



Sanga Ilakkiyam (Tamil), Rig Veda, Mahabharata (Sanskrit), Old Testament (Hebrew) Egyptian hieroglyphs and Greek ἄρχων (Achilles, Osiris, Bhishma and Karikalan)

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Abstract

The classical languages of Greek, Tamil, Sanskrit, and Hebrew consist of extensive ancient literature. Words exhibiting phonological and morphological similarities to the term 'ἄρχων' is observed across these classical literatures. In Greek this term has the meaning of antiquity, ancestry, age, and bygone eras, all pertaining to temporal scales. Conversely, the same word signifies a distinct set of meanings, including leadership, command, governance, and royalty, which are related to administrative functions. Other languages primarily associate the term with administrative roles. The semantic evolution of this word, encompassing two distinct sets of related meanings, is uniquely evident in the Greek language. The word has acquired its higher meaning, that of king, in these languages. Similarities are also found between these languages in its reference to the kings related to the meaning of the word. In this vein, the events associated with the Greek king Achilles have been juxtaposed with King Karikalan in the Sanga Ilakkiyam (Tamil), Egyptian Osiris as well as Bhishma and his family members in the Mahabharata (Sanskrit). Some of these literary figures with similar characteristics also lived as historical figures. So the research of the Greek term 'ἄρχων' has the potential to develop into not only a comprehensive linguistic analysis but also a literary study, and even more so, a historical one.

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Sanga Ilakkiyam (Tamil), Rig Veda, Mahabharata (Sanskrit), Old Testament (Hebrew) Egyptian hieroglyphs and Greek ἄρχων (Achilles, Osiris, Bhishma and Karikalan)

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The classical languages of Greek, Tamil, Sanskrit, and Hebrew consist of extensive ancient literature. Words exhibiting phonological and morphological similarities to the term 'ἄρχων' is observed across these classical literatures. In Greek this term has the meaning of antiquity, ancestry, age, and bygone eras, all pertaining to temporal scales. Conversely, the same word signifies a distinct set of meanings, including leadership, command, governance, and royalty, which are related to administrative functions. Other languages primarily associate the term with administrative roles. The semantic evolution of this word, encompassing two distinct sets of related meanings, is uniquely evident in the Greek language. The word has acquired its higher meaning, that of king, in these languages. Similarities are also found between these languages in its reference to the kings related to the meaning of the word. In this vein, the events associated with the Greek king Achilles have been juxtaposed with King Karikalan in the Sanga Ilakkiyam (Tamil), Egyptian Osiris as well as Bhishma and his family members in the Mahabharata (Sanskrit). Some of these literary figures with similar characteristics also lived as historical figures. So the research of the Greek term 'ἄρχων' has the potential to develop into not only a comprehensive linguistic analysis but also a literary study, and even more so, a historical one.

Keywords: *Greek, Tamil, Sanskrit, Hebrew, ἄρχων, Arason, Raja*

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1. Introduction

Every language possesses a unique vocabulary specific to its locality, serving as a primary means of communication within that region. Occasionally, a particular word may appear across multiple languages. In such instances, each language may assert its claim to the word's origin. It can also occur that certain languages vigorously contend that borrowed words belong to them, thereby asserting ownership. To address this issue scientifically, it is necessary to examine the semantic evolution of such words within the respective languages' literature. Therefore, analogical study of word has been carried out here. The exchange of words does not happen in isolation. Words can be exchanged along with their meaning and events related to that meaning. These may have been recorded in literature. In this way, a literary comparison is also carried out here. Consequently, this study seeks to examine the semantic components through which a word is transmitted across different languages. Thus the research analyzes the linguistic features of selected languages, as well as the corresponding literary elements, employing a comparative methodology.

1.1. Research Objective

The objective of this study is to conduct a comparative examination of the classical literatures of Tamil, Greek, Hebrew, and Sanskrit.

1.2. Research Question

This research investigates whether observed similarities across various literatures stem from parallelism or influence. Furthermore, the study examines the potential modes of influence, specifically whether transmission occurred primarily via sea or land routes. Additionally, the research explores the possibility of developing historical concepts from literary sources.

1.3. Research Approach

This research approach utilizes a comparative methodology to explore linguistic features, literary ideas, and associated visual arts, specifically sculptures and paintings. The comparative analysis allows for a detailed examination of how these different art forms intersect and influence one another.

1.4. Classical Literatures

The development of language finds its expression in literature. Literature serves as a repository of the ancient histories and societal values. Integrating language and literary studies uncovers a wealth of concepts. Therefore, it is essential to explore the classical languages and their Literatures globally.

Greek, Hebrew, Sanskrit, and Tamil, being classical languages, possess extensive ancient literatures. This study focuses on the most prominent ancient literature of these classical languages. Consequently, the Old Testament in Hebrew, the Rig Veda and Mahabharata in Sanskrit and the Sangam Ilakkiyam in Tamil are selected for comparative analysis. Similarly, a symbol emblematic of the king can be found within Egyptian hieroglyphs; this, too, is examined within this study.

1.4.1. Egyptian Hieroglyphs

The symbol  functions as a representation of authority in ancient Egypt, as evidenced in its documentation within Egyptian written records as in Figure 1 (Chassinat 1934).



