

An Archetypal Journey: Hero's Transformation in *Hetchchhakuppa*, a Kirant Mythic Play

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Abstract

The paper examines the archetypal journey of Hetchchhakuppa in the Kirant mythic play, *Hetchchhakuppa* written and directed by Prabin Puma to spot his metamorphosis from an innocent to an experienced individual, from a physical being to a spiritual and from a paleolithic to a neolithic existence. Employing Joseph Campbell's idea of the hero's journey passing through several stages for transformations, the study delves into the heroic journey of the hero, Hetchchhakuppa, which embodies the universal journey of human beings for the advancement of humanism and the world. The notion of "transformations of the hero through the journey" by Campbell to trace the hero's multiple levels of transformations and Jung's "archetype symbolism" to explore a deeper level of the hero's psychical transformation through different stages of the journey serve as a foundation for analyzing and interpreting the texts of the play. The archetypal hero, Hetchchhakuppa's incessant adventure brings transformative changes in his individual and collective life developing self-realization, growth, maturity, and resurrection out of the exotic expeditions. His transformative journey exhorted by dynamic movement and commitment despite the hardship and adversity invigorates him to transcend the constraints of physical boundaries, self-absorption, and naivety for triumphing over stagnant nature. The journey Hetchchhakuppa takes on mirrors a common journey of all mankind to sustain humanity and his steadfast commitment to perpetuating the expedition reflects a shared yearning for progress and transformation not only of the individual but also of the universal man.

Key Words

Kirant, myths, archetype, journey, transformations

Introduction

The mythic narratives from across the globe depict a multitude of events and stories in which the archetypal heroes embark on a timeless journey to discover themselves, transform, and forge connections between humanity and divinity. In the same way, Kirant myths recount the adventures of archetypal heroes like Paruhang, Sumnima,¹ and Hetchchhakuppa, who take on various forms as gods, semi-gods, superhumans, and humans. The heroes venture on expeditions to bring about transformative changes in the world for the betterment of mankind. The mythic narratives also explain how Kiranti God, Paruhang undertook an adventure to create the world we inhabit, while superhuman and human heroes like Hetchchhakuppa and Rinakha ventured the journeys to advance the culture and human civilization. Keeping the context into consideration, the paper analyzes the archetypal journey of Hetchchhakuppa, the hero, in the play *Hetchchhakuppa* written and directed by Prabin Puma. Ceaselessly, Hetchchhakuppa perpetuates a quest to transform not only his own but also humanity and the human world. The unending journey he keeps on signifies mankind's journey of transformation from the physical to the spiritual (birth-death-resurrection), from innocence to experience, from the Paleolithic to the Neolithic epoch, and from ordinary to extraordinary to ordinary to sustain dignified humanity. While exploring the

¹The creators of the universe, living and non-living being in the earth who are believed to be God father and Goddess mother in Kirant myths.

transformational themes in the hero's journey, it centers on three major research questions: a. How does Hetchchhakuppa transform him from the physical to the spiritual realm (birth-death-rebirth)? b. How does he evolve from a state of naivety or innocence to a knowledgeable experienced state? c. How does his heroic journey pave the way for transitioning from the Paleolithic to the Neolithic era as a significant transformation for humans and the human world?

To answer the research questions related to analyzing the transformations of Hetchchhakuppa through the perennial expedition, this paper particularly employs Joseph Campbell's idea of 'transformations of the hero' through the archetypal journey passing the different stages in major three stages (271). The journey generally commences with the hero in the ordinary world, but supernatural forces or mentors instigate him to depart for the adventure. Initially, the hero refuses the call, yet eventually, he accepts to embark on a quest. In the course of the journey, Campbell adds, the protagonist encounters several challenges, tests, and trials that, in fact, shape and transform the hero from ordinary to extraordinary, from innocent to experienced, and from known to unknown world. All along, the hero goes through a process of self-discovering, facing fears, overcoming obstacles, and experiencing a symbolic death and rebirth, embodying a significant transformation (28-29). Finally, the hero returns to the ordinary world, bringing back the lessons and insights gained from the journey. Moreover, Campbell asserts that the journey heroes undertake mostly in a monomythic structure embodies a journey of a universal journey. The hero who encounters an adverse situation, hardship, and evil forces on the way to the esoteric world eventually gets victory over villains and the vices and returns to the original world bringing boon and prosperity with dignity (28). The journey either ordinary or extraordinary one undertakes paves the way for the journeyer to the basis of the change and novelty.

