

Role of Mythical Heroic Narratives in Parenting of Nepal

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Abstract

Myths and stories are an indispensable part of Nepali society. In this study, I explore the socio-psychological role of mythical heroic narratives in parenting of Nepal. Mythical heroic characters play a major role in developing the initial conscience of young children. Myths are often the first abstract concepts introduced to the children and are done so frequently. Thus, such stories have a lasting impact on the child's psyche and seem to affect the child until they are old, thereafter passing on the stories to their grandchildren. The purpose of the study is to explore the constructive role of mythical heroic narratives in parenting and articulating those ideas in their child development in Nepal. The research is based on constructive, interpretative qualitative ideas of KII with open-ended questionnaires using purposive sampling and in-depth interviews used as tools and techniques to acquire data. The findings showed that mythical stories have a huge importance in child upbringing in Nepali society. There are ranges of stories told for multifaceted purposes- using fear for disciplining the kids, creating the fun environment, and relationship building, among others. Mythical heroes in the stories seem to have distinct traits and have an aesthetic and didactic purpose based on the intention of continuity of mythical heroic narratives and structures. These also play a part in changing the socio-psychological dimensions of individuals. Hence, the mythical stories are important in child upbringing and development in the Nepali context. These stories are told across cultures, areas, gender and ethnicities, yet carry similar messages of changes of hope and sincerity towards structural values in an individual.

Key Words: S/hero, myth, gender, didactic, aesthetic, narratives, parenting, continuity, change, moral

1. Nepal and Mythical S/Hero

Nepal is one of the oldest countries of Asia (Acharya, 2070). It has multicultural, multilingual, and multi-ethnic settings with various local narratives and diverse socio-geographic flavours. From the pre-historic period to the present, many rulers, dynasties, and systems have ruled the country. Such a country with cultural

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diversity and the geographical disparity has many mythical S/Hero narratives. Also known globally as the country of gods and goddesses, has various myths about its foundation. Some historians believe in the mythical story of the lord Krishna, and some believe in the Manjushree as the founder of Kathmandu valley and, similarly, some believe in the agricultural myth. Harka Gurung (2006) claims the people of this country have migrated from both sides, North and South (*Lyhasagotre* and *Kashigotre*). The tangible and intangible interaction between myth and reality has age-old historical practices found within and among the social, ethnic, caste, class and regional groups in Nepal.

Myth defines as a sacred and religious tale whose content is concerned with the origins of the creation of natural, supernatural, or cultural phenomena. Myth includes fundamental stories of life, world and activities of human and natural phenomenon. . It tries to explain supernatural episodes, heroic deeds and interpret those things in concern with what Durkheim called 'social facts'. It has various forms and types according to their nature and purpose. It may be cultural, social, religious, political, psychological, economic, environmental, gender and many more. Whatever its nature, didactic and aesthetic is the purpose it extended to the common people. Similarly, myth believes in the dichotomy of statuesque and change. Former believes in continuity of the structure and the later advocates the changes in agency and structure of society. It has creative, romantic, adventurist, moralist, duty-bound, authoritative, cooperative, coordinative, competitive, conflictive, and destructive themes. Similarly, creation, love, ethic, responsible, moral, respect, cooperation, competition, rule and regulations, norms and values, relationship, patriotic, fraternity, obedience, compassion, greed, and heroic deeds, etc. are the universal lessons it has carried (Cambell, 1960).

Every myth has a purpose. It may be functional, ideal, or constructive didactic and some myths give aesthetic pleasure to individuals and society too. Among them, the researcher noted the heroic myth; Otto Rank (1994) believes that everyone is a hero at his birth. It means every individual has an equal opportunity to achieve the greater task and skills in society after their birth. Similarly, hero defines as a person, especially a man that you admire because of a particular quality or skill. As the hero, there are other terms for women, known as Shero, though the Oxford dictionary

