of a tree on the ground. Being curious about the drawing, Pasang starts questioning Norbou. They talk:

Pasang: What is that?

Norbou: A tree.

Pasang: Will we be seeing trees?

Norbou: A whole forest.

Pasang: Have you seen one?

Norbou: No, never.

Pasang: How can you draw them then?

Norbou: My master taught me.

It seems that a tree is an abstract object for Pasang and Norbou. They have not seen any tree till now. The drawing of a tree arise Pasang's curiosity like the subject of death and rebirth once had aroused his curiosity. When his father Lakpa was brought back dead Tingle consoles him with the hope of his father's rebirth in the world of gods. They converse:

Tingle: Tsering, I told you, your father will be reborn in the realm of

Padmasambhava.

Tsering: When?

Tinle: Give him time to get there. He will fly over the hells, and then reach the paradise of Buddha. We all have to die.

Pasang: How long do we stay dead?

Tsering: Everything that lives must die then reborn and die again.

It is parallel that the image of the tree and the subject of death and rebirth equally arises Pasang's curiosity. This parallelism indicates that there exist some relation of the tree image with phenomena of death and rebirth. In many mythologies there are instances of the hero's transformation into the tree. Osiris is buried in a tree; Adonis is born of one; Dionosos spring in vine; Attis and Adonis spring in flowers, Daphne changed in laurel, etc. (Leeming 180). The final scene of the film *Himalaya* also ends in a tree, Pasang and Karma standing under the tree. Then the film ends.

The recurring images of tree signify the rebirth of the dead hero. "The death of the hero and his association with the female force holds promise of new life" (Leeming 180). And this new life is represented with the image of the tree.

Allan Watts interprets the tree image as follow:

The symbolism of the tree is quite clearly the World-Life itself- having its stem rooted in the unknown. Its branches, leaves, flowers and fruit from the multiplicity of creatures- "I am the vine; ye are the branches"-which blossom from the ever-fertile source of life.

The wood of the tree is matter, *prima material*, out of which things are made.... (217)

Watts regards the tree image as the image of life itself. In mythologies tree

represents the new life of the dead hero who knows the both worlds; world of the dead and world of the living, as its roots penetrate into the unknown abysses which symbolizes the dead, and its branches and other parts outside which symbolizes the world of livings. According to Campbell, “it has been the prime function of and rite to supply the symbols that carry the human spirit forward” (11,86). Thus, the motif of the tree image in *Himalaya* symbolizes the rebirth of the dead hero Tingle.

From these analysis of the death myth and tree image as a symbol of the dead hero’s rebirth it is clear that Tingle’s death and rebirth embody the myth of the hero’s death and rebirth. The hero should sacrifice his life; die as scapegoat before he turns to the tyrant. Only death epitomizes all his contribution to the society and his fellow beings. Tingle’s death fulfills all these aspects of the death myth. He dies for the sake of Dolpo people. Leeming claims, “The hero faces death and dies for us. In so doing he holds out a promise of new life through his sacrifice. He thus also teaches us some of the positive nature of death as the catalyst for a new birth through the spirit” (Leeming 181). Tingle’s dies and teaches the lesson of hero hood to his society. Along with the death of aged hero the myth of hero’s biography gets completion.

Chapter V: Pasang, Karma and Tingle: Archetypes of Hero in Valli's *Himalaya*

The image of the hero fantasies are produced in all times and in all cultures. Whether it is ancient or modern time and whether it is central or oriental or occidental society, the image of the hero and heroic fantasies can be found in different symbols and different forms. It is the human psyche itself which has the immeasurable possibilities in producing such images of the hero and heroic fantasies. The archetypal image of the hero appears time and again in the myths, dreams, literary works, and films. In Eric Valli's film *Himalaya* the archetype of the hero, returns, and the pattern of heroic adventure reappears.