Figure 1. Egyptian hieroglyphs (Temple of Hathor at Deir el-Medina, Luxor, Egypt).

The pronunciation of the word  (king) and the royal symbol  within Ancient Egypt remains undetermined. However, considering the Egyptian origin of this code, additional commentary pertaining to this matter will be offered later in this article. Let us proceed to the study of Greek. The keyword found in this is ἄρχον.

1.4.2. ἄρχον

The term "ἄρχον" appears in ancient Greek literature and inscriptions (Kirchner 1931).

θεοί.
 ἐπὶ Μυστιχίδο ἄρχοντ-
 ος· ἔδοξεν τῇ Πανδίων-
 ἰδι φυλῇ· ἐν τῇ ἀγορᾷ[ι] (19)
 5 τῇ μετὰ Πάνδῖα· Δημό[σ]-
τρατος εἶπε· ἐπαινέσ[α]-
 [ι] Δήμωνα Δημομέλος Π[α]-
[ια]νιᾶ τὸν ἱερέα τὸ Παν-
[δί]ωνος καὶ στεφανῶσα-
 10 [ι χρ]υσῶι στεφάνωι δικ-
[αιοσ]ύνης ἐνεκα τῆς ἐς
[τὴν φυ]λῆν καὶ δόνα[ι ἀν]-
 [τῶι ἀτέ]λειαν τῶν ἐκ [τῶ]-
 [ν νόμων λ]ητοργιῶν [ἀπ]-
 15 [ασῶν ἐφ' ὃ ἄ]ν ζῆι· ἐνγρά[ψ]-
 [αι δὲ τόδε τ]ὸ ψήφισμ[α τ]-
 [ὸς ἐπιμελητ]ᾶς τὸς με[τὰ]
 [...8.... ἐς τ]ὸ ἱερὸ[ν τ]-
 [οῦ Πανδίωνος].
 IG II² 1140, Attica, c. 386/5

"Gods. In the **archonship** of Mystikhides. It being resolved by the Pandionis. In the agora **after the Pandia**. **Demostratos** said: Demomelos son of **Paianias** commends Demon, **the priest of Pandion**, and crowns him with a golden crown because of his **righteousness toward** the tribe, and grants him an exemption from the all liturgies so long as he lives. The managers record this decree [...]." - Inscriptiones Graecae, II2 1140, line 5, c. 386 BC.,

This Greek inscription contains the word "ἄρχοντος", which pertains to the concept of a kingdom. The term 'ἀρχή' appears frequently within numerous Greek epic literary works. The phonetic characteristics of this word are significant in the realm of comparative studies. Specifically, the phonetic representation of the letter 'χ' within this word undergoes subtle alterations across different languages (Evangelos Vlachos 2015)¹. Furthermore, extensive research endeavors are underway to elucidate the meaning of this word. Certain research (Maciej Roszkowski 2014)² focus on its occurrences in Greek literature, while others explore its presence in Biblical contexts³, which holds considerable research potential.

1.4.3. 'Ἀρχ' and Authority

The term 'ἀρχ' appears in Greek epics and plays (Smyth. 1926), (Jebb. 1887), (Murray1919) which marginally differ in meanings.

κατ' ἀρχῆς γὰρ φιλαίτιος λεώς. Aesch. Supp. 485	for the people could complain against authority
σχεδὸν τι πρόσθεν ἢ σὺ τῆσδ' ἔχων χθονὸς ἀρχῇ ν ἐφάινου, τοῦτ' ἐκηρύχθη πόλει. Soph. O. T. 737	The news was announced to the town shortly before you first attained power over this land.
470ῇ γείσθην δ' Ὀδυσσεύς τε καὶ Ἀτρεΐδης Μενέλαος, τοῖσι δ' ἅμα τρίτος ἄρχων ἐγών: αὐτοὶ γὰρ ἄνωγον. Od. 14. 471	[470] The leaders were Odysseus and Menelaus, son of Atreus, and with them I was third in command;

In these contexts, the root word 'ἀρχ' is associated with concepts of leadership, authority, and dominion. Synonymous terms may be located in other languages.

The correlation between the Greek and Hebrew languages, along with the reasons for their interactions, are common areas of academic inquiry⁴. According to the Hebrew Old Testament, one of the classical literatures of that language, numerous comparative studies have been conducted between Greek and Hebrew languages and their respective literatures, such as the Greek Septuagint and the Hebrew Bible. In this context, the term 'ἄρχον' can also be examined. At times, the same word (Asher Shafir1 2014, Tania Notarius 2017)⁵ is also observed in Hebrew usage. Regarding the Testament, there are no direct equivalents to the Greek word 'ἄρχω'⁶ in Hebrew that share the same meaning. However, a word with similar connotations to the Greek word 'ἄρχω' can be found in ancient Hebrew literature.

¹X is transliterated as ch. This combination is among the most important ones in chelonian nomenclature because it concerns the Greek name for turtle, 'xelone, xelwna.' The actual phonetic interpretation of the letter X is akin to the letter 'h' as pronounced in the word 'hero'. However, transforming the letter x into h would lead to numerous unpredictable phonetic interpretations, as this letter is often 'mute' in various languages. Transforming it into 'ch', however, did not resolve the issue, as this consonant combination also presents a range of phonetic interpretations; it could be rendered as 'k' [chaos], 'ts' [chimney], or 'sh' [share], etc. Therefore, one of the most successful words in chelonian nomenclature is possibly pronounced in many different ways all the time."