Similarly, Hetchchhakuppa, the hero who departs from the known to unknown world fights the evil forces in the quest for transformation, and human emancipation. He follows the similar steps of the journey for the transformations as Campbell proposed in *The Hero with A Thousand Faces*. Additionally, the paper also utilizes Carl Jung's "archetypal symbolic notion" to explore the transformative moves the hero, Hetchchhakuppa paces forward for the archetypal journey. In the matter of the symbolic roles for transformative undertakings, as Jung contends, both natural symbols and cultural symbols play a pivotal part in shaping "mental makeup" and "building up human society" (83). The symbols, as a matter of fact, function as transformative tools for the journeyer to self-discovery, guidance, and transformation. These archetypal symbols manifested in myths, dreams, and other human behavior create a wider horizon and a greater extension of consciousness by integrating the unconscious with the consciousness as Hetchchhakuppa develops.

Tracing the Hero's Path

The journey of Hetchchhakuppa in the Kirant myths reflects the universal journey of all men, starting from birth and progressing through death, resurrection, and ultimately transformation. This journey encompasses three significant stages, wherein the hero, Hetchchhakuppa engages in heroic adventures and deeds. However, his journey does not follow all stages and sub-stages as outlined by Campbell. The hero's initial journey unfolds within the familiar world of Tuwachung Hill,² where he resides with his two sisters despite being an orphan. This portrayal of the hero's living environment vividly pictures a live scene: "A big cave located in the dense forest of Tuwachung Hill. A home with flashing Kirant culture lies in the cave" (my trans.; 1). The hero who lives in the comfort zone with the love and care of two sisters initiates a challenging journey as a result of his unfortunate mishap nearby the

² The hill located in the Khotang district, which is famously known as Halesi Mahadev cave at present.

hearth in the course of joyous playing and dancing and abandonment of his sisters thinking that he dies from the pain of heated water and food. In an attempt to examine the heroic journey and its impacts, Dhurba Karki uncovers the transformation of consciousness from the material to the spiritual realm of humanity through the hero's journey that takes different forms and serves varying functions in the past and present, nonetheless, its essence remains the same (25). The heroic journey that takes place either in the present or in the past in different ways centers on change. The journey Hetchchhakuppa embarks on all alone at one time and with companies at another time brings forth different levels of transformation for the individual and the whole of humanity.

The perpetual journey of the hero comes to an end when he transforms himself and the surrounding world for the sake of mankind. In a state of self-realization, he utters, "I am a brave man to vanquish Chakradhikma;³ I am a modern man to build a house and I am Hetchchhakuppa to live more than seven hundred and fifty years" (my trans.; 49). The revelation expressed by the hero, Hetchchhakuppa suggests a transformation in him from a crude boy to an enlightened transformed man. His journey with a tremendous transformation parallels the universal journey of the heroes who venture journey for the quest and conversion. Similar to what Hetchchhakuppa utters in the course of the transformative journey, Scott T. Allison and George R. Goethals scrutinize the heroic metamorphosis identifying six types of transformations—mental, moral, emotional, spiritual, physical, and motivational—that contribute to personal growth, improved well-being, social harmony, and expanded understanding (3). The hero's journey which results in various phases of metamorphosis, serves the purpose of humanity and collective welfare rather than individual interests.

Regarding the adventure, particularly the hero as Hetchchhakuppa, John L. Brown and Cerylle A. Moffett affirm, "The trials and tests we face and overcome on the journey makes us stronger and more resilient and more whole. The toughest tests are the internal tests that challenge our determination and sense of purpose" (4) to transform the ideas into action. The hardship and ordeals the hero confronts in the long run of the journey strengthen and empower him to attain the determined goals of life. The metaphorical journey of a hero who passes through several tough stages to reach the destination symbolizes the journey of all human beings. In other words, the heroic journey of Hetchchhakuppa begins in an ordinary state and culminates in the transformative realization of his quest. The heroic adventure for ideological and political means and ends clarifies that heroic transformation impacts all-around aspects of human life. To substantiate the heroic role and adventure of the mythic hero regardless of any socio-cultural milieu, Susan Mackey-Kallis asserts, "Mythic heroes varying from one culture to another draw on a surprisingly universal storehouse of archetypes about what it means to be human and how to live a meaningful life with desired changes" (14). This shows how the archetypal heroes in any myths around the world stick to the universal pattern of heroic journeys for the sake of humans and humanity. As across different mythic cultures, Hetchchhakuppa in Kirant myths based on the shared depot of archetypes illuminates human experience and guides a purposeful life for metamorphosis.