Role of Mythical Heroic Narratives in Parenting of Nepal

hasn't entered it till now. It practices in informal forum and this study as well; Shero as a woman hero. That means women are admired or idealized for their courage, outstanding achievements, or noble qualities for respective roles to lead and change. Both gender-inclusive terms S/Hero means master in specific quality and skills who push individuals away from ordinary life and in reward they have titles s/hero. Joseph Campbell explains a hero as "someone who has found or achieved or done something beyond the normal range of achievement and experience. A hero is someone who has given his life to something bigger than himself or other than himself." (1991, p. 23). Further, he adds the categories of heroes based on quality, physical and spiritual. A physical hero has performed the action and war and saved a life by physical endeavour whereas a spiritual hero "has learned or found a mode of experiencing the supernormal range of human spiritual life, and then came back and communicated it" (Campbell, 1991, p. 2). *Arjuna*, *Bhima*, and *Rama* were the examples of the first and *Buddha* is the latter. Similarly, Campbell categorizes the journey of the hero in three sections and 17 subsections:

A hero ventures forth from the world of common day into a region of supernatural wonder: he encounters fabulous forces there and wins decisive victory: the hero comes back from this mysterious adventure with the power to give boons on his fellow man (Campbell, 2004, p. 29).

A mythical hero represents supernatural powers, actions, and behaviour beyond human ability. They have attached themselves to humans through cultural recognition, mythical representation, ideal role models, and significant meaning in day-to-day human life. Their mythical role has great meaning: latent and manifest, didactic and aesthetic, moral and social, duty-right and responsibility.

Collective thinking is the foundation of Nepali society, which Luhrmann (2014) named rice people. Social norms and values determine every individual activity and behaviour in such a collectivist society. The people believe in cooperation and coordination, collective good, integrated relationship, unity in work, and organic relationship. The collectivist society represents people with common thinking and ordinary work based on collective good instead of individual superiority as heroes, for

example, *Rama*, *Buddha*, *Ganesh*, etc. Mythical s/hero has challenged the negativity of individuality and superior thinking of the individual and followed the collective benefit prescribed by society. In *The Hero with Thousand Faces* (2004), Campbell explains the journey of a hero from separation, initiation, and return with an adventurous journey of a person, whereas eastern societies base the heroic role and activities on collective duty and accountability.

There are many mythical s/hero in Nepali folklore, ancient thoughts, religious text, and *Dharma-Sanskriti* (*Dharma* translated as duty-responsibility with empathy and *Sanskriti* as culture). Some of them include, *Shakti*, *Brahma*, *Bishnu*, *Shiva*, *Dikpala*, *Ganesh*, *Rama*, *Krishna*, *Buddha*, *Durga*, *Saraswati*, *Laxmi*, *Indra*, *Azima*, *Bhairava*, *Naga*, *Matsyendranath*, *Gorakhanath*, *Siddha*, *Manjushree*, *Mohani*, *Sikhandi*, *Brihannala*, *Daitya/Asura* or *Devata* or god in many local reincarnate forms. Their heroic and chivalrous role has affected the social-cultural behaviour of Nepali from immemorial time to the present. The Nepali people have followed such practices from generation to generation through cultural socialization, what we know as *Sanatana Dharma* (translated in a narrow sense as ancient religion). Ancient religions, especially *Vedic Sanatana*, *Buddha*, and Animist believe in various heroic mythical characters and their supernatural deeds to handle good and evil things subsequently.

This study depicts mythical heroic roles and parenting in specific and socialization generic, in Nepali society. Parenting has two synonymous meanings: the raising of the child by his/her parents and the act or process of becoming a parent inalienably. The Encyclopaedia of Britannica defines parenting as “raising children and providing them with protection and care to ensure their healthy development into adulthood” (Kretchmer-Hendricks, 2017, p. 1). Genetics of the parent and the environment has played a significant role in moulding the characters of every individual.

2. Methodology

Folklore is an intangible cultural aspect that helps to construct the underlying structure of society. To study such abstract ideas, the researchers have applied the

Role of Mythical Heroic Narratives in Parenting of Nepal

constructive phenomenological stand of ontology and the subjective interpretative nature of epistemology. Similarly, the researcher has adopted an exploratory research design to achieve its purpose. This research has used a qualitative research design and a Key Informant Interview is the methods of the study. The participants are varied of different background, orientation, culture and profession; male, female and LGBTQI+ community members with 30 to 75 years of ages. The researchers used purposive open-ended interviews check list for Ten KII. In this study, the participant's narrative is used as the primary and national, international oral-written documents as the secondary data to explore the purpose of the study. Correspondingly, Kathmandu is the universe of the study and In-depth Interviews were applied the tools for data collection of the research. The researcher used contextual analysis literature and narrative analysis to analyze the data received from KII.