²The significance of the semantic range of the term ἀρχή in the thought of sixth-century Greek philosophers, analyzed based on the meanings of certain words containing the ἀρχ- root in early Greek poetry

³Kyriakoula Papademetriou

⁴The victorious campaign of Alexander the Great in the fourth-century BC connected the East with the West. The victory was not merely a political event; its spiritual influence was far more significant. The Greek language became a common tongue for Nearer Asia, and with it came culture, art, and thought. The influence exerted did not entirely supplant the local languages or civilizations. The Jewish community in this period was clearly bilingual and possibly trilingual. Texts from this period indicate the existence of communities where Greek was dominant and others where Aramaic and Hebrew were more prominent. Numerous Greek words entered the Hebrew language. Both the Aramaic and Hebrew of this period underwent transformations not only in the lexicon – over 3,000 Greco-Roman loanwords – but also in phonology, syntax, etc. – Asher Shafir1 (2014)

⁵Tania Notarius (2017)

⁶ἄρχω - Hebrew Equivalent Words: #: 1254 אָרַךְ (baw raw'); 1404 גָּרַחַ (gheb eh' reth); 2490 לָחַל (khaw lal'); 2974 יָאֵר (yaw al'); 3245 יָאֵר (yaw sad'); 4911 מָשַׁל (maw shal'); 5081 בִּדְדָה (baw deeb'); 5128 עָוָה (noo' ah); 5251 נָעַם (nace); 5257 נָעַם (nes eek'); 5493 שָׁרָה (soor, soor); 6030 אָנַח (aw naw'); 6113 טָרַח (aw tsar'); 6260 דָּוַח (at tood', at tood'); 6544 עָרַח (paw rah'); 7218 שָׁרַח (roshe); 7287 דָּוַח (raw daw'); 7891 שָׁרַח (sheer, shoor); 7981 שָׁלַח (shel ate'); 8199 שָׁפַח (shaw fat'); 8271 שָׁרַח (sher ay')

- Old / New Testament Greek Lexical Dictionary

1.4.4. Razan in Hebrew

The Biblical Hebrew language features numerous terms that can be translated as 'chief' or 'prince' (UCLA Library 1903)

Strong's Hebrew: 8269. שַׂר (sar) – chieftain, chief, ruler

Strong's Hebrew: 5387a. נָשִׂיא (nasi) – one lifted up, a chief, prince

Strong's Hebrew: 4427a. מַלָּךְ (malak) – to be or become king or queen

Strong's Hebrew: 4428. מֶלֶךְ (melek) -- king

There is also a Hebrew word 'razan' which occurred three times in the Hebrew Bible. The original word is רָזַן and the transliteration is razan and the Hebrew Biblical word number is 7336. (UCLA Library 1903). Consequently, the Hebrew term "razan" appears in classical Hebrew literature with the meanings of "prince" and "ruler."

'Hear O ye kings give ear O ye princes (razan) I even I will sing unto the LORD I will sing praise to the LORD God of Israel'

Judges 5:3

'The kings of the earth set themselves and the rulers (raza) take counsel together against the LORD and against his anointed saying'

Psalms 2:2

This usage mirrors that of the Greek word "ῥαζον." While there are phonological distinctions between the words, linguistic theories, such as metathesis, vowel shift, and the softening of consonant pronunciation, suggest potential connections between their differing pronunciations illustrated in Figure 2.