Transcending the Boundaries

The symbol of Hetchchhakuppa's death because of an unexpected accident alters the straight trajectory of the journey thereby paving the road of transitioning from the physical to the spiritual realm. In this case, Henderson argues, the metaphorical death embodies a profound transformation that leads the hero from naivety to maturity, advancing him forward on the path of self-discovery (103). It implies death symbolism embodies the end of the status quo and the beginning of a new segment in the hero's life. This

³ A Female character who is an evil witch.

paradigm shift, as Campbell suggests, opens up new and exciting possibilities for the hero to attain, discover, reattain, and rediscover what he seeks, even if the journey appears risky and adventurous (30). In a state of anguish, Tayama and Kiyama lament, "Hetchchhakuppa, you also left us for good like father and mother. Our parents made us orphans, and you made us brotherless. How can we go on living on this Earth? Hey! Paruhang and Sumnima!" (my trans.; 3). The transformation from birth-death-resurrection Hetchchhakuppa undergoes in the journey signifies a metaphorical transcendental journey, wherein heavenly energies become intertwined with earthly matters. Having confronted the psychological trauma, social solitude, and physical destitution, Hetchchhakuppa, embarks on a new journey, climbing the upper part of the banana plant, to battle the forces of starvation and loneliness. This echoes as Campbell argues, the earlier generations who undertook a similar odyssey, aided by spiritual power, mythological traces, and religious inheritance (87). The moment of alienation and crisis becomes the catalyst for the hero to embrace rebirth and change both for his survival and that of humanity.

Unexpectedly, the hero's revival from death demonstrates his ability to challenge vulnerability and resilience simultaneously. Upon awakening and observing his surroundings in the grave, he exclaims, "Sisters! Sister! Sister! Where have you gone, leaving me alone? Oh! Here is a Repma⁴ covered with white cloths. What a surprising thing is it that I see on the Repma—green banana leaf, a small knife, local beer, and three pieces of burned wood" (my trans.; 7). The metaphorical resurrection he experiences leads him to self-transformation and resilience, enabling him to face daunting challenges with newfound strength. He emerges stronger than before, gathering resources from his surroundings in preparation for the new journey implying the "belly of the whale" (74) in Campbell's concept, where the hero undergoes a series of symbolic deaths and rebirths. It represents the hero's crucial journey, where he confronts his deepest fears and undergoes a transformative cyclic process of physicality to spirituality to physicality.

According to Jung, the natural symbols of forests, plants, and trees, as well as cultural symbols like the knife, fishnet, arrow, and bow, intricately woven into his existence, empower him to challenge the paradigm in which he lives (93). Despite occasional feelings of solitude and frustration, he perseveres in his struggle, driven by the hope of conquering hardship and adversity. Along his journey, a smooth and round stone, entangled in a net trap while fishing Dudhkoshi the river assumes the cultural symbolism of a god in Kirant culture and supernaturally transforms into a beautiful girl who aids Hetchchhakuppa in transforming human civilization. In alignment with the symbolic significance of this divine girl emerging from the round stone. With this regard, Campbell associates the presence of "Ganges' divine metamorphoses as a human" with the physical and spiritual rejuvenation and transformation of human beings (109). The divine girl Rinakha empowers the hero to keep on the adventure despite being a failure time and again.

Taking symbols into a discussion, Campbell argues that the portrayal of repressed instincts in the form of dark, terrifying, and ugly evil dragon figures from an unknown realm foreshadows the dangerous adventure that lies ahead (44). The dragon image represented by Chakrangdikma agonizes him on both the conscious and unconscious levels. While he indulges in eating the ripe bananas atop the plant, she emerges, beseeching him, "Hetchchhakuppa! I am very hungry now. Will you please give me some bananas"? (my trans.; 8). The trick employed by her can be seen as a metaphor for the seductive nature of feminine energy, which lures the hero towards certain consequences. In this connection, Jung asserts that the symbolic embodiment of the trickster archetype, which carries latent meanings and undergoes transformations within different cultural contexts, fosters individual and collective conscious growth (93).

⁴ A grave.