3. Myth, Hero, and Parenting

Sigmund Freud (1913) explains the source of the myth is human unconsciousness and the mythical character projection of that unconsciousness is the true cyclical reality. Carl Gustav Jung defines several archetypes that he saw as aspects of every person's psyche and, in his estimation; the characters that appear in myths are versions of these archetypes. He adds, that the collective nature of human consciousness may be one reason we can find similar mythic characters from stories originating in many parts of the world (Jung, 1980).

Joseph Campbell, a mythologist, developed the theory of myth and heroic narratives known as the journey of a hero called the monomyth. In his famous interview with Bill Moyers (1991), he explains myth as a field of reference to what is transcendent. Similarly, he believes myth brings eternity to what Blake believes, "Eternity is in love with the production of time" (quoted in Campbell, *The Power of Myth with Bill Moyers*, 1991, p. 67). The Nepali culture has valued the importance of being a mythical hero's role in the past, present, and future simultaneously. Mythical

hero for people in different life stages gives didactic and aesthetic pleasure an evergreen theme. The culture attaches myths to the continuity of institutional, relational, and embodied structure of the society with time-tested reformation and replacement of the values and transformation of the personality. Further, he defines a hero as “someone who has given his or her life to something bigger than oneself” (Campbell, 2004, p. 57). Similarly, he categorizes and explains the heroic nature as:

One is the physical deed; the hero who has performed a war act or a physical act of heroism is saving a life; that’s a heroic act, giving himself, sacrificing himself to another. And the other kind is the spiritual hero, who has learned or found a mode of experiencing the supernatural range of human spiritual life, and then comes back and communicates it (Campbell, 1991, p. 2).

Further, he adds the hero has a cycle, “It’s a cycle, it’s a going and a return that the hero cycle represents” (Campbell, p. 2). Then he describes the journey of the hero under three broad ideas as: separation, initiation, and return with seventeen specific themes.

As Campbell describes the nature of the hero, “The moral aim is that of saving a people or saving a person or saving an idea” (2004, p. 13). Doing this stuff a hero needs adventure, romance, creativity, innovation, learning, leadership, critical thinking, humanistic and path-finding nature, and ability. In this study, the researcher has analyzed the interview and their mythical heroic narratives as the ideal role for continuity and change of the person’s world. Similarly, it has explained a person’s interview with institutional, embodied, and relational intra-inter development and growth.

Construction of Parenting

Jean Piaget (1957) has explained a child’s active capability to make sense of a world where the environment and think themselves as the part of cognition and they develop their interaction based on the environment and their mental self-awareness. He has categorized four stages of cognitive development: the sensorimotor stage, pre-

Role of Mythical Heroic Narratives in Parenting of Nepal

operational stage, concrete operational stage, and formal operational stage. A child covers the formal operational stage between eleven to fifteen years of age. In this period, the child can grasp abstract ideas (Piaget, as cited in Giddens & Sutton, 2013, pp. 336-8). Mythical heroic narratives are complex, hypothetical, and abstract and Piaget's cognitive development theory has operated for meaningful discussion of the topic. Unlike Piaget (1957), Vygotsky (1986) believes in social groups as the agency for child learning. They might have learned from various groups they were a part of (as cited in Giddens & Sutton, 2013). The group may be primary and secondary, like home, school, playmates, temple, team, etc. In socialization, groups play significant roles over individuals. From this perspective, groups can play a significant role in parenting and interaction and can affect the group's s/heroic role model.

Similarly, structuration, what Giddens (2013) explains, is "A useful concept for analyzing behaviour such processes of the active making and remaking of social structure" (p. 90). Similarly, he explains that "structuration always presumes the duality of structure in which all social action presumes the existence of structure. But, structure presumes action because it depends on regularities of human behaviour" (2013, p. 90). Individual action reshapes the structure of the society and the new structure reshapes the action individually defined as the theoretical insight of structuration.