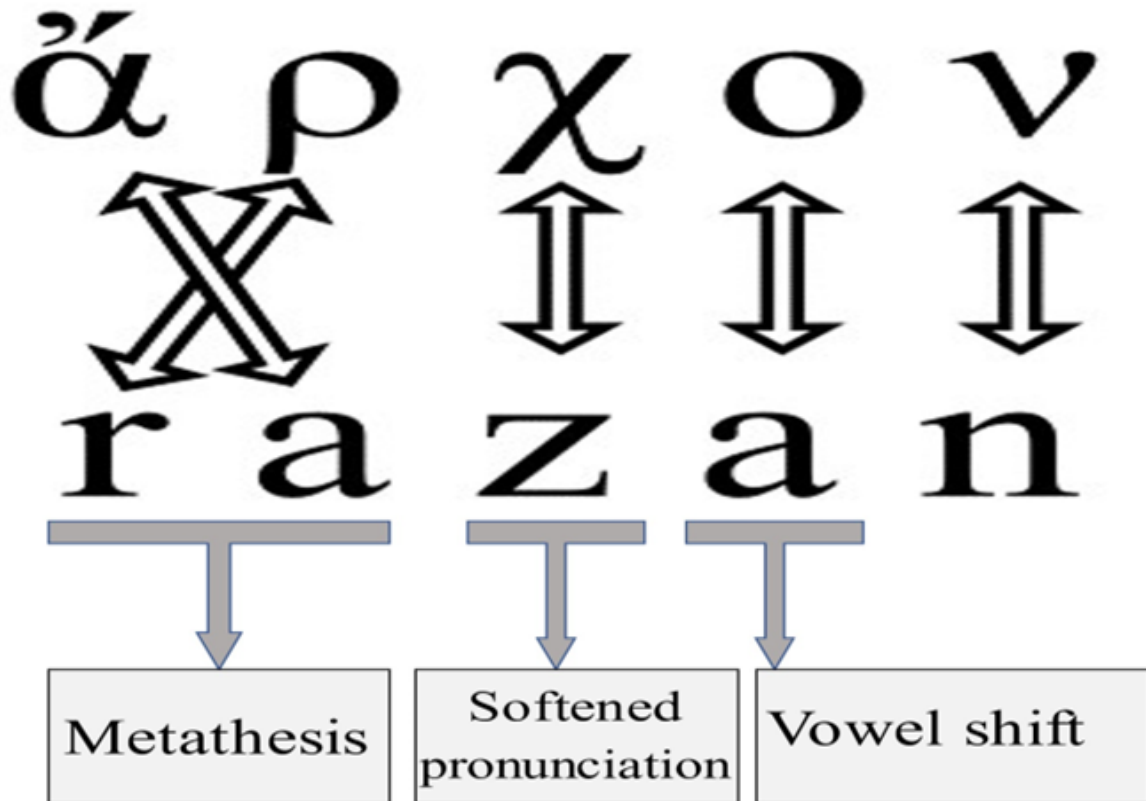


Figure 2. Relationship between the differing pronunciations.

Here, various theories suggest that the Greek letter 'χ' transforms into 'z' in a foreign language, mirroring phonetical shifts between 'o' and 'a' that are commonly observed across the languages. Furthermore, the Greek letter 'α' demonstrates positional changes⁷. Consequently, words sharing the same meaning but differing in structure within the languages exhibit linguistic resemblances. However, the Hebrew lexicon proposes that this word likely originated from the root meaning of 'to be heavy'.⁸

Additionally, the concept of "king" is intrinsically linked to land and country; without these, the term becomes devoid of meaning. In Hebrew, there are also terms that signify 'nation' (UCLA Library 1903).

⁷Metathesis refers to the transposition of sounds or syllables within a word, or words within a sentence, such as "foliage" > "foilage," "anemone" > "anenome," and "cavalry" > "calvary." Vowel shift denotes a modification in the pronunciation of vowel sounds. The softening of consonant pronunciation is also relevant.

⁸Brown-Driver-Briggs Hebrew Lexicon, The KJV Old Testament Hebrew Lexicon: Transliteration – Razan, Root Word (Etymology) – A primitive root

1.5. 'gō-w-yim' and 'ar-ṣə-kā'

'gō-w-yim' and 'ar-ṣə-kā' are the Hebrew words for nation and land (UCLA Library 1903).

'For I will cast out the nations (gō-w-yim) before thee and enlarge thy borders neither shall any man desire thy land ('ar-ṣə-kā) when thou shalt go up to appear before the LORD thy God thrice in the year'

Exodus 34:24

'The LORD shall open unto thee his good treasure the heaven to give the rain unto thy land ('ar-ṣə-kā) in his season and to bless all the work of thine hand and thou shalt lend unto many nations (gō-w-yim) and thou shalt not borrow'

Deuteronomy 28:12

Here the word 'ar-ṣə-kā only denotes land and the other word represents nation. It is also related with earth (UCLA Library 1903).

'Thou stretchedst out thy right hand, the **earth** ('ā-reṣ) swallowed them.'

Exodus 15:12

'ar-ṣī ארץ (Strong Hebrew No. #0776)

There are many words in Hebrew to denote the word country. The word occurs in many forms like 'ā-rə-ṣāh, 'ar-ṣāh, 'ar-ṣām, ארצות 'ar-ṣêḵ, 'ar-ṣe-kā, 'ar-ṣə-kem, 'ar-ṣê-nū, 'ar-ṣī ארץ, and 'ar-ṣōw with some related meanings.

A little way ('ā-reṣ)

The word 'way' is used in different situations such as the way of life, way on sea, way on land are all words that are related with way. Here the Hebrew word 'ā-reṣ' denotes a type of way (UCLA Library 1903).

'And he said unto him, Go in peace. So he departed from him a little way ('ā-reṣ).'

2 Kings 5:19

Here the Hebrew word 'ā-reṣ' denotes the meaning of a 'little way' which is found on ground. Thus this word also is used to denote ground (UCLA Library 1903).

Ground

'And when Abigail saw David, she hasted, and lighted off the ass, and fell before David on her face, and bowed herself to the **ground** ('ā-reṣ),'

1 Samuel 25:23

Here the Hebrew word 'ā-reṣ' denotes ground. Also related with this word 'ar-ṣe-kā' it denotes land (UCLA Library 1903).

'And six years thou shalt sow thy land ['ar-ṣe-kā] and shalt gather in the fruits thereof'

Exodus 23:10

Here the word 'ar-ṣe-kā' which denotes the land is also used to represent country (UCLA Library 1903).

'Then Pharaoh said to him, "But what have you lacked with me, that behold, you are seeking to go to your own country ('ar-ṣe-kā) ?" And he answered, "Nothing; nevertheless you must surely let me go."

1 Kings 11:22

'But thou shalt go unto my country ('ar-ṣī), and to my kindred, and take a wife unto my son Isaac.'

Genesis 24:4

Here the Hebrew words 'ar-ṣe-kā', 'ar-ṣī' are used to represent the word synonym to the word country.