The tricks and traps of the female figure develop a resistive strength and emotional transformative in Hetchchhakuppa. The female symbolism weakens and empowers Hetchchhakuppa simultaneously to develop conscious and unconscious realms for the change of the whole of humanity.

From Innocence to Experienced

The hero, Hetchchhakuppa's solitary journey stemming from the separation from his two sisters prompts him to take a new direction with a renewed commitment and vision. The transformative encounter drives him beyond his comfort zone, guiding him into an entirely new world in a state of complete transformation. With firm determination, he decisively declares, "Whatever happens, I feel hungry; I need to go ahead" (my trans.; 7) accentuating his readiness to confront the upcoming challenges. In an act that demonstrates his connection with nature and proactive initiative to ensure survival amidst adversity, he plants a green leaf in the soil while commanding with a knife, "Banana leaf, be a plant soon and grow soon and bear bananas, lest I cut you" (my trans.; 7). The sign of his bond with the natural world features his efforts to secure sustenance. Subtly, the journey of self-realization and acceptance of new circumstances illustrate the transformative path undertaken by him, as he transitions from childhood to adulthood equating innocence to experience. The assimilation with nature and the display of resilience in overcoming the hardships of the journey shows a transition from an innocent boy to an experienced youth.

To sustain and advance toward self-transformation, the hero carries a knife, symbolizing protection and empowerment, enabling him to secure his existence and well-being in his solitude. According to Frye, "The hero becomes isolated from the society or incorporated into it at the same time" (35), as he oscillates between isolation and socialization. The resolute decision to live alone and endure the challenges of solitude in a cave nestled within the dense forest bears his resemblance to, as Campbell argues, Prometheus, who, through his transcendent act, nurtured human culture and ensured the perpetuity of mankind (28). The hero, who is captured and taken by the evil witch to her home for killing and feasting, faces a great ordeal. The tests represent the hero's journey toward self-realization and the expansion of his consciousness, enabling him to confront the destructive aspects of the mother archetype. In an attempt to flee, he cries out loudly, "I want to urinate and pass stool, keep me down and let me go Dimo;⁵ otherwise, I will urinate and pass stool on you" (my trans.; 9). This desperate outcry resonates with both his conscious and unconscious desire to break free from the shadow's grip. The clash between the hero and the witch goes beyond, Jung maintains, a mere representation of the anima and animus, whether in symbolic form or as embodiments of the inner psyche (196). Instead, it signifies the conflict between the hero's ambivalent state of mind, highlighting his transition from youth to adulthood and from naivety to practicality. Through his repeated attempts to escape from danger, he grows stronger and learns to maintain a delicate balance between the inner and outer worlds, thereby undergoing a transformative process of experiencing one.

The trajectory Hetchchhakuppa takes on, as he transitions from infancy to adulthood during his quest, exhibits a fluid and dynamic nature, constantly oscillating to establish and re-establish self-harmony. On this issue, Jung contends that the hero's separation from his natural abode, when ensnared by the dragon figure, is not a definitive end to his journey (128-29). This entrapment signifies emotional entanglement and an identity crisis, boosting him into the uncharted territory of his adventure. His fear of being killed, isolated, and confined empowers him to confront any challenges that lie ahead on his journey. Simultaneously, the conversation between the mother and daughter sheds light on the imminent

⁵ Grandmother.

trials the boy must endure. Chakrangdikma declares, "I have brought a young prey today. First, heat the oil in a big vessel and plunge his head into it to kill him. Then cut the body into pieces and put the blood in the pot near the door to quench my thirst. I will bring your maternal uncles" (my trans.; 11). After listening to the forthcoming danger, the boy empowers himself as a person to resist the trials and ordeals which can be compared to, as Nor Zahari and Homan Altabaa aver, the archetypal trials faced by Hansel and Gretel (98) as they embark on their transformative journey from innocence to wariness and from naivety to maturity.