Albert Bandura, in his social learning theory, proposed that human beings can learn simply by observing others' behaviour and experiences leading to changes in behaviour and decision-making skills (Bandura, 1969). Mythical heroic narratives have been didactic and learned by children of the formal operational stage, shaping the characters they desired and idolized.

Biology and Sexual Construction

The term homosexuality was coined only in the 1860s, and, from then on, it refers to the lesbians and gay men were increasingly regarded as being distinct types of people (Giddens & Sutton, Sociology, 2013). In Europe, the homosexual person before the 18th century barely found as Foucault (1978) explains. Whereas in Eastern historical-cultural literature, the three main characters represent the symbol of

homosexuality, are Mohini, Shikhndi and Brihannala. Mohini a reincarnate female form of Bishnu, Shikhandi represents the transgender ideal figure of myth. Unlike Mohini and Shikhandi, Brihannala represents the denigrated form of Arjuna as a eunuch with a job of dancing and singing. The first two represent heroic and valiant characters whereas later as punished and deviant. Similarly, Giddens and Sutton explain:

In Some non-Western cultures, same-sex relations are accepted and even encouraged among certain groups. The Batak people of northern Sumatra, for example, permit male sexual relations before marriage. Boys leave the parental home at puberty and sleep in a dwelling with a dozen or so older males who initiate the newcomers into same-sex practices. (2013, p. 626)

In the theory of homosexuality and its orientation, essentialist like David Barash (1979) believes sexuality is subjective evolutionary ideas. It considered sex and their genetic development as the product of natural processes which saw homosexuality as medicalized discourse, and psychiatric disorder as deviant. However, many constructivists explain that humans by nature a social animal constructed their sexuality according to their environment. Norbert Elias argues that “the human capacity to learn is an evolutionary development, but, in humans, learned behaviour has become more significant than non-learned behaviour” (cited in Giddens & Sutton, 2013, p. 626). Further, Giddens (2013) explains sexuality is psychologically, socially and ideologically constructed. It has both evolution and environment.

Parenting in Nepal

There are very few studies on parenting in Nepal. Among them, Dor Bahadur Bista (2008) and Bennett (2002) have explored family, its structure, the role of women, and the socialization of upper-caste Hindu families and society. Nepali society is patriarchal, where culture ascribes the roles at birth. In Hindu traditional society, every person's role has determined their social structure and function. What Bista termed 'fate' has played a significant role in operating society, family and individual. In such a society, a male has a centric role and female works as a satellite.

Role of Mythical Heroic Narratives in Parenting of Nepal

In a fatalistic society, the importance of having a son within the family reflects less effectiveness of family planning among high caste Hindus than among low caste and other non-caste, ethnic people in rural Nepal (Bista, 2008). Similarly, the role and function of daughter- and daughter-in-law have noticeably differed. Families view daughters as sacred and can express their feelings without hesitation, whereas daughter-in-law subdues those feelings and families culturally take them as profane. Before the first menstruation, the family idolizes a girl child as the goddess of family, and later, with her physical development, her sacredness decreased and profanity increased. The orientation of gender and caste has deep roots in Nepali society. All ethnic and caste groups has followed gender and caste orientation and fate as the source of the development and personal charisma in Nepali society (Nepali, 2015). Nepali have taken sacred texts like *Shreeswasthani*, *Garuda Purana*, *Bhagwat Gita*, *Ramayana* and *Mahabharata* as the codebook for parenting, which has played a significant role in creating loyalty, fear, and heroic role model in illiterate, backward, traditional society.

Furthermore, homosexuality in Nepal has been taken as taboo in past and struggling to find out its identity and recognition. In history, King Narabhupal Shah, Father of King Prithvi Narayan Shah recognized as a Homosexual person (Acharya, 2061 B.S). The condition of homosexual recognition in Nepal represented as, “Lesbian, Gay, Bisexual, Trans, Intersex, and Queer (LGBTIQ+) people are among the most marginalized, least visible, discriminated and subjugated against groups in Nepal. They continually face social exclusion, severe discrimination, and violence in both private and public spheres” (Blue Diamond Society, 2021, para. 1).