Consequently, the Hebrew term 'ā-reṣ' functions polysemously, encompassing meanings such as 'way', 'ground', 'land', 'country', and 'earth'. Conversely, the term 'raza' signifies 'ruler', a concept intrinsically linked to the governance of a country. Concurrently, the Hebrew expressions 'ar-ṣe-kā' and 'ar-ṣī' exhibit phonetic similarities with the Greek term 'ἄρχ'. It is pertinent to note that the Greek word 'ἄρχ' lacks semantic connection to concepts such as 'country' or 'land'. While direct historical evidence of bilingual contact remains limited, it has been hypothesized that this observation might suggest a semantic expansion semantic expansion⁹ of the Greek term, evolving from connotations of 'leader', 'authority', and 'power over the land' to encompass the broader Hebrew meanings of 'way', 'ground', 'land', 'country', and 'earth'. Furthermore, the Hebrew term 'ar-ṣe-kā' displays a closer resemblance to the Greek word 'ἄρχον' than to the Hebrew term 'raza'. The following Figure 3 illustrates the sequence.

⁹This refers to a linguistic phenomenon wherein a word's meaning becomes more general or inclusive compared to its historical usage. This process is also recognized as generalization, widening, or extension, reflecting the temporal expansion of a word's semantic range. For example, in English, the word "horn" originally denoted "a protrusion on the heads of certain animals," but its meaning subsequently broadened to encompass "a musical instrument" and then "a drinking vessel shaped like a horn." Semantic broadening can also manifest during the linguistic process of borrowing words from a source language (L1) into a target language (L2), wherein certain L2 loanwords acquire additional meanings absent in the original L1 term.

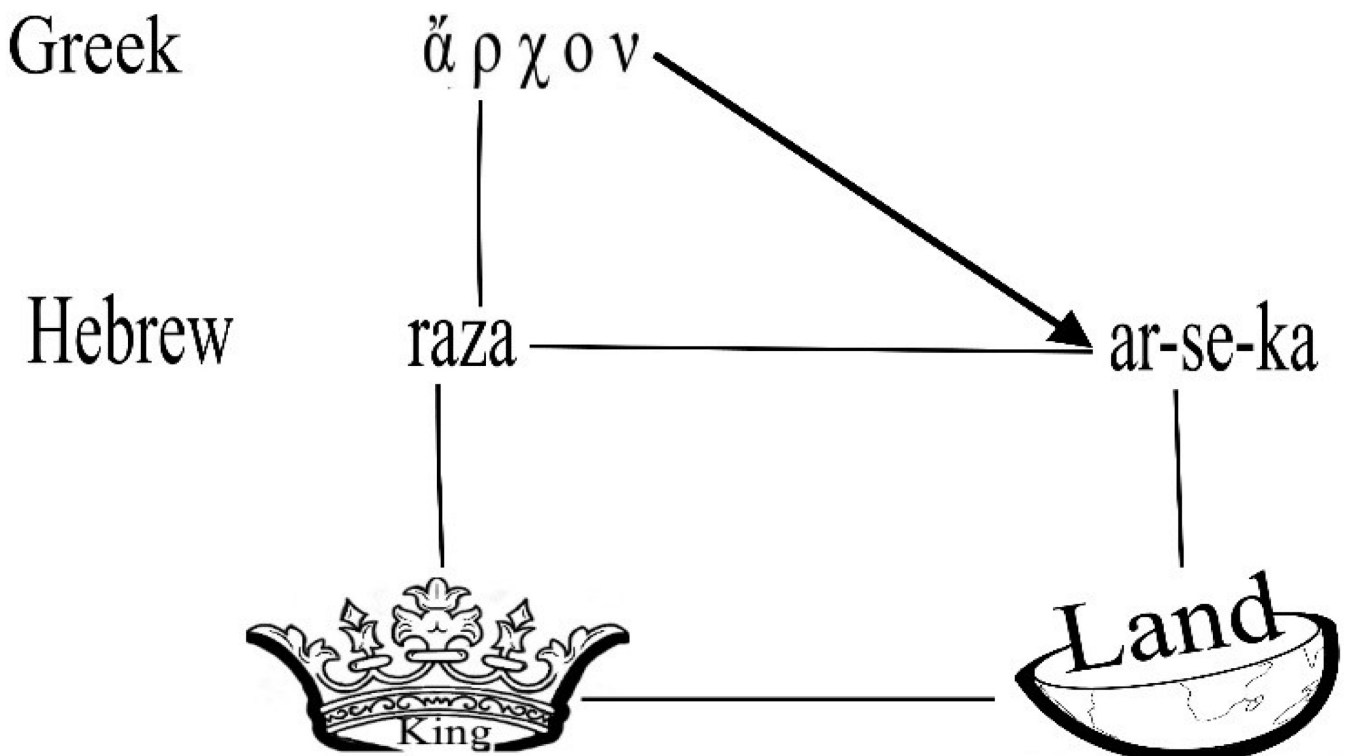


Figure 3. King and Land.

Furthermore, certain scholars have proposed the presence of the term "Arisches" in the Hebrew Old Testament, thereby suggesting a potential linguistic relationship with the German language. It has been observed that this term may derive from the Avestan, an ancient Persian language, specifically from the compound "xsayarsan," which comprises "xsaya" and "arsan."