Contrary to the collaborative efforts of Hansel and Gretel, who fight together to overcome challenges, Hetchchhakuppa confronts danger and trials alone in a struggle for existence and humanity. In the cycle of struggle, Frye explores the cyclic process of life, death, and rebirth, highlighting their mutual support and sustenance (317). The discussion regarding his approaching killing and dismemberment for the feast triggers a deep reflection on the preservation and significance of humanity. The trials and ordeals that he experiences during his adventure serve as a catalyst for his metamorphosis from a naive boy to a transformed hero, resolved to combat both the inhumane forces within himself and those outside. Their steadfast determination and intuitive resourcefulness enable him to navigate through temptations and threats posed by the forces of evil. Jung argues that heroes like Orpheus symbolize the yearning for a spiritual life that can transcend primitive animalistic instincts, finding inner peace through initiation rites (148). In line with the spirit of triumph, the hero annihilates Jhongma's and Chakrangdikma's malevolent intentions, safeguarding humanity. This victory sticks to cunning tactics to overcome Jhongma. He entices her by saying, "If you free me, I can make your hair like mine by using boiled oil" (my trans.; 12). Intrigued by the idea, Jhongma frees him, only to meet her demise when he pours the boiling oil on her head. This act of killing parallels the mythological motif of "slaying the dragon and scattering the flesh for the renovation of the world" (Campbell 78). The triumph over evil, achieved through the hero's patience, perseverance, and wisdom, signifies the victory of humanity over inhumanity, good over evil, and self over others. The triumph indeed transforms him from a fledgling boy to a mature person who ventures perseveringly to attain the goals of life.

Shifting from Paleolithic to Neolithic Epoch

When Hetchchhakuppa continues his journey, he encounters Sakudima⁶ who appears at his home like a deity figure to bless him. When he inquires about her identity and origin, she responds, "I am Sakudima, and I come from the sky. I do not own a home. I live where I go" (my trans.; 20). This conversation reflects Campbell's description of the goddess who bestows blessings upon the hero to fulfill their quest; she is the creator of the world, encompassing all aspects of life, nurturing and sustaining everything that exists, while also symbolizing both life and death, the unity of opposites (94). Like the Campbellian goddess figure, Sakudima, as a symbolic representation of the mother goddess, descends from the celestial realm to the earthly realm to assist and guide Hetchchhakuppa in his journey, representing a source of enlightenment and empowerment in various facets of his life, including socio-cultural aspects, food practices, and marital affairs. In a discussion, he compares her to Sumnima and she affirms their similarity and introduces him to Kiranti foods like Goyoma and Chakhong⁷, highlighting their deliciousness and health benefits (20). The way she teaches and instructs him to do so indicates a change of quo status into a new one. Just as Campbell suggests that the hero, upon receiving the blessings of the goddess, is entrusted with an elixir to restore society (170), the hero embraces Sakudima's blessings and diligently follows her guidance in his daily life to bring change in the way of living.

⁶ Greatgrandmother like Sumnima.

⁷ Kiranti food items.

After Sakudima advises him to catch Rinakha,⁸ he holds her while she is cooking food at the hearth after transforming herself into a young and beautiful girl from a round smooth stone that Hetchchhakuppa kept in a bamboo mat above the hearth. He tightly holds Rinakha's waist and asks her why she prepares food for them. In a mixture of confusion and intimidation, Rinakha reveals, "I am the daughter of Nagahong, the King of the water serpent. When I saw you hungry for many days, fishing and hunting without success, I felt pity and love for you" (my trans.; 24). The explanation makes him affectionate toward her and he proposes to marry Rinakha, recognizing her as the embodiment of beauty, the fulfillment of all desires, Campbell affirms, the ultimate goal of every hero's earthly and otherworldly quest, encompassing the roles of mother, and sister, mistress, and the bride (92). After receiving counsel from Sakudima and witnessing his commitment to love and lifelong companionship, Rinakha agrees to marry him, with the mother serving as their witness and guardian. This union with the princess brings a sense of fulfillment and maturity to the hero's life transforming his single journey into a shared one.

The hero, accompanied by Rinakha, embarks on a journey that takes them from familiar territory to the unknown, guided by their inner vision and a willingness to embrace change. This paradigm shift is set in motion when the hero's wife suggests the need to build a house, stating, "We have to shift our living by making a house. Our son, Chha⁹ has grown up. We need to build up a house for his sake" (my trans.; 35). Motivated by the idea of venturing into new territory through the construction of a new settlement and house, he agrees, emphasizing the importance of preserving ancestral traditions in the process. The hero's determination to create a new space for transformation aligns with Campbell's concept, as he states, "The goal of the hero's effort is the discovery of the unknown father, and the basic symbolism remains that of the tests and self-revealing way" (297). The symbolism of the "unknown father" represents protection and safety, akin to the house that safeguards against external threats such as rain, wind, cold, and heat. Hetchchhakuppa's transition from a natural cave to a man-made house not only signifies personal growth but also contributes to the advancement of civilization, transforming both his and mankind from wood dwellers to village settlers