4. Objectives of Mythical Heroic Narratives

Myths are fundamental intangible moral guidelines for Nepali society from time immemorial to the present. Before the democratic revolution of 1951, Nepali society believed in traditional beliefs and rituals to handle the daily family activities. Culture is the most prominent thing in such a traditional society where people can learn from myths, folklore, songs, rituals, and customs. Nepal is one of the multicultural, multilingual countries, believed in Sanatana Dharma and followed ancient (Sanatana) Dharma to mould the individual characters to cooperate and

compete to achieve the greater benefit for the society. The statuesque of the society has played a significant role to continue their structural status and operating their day-to-day activities. Inter and intra relationships between and among the institutional, embodied and relational structure and agency within society creates meaning of myth and languages in society.

Every art has its motive or purpose, as expressed by Philip Sidney (1992); didactic and aesthetic purpose. A hero is someone who has worked for the betterment of society and tries to bring changes within the statuesque and the social facts of society (Campbell, 1991). The mythical heroic narrative has an aesthetic and didactic purpose. In this study, the interviewees believe mythical heroic role narratives have a purpose to teach morality, practical skill, trick, and adventure, day-to-day life relationships, and ideal life lessons. It has direct and indirect messages to the listener through which parents can change their child and forge desirable characters from ideal mythical heroic role.

4.1 Didactic Narratives in Parenting

Every story collected during the interview has found a mythical, heroic role as an ideal role for morality for children while parenting. The didactic role of the heroes of the story has helped to develop moral values in children. During parenting, parents have tried to address attributes of the heroic role of the story. By addressing such traits, they wanted their children to follow a similar culture, behaviour, and gratitude in society. Similarly, it has both latent and manifest and short-term and long-term objectives. In latent, it teaches the values of humanities, the importance of relationships, integrity with ethics, and regulate the social norms and values. One of the participants, Sharmila Sherchan who told the story of *Shrawan Kumar* said, “*Shrawan Kumar* made me influence to prioritize my parents and to be dedicated towards them throughout my development process and till now I do and will do in future too”, where the story is explained the struggle and responsibility of *Shrawan Kumar* towards his parents. Here, the story has depicted the duty and responsibility of the children towards their parents linked with the institutional and relational structure directly manifested. From interviewee perspective we can analyze the mythical heroic narratives what structuration’s structure presumes action because it depends on

Role of Mythical Heroic Narratives in Parenting of Nepal

regularities of human behavior (Giddens & Sutton, 2013). In Sanskrit there is saying 'Mata-Pita Dharma, Maha Dharma', 'Matridevo Bhawa' 'Pitridevo Bhawa' means the duty and responsibility of mother and father is sacred duty and responsibility, they are the lively god and goddess. The above ideas are directly related with the learning behaviour from the Shrawan Kumar, what Campbell (2004) explain as mythical hero, is represented as an ideal role which every parent wishes.

In latent, it has pragmatic exemplary settings; action-orientated day-to-day activities in the manifest. Further, some of the interviewees believe myths are used to educate illiterate people in the absence of formal education. Significantly, it teaches ideas, tricks, and decision making to those what Piaget (1957) termed, the 'formal operational stage' as decoding the abstract ideas in practice. The mythical heroic narratives teach both vices and virtue as being human with example. As a hero, they have three main stages as we heard in Shishir-Vasanta's story: separation, struggle, and reunion. Symbolically, it teaches us life lessons of the human journey as separation from the womb, struggles to exist, and reunion with our people. One interviewee said, "The story of Sita's pregnancy period is an important lesson for those women who care about their child without a father in the modern age". The purpose of the story for children is self-awareness and social interaction of human beings, what Mead (1934) explains as self unsocialize 'I' self-socialized 'me'. The story of mythical shero, Sita's pregnancy is the journey of subjective to objective identity of all the girls around the globe. Knowing the pregnancy and its consequences as a single mother is part of the didactic self-aware 'me' from Ramayana.

The researcher found that telling stories to their children to impart education to teach them to deal with the situations, to love and respect, and to make a wise decision. Participant Purna Hari Shrestha put his point of view, saying that provocation and insults to *Shree Ganesha* by *Chandra Deva* resulted in his curse on him. It educates the children that if they harm others; they have to suffer dire consequences.

Morality

All the stories have carried some morals for the children, which are expected to be learned during their parenting. Some participants told the story with the moral of building relationships and their importance. Some of them provided the moral of developing the responsibilities, education, and belief.