'arsan' - 'man, male, hero.'

The term 'xsaya' signifies 'ruler, prince, king' (Henry S Gehman 1924). It is observed that 'arsan' does not denote a king, whereas 'xsaya' exclusively pertains to the monarch. The Avestan dictionary indicates several meanings associated with the root 'ras'. These meanings are primarily linked to justice and the military¹⁰

These Avestan and Arabic are related through the words 'Khorasan or Khurasan (Mohammad Ali Chelongar2009)¹¹ The Hebrew tradition is also related to the word (Shaul Shaked 2013)¹² There are differing interpretations regarding its meanings¹³. Historical figures have been given names such as 'Razi or Ray' and 'Kho or Qom' to their subordinates who were related to royal power (Mohammad Ali Chelongar 2009)¹⁴. The names of taxes levied during those times included the word with the suffix 'raj' (Shivan Mahendrarajah 2018)¹⁵, and the name Khorasan itself is derived from the root meaning of authority (Alan V Murray 2018)¹⁶. Khorasan has connections with Arabians (Tayebeh Sadat Hosseini 2017)¹⁷. Therefore, research into the Arabic language is needed. There are related words such as arasan or rasan seen in

¹⁰ rasāstātō [rasāstāt] , 8 (G) f. truthfulness, righteousness, justice, equity; Rasastat, a Yazad presiding over (k443)

rasmanō [rasman], 12 (pLA) m. the lines or files of the army (k443), rasmaoyō rashnaosh [rashnu], 16 (G) m. Rashnu, a Yazad presiding over truthfulness and justice (k444)

Dictionary of most common AVESTA words, Joseph H. Peterson

<http://www.avesta.org/avdict/avdict.htm>

¹¹ Khorasan and Neishabur, the origins of Taherian, Marve and Samarghand or Samanid' capital, Bokhara were considered Hanafi centers (Seddighi). In the middle of the 3rd century, by fascinating Ray, Neishabur, Samarghand, Tashkand , Esfahan ,and Gorgan Shafei's influence replaced the Hanbali and Hanafi dominance.

¹² the intellectual and religious profile of these Khorasani Jews Jews in Khorasan would not normally be using Arabic.

¹³ Khurasan. This was the name of the administrative division of the Sasanian Empire known as xwarāsān (literally "the East") that was created as one of the four military divisions of the Sasanians
- Khodadad Rezakhani

¹⁴ It seems, however, in Khorassan, Ray and Qom, minor power even Sunnite Hadith were seeking dynasties, led to disintegration of Abbasids society and converting it to an archipelago. Outcomes of continuation of the political and military conflicts, however, was not ineffective on Shiite inclinations (Barghi, Rejal ,p47). Najishi and Toussi provide a list of the 7th Imam's companions with Razi and Qomi titles. Among them, Abolhassan Mohammad Ibn Jafar Assadi Razi (Toussi, 426), as the agent of Imam Zaman, had an effective role in religious thought of Ray and Qom and in fact he was the person who nurtured the personality of Mohammad Ibn Yaghub Kolehini.

¹⁵ Kharāj wazīfa: variable land tax paid by the landholder. This was presumably waived by the patron as it directly impacted the client.

Kharāj muqāsama: tax on the crop (usually levied at 20%) and 'ushr (10%) on the crop. Landlords shifted taxes to peasants, who paid rents and taxes from their share of the harvest.

¹⁶ By contrast, the four chroniclers discussed here use different forms of the name Khurasan in Latin: Corrozana (with a feminine grammatical ending), Corosanim (neuter ending) and forms such as Corrozan without any inflectional ending. Forms used by other writers include Corathania and Corotamia.³² This diversity suggests that the name Khurasan was written in such different ways by the crusade writers because it was unfamiliar to them, and that it came to prominence because they or their informants heard it from Turks or Arabs themselves. I would argue that the use of this name derives from the importance of the traditional Turkish homelands as a source of military recruitment In the crusade chronicles, Corrozana is the nerve-centre of the Seljuk world and the primary source of its power, both military and political. It is the Turkish homeland par excellence, and central in terms of political power.

¹⁷ Khorasan has long been part of Iran and its borders were not the same during history. It was very wide in the 4th century; in addition to the current Khorasan, it included three republics of Turkmenistan, Tajikistan, part of Pakistan and an important part of Afghanistan. Shortly after the conquest of Khorasan by the Arab people, this land became popular as one of the important bases of Arabic poetry alongside the main centers of the Arabic poetry (Daif, 2007, Vol. 2, p. 161). After the establishment of the Arab governors in Khorasan, many Arab poets came into this area and it led to the emergence of the Arabic poetry in that land. Also, the choice of Arabic as the official language of the Muslim world caused Khorasani people to become familiar with the Arabic language and literature and use it in their poetry.

the Arabic vocabulary (Anthony Salmoné 1889). Some suggest it may have originated from China¹⁸. It is evident that the Hebrew terms ‘ar-še-kā, ‘ar-šī, and raza do not belong to the same language and are also not found in Avesta and Arabic. Thus, Avesta and Persian languages have close contact with the Sanskrit language (Prods Oktor Skjaervo 1999)¹⁹ Therefore, research into Sanskrit literature is needed.