The shift from the cave to the house signifies the transition from the Paleolithic to the Neolithic era symbolically representing Hetchchhakuppa's journey from the known to the unknown. Amid a food shortage, the hero's wife suggests experimenting with grains as a solution. Despite the scarcity, the wife Rinakha forwards a compelling argument: "Papa¹⁰, the grains we threw onto the terrace sprouted and grew into plants! Now the plants yield crops. The grain crops don't harm us because the dove that ate the grains didn't die" (my trans.; 30). Convinced by his wife's reasoning, he admits, "I neglected your words; we can eat the dove that didn't perish even after consuming the grains. It was my mistake not to listen to you" (30-32). His decision to explore the culinary potential of these new grains brings forth fresh insights and innovations, marking the beginning of a new agricultural way of life. The act of shifting from one way of life to other underscores the heroic intuition and proactive initiatives of both husband and wife in altering settlement patterns and lifestyles, Campbell states that "the hero embodies the champion of creative life; the era of the hero in human form commences only when villages and cities have expanded across the land" (290). The transition from a cave in the dense forest to a house in a settled community, and from a nomadic existence to an organized life in a specific location, represents a profound transformation in both individual and collective human existence.

⁸ Spouse of Hetchchhakuppa who is also named Nayuma in Kirant mythology.

⁹ Son.

¹⁰ Meaning father, but wife generally calls her husband papa in an affectionate way.

The journey of Hetchchhakuppa is characterized by transformative experiences, as the couple courageously faces ordeals and trials. With this reference, Lener Daniela argues that even in a workshop as a sort of expedition, the participants gain transformative experiences through observation, interaction, and interview indulging their embodied personality in confrontation and reconciliation (88). This parallels the workshop to a journey that, indeed, engages participants with achieving transformative insights and new learning in the dynamics of contest and compliance. To facilitate a complete change in their way of life, their maternal uncle, Chakka, assumes the role of a father figure. Concerning the father figure who symbolizes a creator, protector, and supporter, Campbell states that the father figure represents "the reliance for support, enduring crises—only to discover, in the end, that the father and mother reflect one another and are essentially the same" (110). Similarly, both of them perceive their maternal uncle, Chakka, as a fatherly and motherly figure when they come across a package, exclaiming, "Look! What has our maternal uncle, Chakka, sent us in this bundle? Shall I open it?" Upon unpacking, the package transforms into a magnificent golden house, resembling a palace (my trans.; 42). This signifies a shift from scarcity to material abundance, brought about by the blessings of the father-mother figure. Campbell argues that "for the son who has truly come to know the father, the agonies of the ordeal are easily borne; the world is no longer a vale of tears, but a joyous, everlasting manifestation of presence" (126). Due to their participation in perpetual ordeals and trials throughout the journey, Chakka, acting as a fatherly symbol, establishes a favorable world for his nephew. In this way, traversing the ordeal stages of the journey, Hetchchhakuppa transforms himself and the era in which he lives and makes others live along in the renewed spatial and temporal setting.

Conclusion

The transformative world framed by the painstaking journey of Hetchchhakuppa does not only belong to his own but also belongs to the whole of mankind as the metamorphosis he undergoes through childhood to adulthood is the universal experience. His heroic journey begins with the familiar and comfortable zone, stumbles with ups and downs, and ends with the transformations of the archetypal heroes of all time. The adventure he undertakes from physical to spiritual, retaining birth, death, and resurrection symbolizes his evolution beyond the earthly sphere, integrating the transcendental aspect of humanity. This course of transformation helps him to grow personally for self-discovery and realize his potential for change and progress. Indeed, this shift enables him to explore the challenges of the journey and overcome the challenges for humanism and spiritualism for human sake. The transformation from innocence to experience in Hetchchhakuppa embodies the transformation of all as it brings a tremendous shift in the understanding of the self, and the entirety invigorating the growth, maturity, and wisdom to tackle the adversity for the quest. His heroic transformation from the Paleolithic to the Neolithic epoch represents the contribution of the hero to lay the foundation of human civilization and development bringing a paradigm shift from nomadic to settled, hunting to farming, and traditional to modern era. The journey he undertakes from familiar to unfamiliar, mundane to exotic, and decent to vicious represents the journey of all heroes. In this way, the heroic journey of Hetchchhakuppa in Kirant myths paves a new way for the universal heroes to transform themselves and the world.

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