The research participant Shyam Dev Chaudhary said that, “From Sita’s story I thought my children would understand that, mother is the one who loves the children most and no one can care children as much as mother does.” (Interview, Aug 10 2022). The theme of the stories is to impart the moral responsibilities of both the parents and children. Similarly, the participants believe the story teaches the moral lessons and develop the relationship among the parents-children, siblings, children, and their friends. During the research, one of the participants was found that, “The mythical heroic narratives provide the moral of shaping their way of living. Further, participants have told the story to their children to provide education which can be more helpful to them in their learning process.” (Interview 3, Sep 22, 2022). However, all the stories have tried to imprint character traits of the story on the children and encourage them to adopt role models to develop an optimistic personality.

Responsibility

In responsibility thematic analysis, we found the two participants whose stories revolve around the responsibilities between parents and children during parenting. The story of *Ram-Sita* portrayed how parents bring up children. It has explained how *Sita*, as a single mother in any circumstance, can raise her child fulfilling all of their needs. The story tells that, no matter how your partner (*Ram*) overlooks it, the responsibilities should not distort you from your duties and responsibilities like goddess *Sita*. The character of the story has conveyed the message to all that during parenting, one should fulfill his/her duties and responsibilities and should not be affected or influenced by others’ behaviour. So, to support this statement of story, Shyam Dev Chaudhary said, “I thought my children would understand that the mother is the one who loves the children most and no one

Role of Mythical Heroic Narratives in Parenting of Nepal

can care for children as much as a mother does. So I taught them to respect and love their mother". The Statement by participant is the representation of what Bandura (1969) has proposed that human beings can learn simply by observing others' behaviour and experiences leading to changes in behaviour and decision-making skills.

Relationship

The research has found five participants out of ten who have highlighted relationships through their stories during parenting. Some participants have explained the relationship between parents and children, while some others have presented the relationship among the siblings during parenting as a didactic purpose.

The story of *Lova-Kush* has described the unconditional relationship between children and their mothers. The story shows how single mothers (*Sita*) can rear children by fulfilling all their needs at any cost, because of this Shyam Dev Chaudhary even said, "So I taught them to respect and love their mother". Similarly, another participant, Sharmila Sherchan, also added the relationship between parents and children through stories where children should be respectful towards parents. Participant Sushila Chaudhary has emphasized the relationship between friends. Through the story of mouse and lion, she has tried to focus on relationship building between friends, respecting each other's worth and dignity. She said, "If I tell her that no one will talk to you if your behaviour is hostile, she immediately stops doing things". Another participant, Binod Chaudhary, explained the fraternity from his story. He also added that story is the medium to identify the nature of a relationship and its importance.

Similarly, Ram (Name Changed), one participant of the research, tells the story of *Sishir-Basanta*, the protagonist's mythical heroic roles and their struggles in life. It is one of the nicest Nepali household tales represented as ideal mythical heroes, with multiple themes. Fraternity, patience, the right path, and a just society are the main ideas of this story. Ram has very fraternal relationships with his sister; they grew up with tales of *Sishir-Vasanta*, and *Harati Mata*, and his sister used to listen to the story of *Sita* for her dutiful and obedient future. A few years back, they had sour

relationships because of the later's love marriage with a different community man. Time has clocked around, Ram forgets and forgives, and has tracked brother-sister relationships in line. In this story, Ram has idolized and learned lessons from *Sishir* as his mythical hero and represents in an unconscious cyclical manner, as Campbell (2004) explains. The opinion the researcher gets from Ram is useful to analyze the relationship between siblings and parents and has a coherent exchange of behaviour and experiences leading to changes in behaviour and decision-making skills (Bandura, 1969) teaches and creates institutional, embodied and relational-structural values in society.

4.2 Mythical Heroic Narratives for Entertaining

During parenting, the children were told stories for aesthetic purposes by their parents. Since the children like to be entertained with the stories, we often find them picking such roles in the story for aesthetic purposes. According to the participant, it selected primarily the heroic roles in the stories with the aesthetic purpose and the other purpose comes later along. The aesthetic role of s/hero has regarded how they behave, act, dress, etc. entertained them. Some participants told the story during the free time of children and parents, while some others told them at bedtime. Similarly, some others try it upon the request from children. Almost all participants agreed they tell the stories for entertainment as aesthetic purpose, however, they also added their point of view saying every story has a goal to recognize the relationships, responsibilities, learn, adapt, believe and educate as a didactic purpose.