1.5.1. Sanskrit

Sanskrit, a classical language of India, boasts a rich literary heritage. Its most esteemed work is the 'Veda'. There are four Vedas, with the Rig Veda being the most influential (Michael Witzel 1999)²⁰. Three primary periods have been identified²¹, and numerous instances of borrowed vocabulary have been noted within this corpus (Michael Witzel 1999)²². Additionally, the literature features various terms employed to denote royalty, including the term 'rājān' (Griffith 1896).

śūrā ived yuyudhaya na jaghmayah
śravasyavo na prtanāsu yetire
bhayante viśvā bhuvanā marudbhyo **rājān**
iva tveṣasandr̥śo narah
Rig Veda 1.85.8

In sooth like heroes fain for fight they rush about, like combatants
fame-seeking have they striven in war? Before the Maruts every creature is
afraid: the men are like to **Kings**, terrible to behold.

Here, the monarch is designated as "rājān." The letter "j" is employed in place of "z" in Hebrew, although other letters remain consistent. The letters "j" and "z," however, exhibit minimal phonetic distinctions. Consequently, the Greek term "ῥαζον," the Hebrew "razan," and the Sanskrit "rājān" are thought to originate from a shared root. From this term, "rajan," Sanskrit has subsequently developed various other expressions (Griffith 1896).

ghobhiṣ ṭarematim durevām yavena
kṣudham puruhūtaviśvām |
vayam **rājabhiḥ** prathamā
dhanānyasmākenavrjanenā jayema
Rig Veda 10.42.10

O Much-invoked, may we subdue all famine and evil want with store of grain
and cattle. May we allied, as first in rank; with **princes** obtain possessions by
our own exertion.

na sa jiyate maruto na hanyate na sredhati
na vyathate na riṣyati
nāsyā rāya upa dasyanti notaya ṛṣim vā yaṁ
rājānam vā suśūdatā
Rig Veda 5.54.7

Never is he, O Maruts, slain or overcome, never doth he decay ne'er is
distressed or harmed; His treasures, his resources, never waste away, whom.
Whether he be **prince** or Ṛṣi, ye direct.

In this context, the prince is designated as "rājabhiḥ" and "rājānam." Similarly, the same terminology is used in relation to "ruler" (Griffith 1896).

kuvin mā ghopām karase janasya kuvid
rājānam maghavanṛjīṣin
kuvin ma ṛṣim papivāmsam sutasya kuvin
me vasvo amṛtasya śikṣāḥ
Rig Veda 3.43.5

Wilt thou not make me guardian of the people, make me, impetuous
Maghavan, their **ruler**? Make me a Ṛṣi having drunk of Soma? Wilt thou not
give me wealth that lasts for ever?

Subsequently, another term was derived (Griffith 1896).

ā tvāhārṣamantaredhi dhruvastiṭhāvicācaliḥ
|
viśastvā sarvā vāñchantu mā tvad
rāṣtramadhi bhraśat ||
ihaivaidhi māpa cyoṣṭhāḥ parvata
ivāvicācaliḥ |
indraiveha dhruvastiṭheha **rāṣtramu**
dhārāya ||
Rig Veda 10.173. 1, 2

Be with us; I have chosen thee: stand steadfast and immovable. Let all the
people wish for thee let not thy **kingship** fall away. Be even here; fall not
away be like a mountain unremoved. Stand steadfast here like Indra's self, and
hold the **kingship** in the grasp.

Here, the terms 'rāṣtramadhi' and 'rāṣtramu' signify kingship (Griffith 1896).

rājā rāṣtrānām peśo nadināmanuttamasmai
kṣatram viśvāyu
Rig Veda 7. 34. 11

He, **King of kings**, the glory of the floods, o'er all that liveth hath resistless
sway.

¹⁸the royal family of the Old Turks called 'A-si-na' 'a-si-na (LMC) from Old Chinese chronicles, such as Zhoushu-50 and Suishu-84, there is no term Asina in the Old Turkic and other sources on the Old Turkic peoples. Tang dynasty appointed a nominal ruler titled Ilteber from members of the Asina's family and strategically governed the regional peoples of the steppe and oasis regions, and central Asia from Mongolia, north Tianshan and Sogdiana to Tocharistan. Thus the political system known as Ce-fe can be confirmed during the reign of the Türgish Kaghane from at least AD 750 years.

- Takashi Osawa

¹⁹Old Avestan is grammatically very close to the language of the Rig Veda, the oldest religious texts of the Indo - Aryans.

²⁰The early Vedic period: c. 1700-1500 BC, particularly the hymns in books 4, 5, 6 (and possibly book 2); II. The important middle Vedic period, c. 1500-1350 BC: RV 3, 7, parts of 8.1-66 and 1.51-191; III. The late Vedic period, c. 1350-1200 BC: RV 8.67-103; 1.1-50; 10, 8.49-59.

²¹The books of the Rigveda can be categorized into three groups: the earlier family books (2:4, 6-7), the later family books (5), and the even later non-family books (1, 8-10). {The Recorded History of the Indo-European Migrations - Part 2 of 4 The Chronology and Geography of the Rigveda, }

²²F.B.J. Kuiper (1991) has compiled a valuable collection of approximately 380 'foreign' words found in the RV.

rtena rājannanṛtaṃ viviñcan mama
rāṣṭrasyādhipatyamehi||
Rig Veda 10.124.5

O King, discerning truth and right from falsehood, come and be Lord and Ruler of my **kingdom**.