Pasang, Karma and Tingle reflect the same heroic fantasies expressed in various myths of the world. Their journey reflects the myth of the hero's adventure following the pattern of departure, initiation and return. During their journey they transform spiritually and become real heroes raising above from the level of common human being. Moreover, Valli presents the images of the hero in different stages of life by three different characters who represent childhood, adulthood, and old age of the hero's life, revolving around the myth of the hero's adventure.

Young Pasang, son of the former chief Lakpa and grandson of aged chief Karma, represents the myth of childhood of the hero. He goes in adventure with his aged grandfather despite his young age. He demonstrates unbelievable courage and endurance during his perilous journey. Realizing the call for adventure he follows his grandfather and transforms into future leader of the caravan. During his journey he struggles with the difficulties of the journey, understand the death and gets atonement with universal father figure represented by Tingle and Karma. With the boon of the new hope and new energy of life he returns back in the society. His childhood journey fulfills all the requirements of the heroic childhood and heroic

adventure. He is the recurring archetypal image of the hero's childhood that is expressed in various myths of the hero's childhood.

Karma, the daring herdsman, is the archetypal image of the hero's adulthood. His journey is the motif of the heroic adventure of the world myth. Following the pattern of the monomyth he completes the heroic journey successfully. Acknowledging the prevailing crisis of leadership and the problem of the society he realizes the call to adventure. He crosses the first threshold with the aid of his friends. Tingle's rejection of his journey and leadership arise the problem for him. Here, Tingle himself appears as the threshold guardian who tries to defeat the hero, and appears as orge father who takes sever tests of the hero. Karma goes through every test and succeeds. He goes through the belly of the whale during his journey. His passivity and hiding inside the tent fulfills the universal womb image through which the hero must pass and appear again as a reborn. Karma also realizes his annihilation of the self and purgation of his ego during his passivity. Then, he comes again as a reborn and with the new energy of life. He follows Tingle in the mountain and helps him there in the hour of danger. Finally, he gets atonement with his spiritual father Tingle and understands that Tingle and he are the same. He understands that orge image of Tingle as just one part of the universal father image. He learns that good and evil, love and hatred, life and death all exist together and they are the same. They are just two sides of the same coin. With this realization and atonement with universal father image he spiritually transforms and becomes noble leader. He realizes that the physical journey is also his psychic journey within his own psyche. Getting atonement with the universal father image and being transformed he returns back with the boon of life. He brings back the grain for his society, lesson of leadership and new hope and energy of life in the

Dolpo society. In this way he becomes the archetypal image of the hero and his journey turns to be recurring motif of heroic journey of the myths.

Similarly, Tinle is another archetypal image of the hero who sacrifices his life for the benefit of the society. His journey becomes the heroic journey which completes the pattern of the monomyth. During his journey he, too, transforms from the images of an orge father to the image of kind father as he finally accepts Karma as a new leader and gives him greatest lesson of the leadership. His journey by the demons' path reflects the hero's journey to the underworld of the myths. His death becomes the motif of heroic death. As he was growing tyrannical death becomes the necessity in his part in order to epitomize his contribution to the society. Realizing this he heartedly and bravely accepts the death and dies in the dissolute mountain. His death and symbol of rebirth, as it is indicated by the image of tree, imparts the positive meaning of death and provides the ultimate lesson to the new leader that a leader should die for the benefit of his people and society. Thus, Tinle becomes the major archetypal image of the doomed hero in *Himalaya*. To sum up, Valli's *Himalaya* artistically and successfully dramatizes the hero's life, the heroic fantasies and heroic adventure in the context of Dolpo community. Valli artistically chooses three different heroes to reflect on the myth of different stages of the hero's life. For this he puts Pasang to reflect childhood myth, Karma to adulthood, and Tinle to old age of the heroic adventure which transforms them to the hero hood rising from the level of common people. Thus, their life have turned into archetypal images of the hero and their journey, transformation and death have turned into the motif of heroic adventure, transformation and death expressed in many great myths of the hero in different time and in different places of the world.

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