4.3 Continuity of the Society

The continuity of the cultural and social values is the fundamental objectives of the heroic narrative. Guardians have explained the heroic role not just to develop the personality among the children but to deliver the essence of culture and meaningful reason behind the protection and continuity of the cultural activities. It teaches the institutional, relational, and embodied structure of the social facts and their behaviour. The mythical hero has represented larger-than-life characters, communicated it to the ordinary people and transferred the ethical knowledge to every generation. The research participants have explained the importance of continuity of

Role of Mythical Heroic Narratives in Parenting of Nepal

the culture through the logical mythic story. The heroic role of the story told by participants have helped to develop a kind of spiritual belief and values among the children, which is immensely supposed to develop the continuity and preservation of culture and tradition.

Purna Hari Shrestha believes that the adaptation of traditional beliefs and values provides a positive way of living and helps gain satisfaction. And extended the reason of continuity of *Ganesha Chauthi Brata*, he explained:

This is a religious belief about curse happened in our family On Ganesha Chauthi day, we always try to come home early before the rise of moon. Once it was *Ganesh Chauti*, and my brother was working at his office at Ason, Kathmandu as usual. On that day because of some unavoidable work, my brother came late in the house and the moon rays already sprayed whereas my brother also couldn't get rid of moon light when he was on the way to home. As a result, two month later of this incidence my brother was accused to theft in his office. He was accused of stealing the office stuffs. He was blamed until the owner of the office found the material misplaced in his own office... To avoid any kind of bad omen in our family we have been continue this *Brata* and told story to every generation of my family. (Interview, September 11, 2022)

The narrative teaches human beings about the importance of respect and decent behaviour every individual needs whatever their looks and orientation is. Similarly it believes in continuity of tradition and the empathy among human beings.

4.4 Heroic Narratives and Change

In terms of changes, the mythical heroic roles have contributed to affecting children's personalities and attributes. Reason behind telling a story is to bring positive changes among the children. The parents want to embed the traits of the heroic characters in their children that they can change and grow up with its effect and see them being wise, intelligent in future. This entire process of what Giddens (2013)

believes, structure shapes the ideas of persons and what person reshapes the structure are the motives of the respected narratives.

Every participant has agreed on changes in their children's personality through the narration of mythic stories while parenting. Participant Shyam Dev Chaudhary said:

When one of my daughters had to go far from family to study, she was afraid because of a new place and loneliness. Then I told her to listen to '*Hanuman Chalisa*' when she was afraid. Gradually, she stopped being afraid and now she can go anywhere alone. This developed a type of religious belief in her which energizes her to cope with the obstacle. (Interview, Aug 10 2022)

Mythical narratives brought changes in personality, development as well as undisciplined behaviour. Participant Gita Prajapati also states that "Yes, obviously it has shown some changes to my children. Since the time I told them about goddess Macchidranath, their mischievous and undisciplined behaviour has lessened during their growth and they have developed calmness." Contrastingly, participant Binod Chaudhary's response differed from the above participant. His context shows that the negative character of stories also influences the behaviour of children in positive way.

4.5 Gender Stereotypical Parenting Heroic Narratives

Nepali society still believes in traditionally valued organic relational interaction and social facts where society gives a male more importance than a female. Females have less social symbolic interaction and have inferior feelings and narratives, which Freud (1913) states as a secondary person within the family. Similarly, they have given activities of duty bearer, whereas the culture gives males the role and status of right holders, even in mythical narratives. Sometimes, they have revolted and raised their voice in rage and anger, which Gupto (2016) has explored as grace, rage, and knowledge. They have a lack of self-aware 'me' during the interaction. And males can enjoy such self-aware 'me' with self unsocialized 'I' in such heroic narratives. With LGBTQI, the void of self-awareness and actualization of 'me' is a huge gap.

Role of Mythical Heroic Narratives in Parenting of Nepal

Both participants have opined their childhood as lack of such gender orientation of mythical queer narratives though Nepal's Constitution 2072 recognized the homosexuality legally is not completely acceptable in Nepali society explains as a lack of 'internal conversation interaction between 'unsocialized' 'I' and 'self-consciousness 'me' (Mead, 1934), in other words, 'thinking 'in social reality.

They agreed mythological stories need to be inherited from generation to generation to realize their importance throughout all the generations. If we analyze by the age, an elderly participant who has already become parents and grandparents or who has witnessed two or more generations are in strong agreement that such mythical/folk, religious stories must pass on from generation to generation because they believe it is the sole way to get enlightened about *Dharma-Saskriti*, values, norms, etc. Today's parents also have little time because of their busy schedules as working parents. Further, socialization and development are developed in schooling methods where school teaches children to how to socialize. For instance, Montessori schooling phase where children learn self-eating, collaborating with groups, learning unfamiliar words, and so on. Again, with the emerging technologies, children have learned to watch and listen to animated stories. For instance, *Motu Patlu*, *Doraemon*, and animated myth stories, also like *Hanuman* and *Krishna* through different media like YouTube, TV channels, etc. Hence, the development of technology and social media has invented a new alternative way to tell stories to children, unlike traditional ones.

5. Conclusion

In this research, the participant has argued about their mythical s/heroic roles. From Shrawan Kumar, the respondent learns the duty and responsibility towards parents. The parents can teach their child about the Shrawan kumar for making honest, dutiful and obedient person and citizen of the state. Similarly, the story of Sita taught about the value and importance of mothers in every individual's life. The story of Ganesha has demanded respect and not to underestimate the power of common people. The story of Mohini, Bhrinalla, Shikhandi and Umamaheshwor was less narrated which has created identity problems of LGBTQI+ individuals.

The statuesque of the society has played a significant role in continuing their structural status and operating their day-to-day activities. Inter-intra relationships between and among the structures and agency within society are the most important things we could find from time immemorial to present in Nepal. Mythological stories are deeply embedded in Nepali culture. These in-depth interviews prove stories form an integral part of parenting, used for didactic and aesthetic as well as continuity and change. It teaches and passes knowledge about entertainment, relationship building, moral policing, cultural transferring, and as generational treasure from one to another. These stories are mostly told by grandparents, apart from parents. A concern visible in all the interviews was the changing medium through which we expose the children to such stories and the type of stories we expose them to. Working parents, school hours, busy lifestyles, and easy access to technology have changed verbal storytelling to YouTube and cartoons. The stories are hence dwindling over the generations.

The mythological heroic narratives create good relationships among siblings and generations through tracing in archetype (Jung, 1980). To deter the negative behaviour, polish the positivity and build self-confidence in coming generation's social fact and behaviour Nepali society has been followed mythical s/hero as the model figure.

Most often, stories are told by grandparents. This might also be because of an increase in working parents (both mother and father). Stories seem to be a great bonding practice for the teller and the listener. The stories connect the children to a different world which has broadened their possibilities and perspectives, enabling their development of abstract thinking and imagination. Most often, the stories feature heroic figures and characters with prominent traits. These traits include bravery, truthfulness, wisdom, brevity, evilness, innocence, etc., usually to an extreme. The story plots distinguish heroes and villains contrastingly. The gods and goddesses, *Bishnu*, *Shiva*, *Draupadi*, and *Mahakali*, have prominent effects on the psyche of the interviewees. The stories of *Shishir Basanta*, *Swasthani*, and King *Dhurba* seem popular among the parents. These stories have an underlying intention of teaching the children to do the right thing - not steal, be nice, and well behaved.

Role of Mythical Heroic Narratives in Parenting of Nepal

Change is inevitable; modernity has brought changes in the medium of communication and in social facts too. With the change in society, the culture of storytelling is slowly disappearing. People seem to have forgotten the exact stories. The emergence of mobile phones, the internet, and YouTube along with a busy schedule is changing the medium of story-telling. The stories are also changing from traditional to modern. Visual-series and western fairy tales are slowly making their way into the Nepali parenting.

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Shahid Kirti Multidisciplinary Journal (Vol.: 01, Jan, 2023)

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Role of Mythical Heroic Narratives in Parenting of Nepal

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