Here, the terms 'rājā rāṣṭrānām' and 'rāṣṭra' signify "king of kings" and "kingdom," respectively (Griffith 1896).

yā oṣadhīḥ somarājñīrbahviḥ
śatavicaḥṣaṇāḥ |
tāsām tvamasyuttamāraṃ kāmāya śaṃ hṛde
||
yā oṣadhīḥ somarājñīrviṣṭhitāḥ pṛthivīmanu
|
bṛhaspatiprasūtā asyai śaṃ datta vīryam ||
Rig Veda 10.97. 18-9

Of all the many Plants whose **King** is, Soma, Plants of hundred forms, Thou art the Plant most excellent, prompt to the wish, sweet to the heart. O all ye various Herbs whose **King** is Soma, that o'erspread the earth, Urged onward by Bṛhaspati, combine your virtue in this Plant.

Here, the finest plants are designated as 'rājñīr' (Griffith 1896).

yan mā somāso mamadan yad ukthobhe
bhayete **rajasī** apāre ||
Rig Veda 4. 42. 6

When lauds and Soma juice have made me joyful, both the unbounded **regions** are affrighted.

te hi dyāvāpṛthivī viśvaśambhuva
ṛtāvārī
rajaso dhārayatkavī
Rig Veda 1.160. 1

These, Heaven and Earth, bestow prosperity on all, sustainers of the **region**, Holy Ones and wise,

Here the word 'rajasī' denotes the meaning of 'region'.

1.6. Relatives of Rajan

The names have evolved to denote the relatives of "rājān" from the same root word(Griffith 1896).

prātarjarethe jaraṇeva kāpayā vastor-
vastoryajatā ghachathoghṛham
kasya dhvasrā bhavathaḥ kasya vā narā
rājaputrevasavanāva ghachathah ||
Rig Veda 10. 40. 3

Early ye sing forth praise as with a herald's voice, and, meet for worship, go each morning to the house. Whom do ye ever bring to ruin? Unto whose libations come ye, Heroes, like two **Sons of Kings**?

Here, the son of the king is referred to as 'Rājaputre'(Griffith 1896).

yuvām ha ghoṣā paryaśvinā yatī **rājñāuce**
duhitāpṛche vām narā
bhūtaṃ me ahna uta bhūtamaktaveśvāvate
rathine śaktamarvate ||
Rig Veda 10. 40. 5

To you, O Aśvins, came the **daughter of a King**, Ghoṣā, and said, O Heroes, this I beg of you: Be near me in the day, he near me in the night: help me to gain a car-borne chieftain rich in steeds.

Within this context, the daughter of a king is mentioned as "rājñāuce".

Consequently, the ancient Sanskrit literature, specifically the Veda, incorporates the terms "rājān" (Kings), "rājaputre" (Sons of Kings), "rājñāuce" (daughter of a King), "rājabhiḥ" (princes), "rājānam" (princes or ruler), "rāṣṭramadhi" (kingship), "rāṣṭramu" (kingship), "rājā rāṣṭrānām" (King of kings), "rāṣṭra" (kingdom), "rajasī" (regions), and "rajaso" (region) (Nick Allen 2016)²³. The planet's apex is also designated as "rājñīr" (King). The relationship of these terms to "rājān," which denotes "king," is apparent, as they are derived from it. The semantic development of these words shares similarities with that of Hebrew. Simultaneously, there is no reference to the semantic evolution of the word "raza" from Hebrew and "rājān" from Sanskrit. The Sanskrit language is related to another classical language, Tamil. This semantic evolution can also be investigated in Tamil literature.

1.6.1. Tamil Literature

Tamil, recognized as one of the world's ancient classical languages, features numerous classical works that resonate with the general populace. As a classical language of India, Tamil literature, specifically Sanga Ilakkiyam, contains numerous references alluding to the historical relationship between the Tamil people and the Greeks. These interactions are linked to trade (Pugazhendhi 2020a) (Pugazhendhi 2020c) (Pugazhendhi 2021d) (Pugazhendhi 2022a), the exchange of literary forms (Pugazhendhi 2020b), literary themes (Pugazhendhi 2021b) (Pugazhendhi 2024), literary myths (Pugazhendhi 2021a) (Pugazhendhi 2021c) (Pugazhendhi 2022b) (Pugazhendhi 2023), and other areas of connection. Greek literature also attests to these contacts, as do the Hebrews (Pugazhendhi2020).

²³Furthermore, the adjective "virāj" (from "rāj," meaning 'reign') signifies "ruling far and wide, sovereign"

1.6.2. Tamil and Egypt

Egypt's geographical location is along the sea route connecting Tamil Nadu and Greece, it is natural that interaction has occurred between Tamil and Egyptian cultures since antiquity. An ancient agreement, detailing transactions between Tamil and Greek traders residing in the Musiri region, and referenced within Tamil Sangam and Greek literary works, has been discovered in Egypt. A partially obscured section is displayed below in Figure 4.



Figure 4. The Muziris Papyrus (Chen Siwei 2022).

Similarly, Tamil inscriptions have also been discovered there (Figure 5) (Mahadevan 2014).

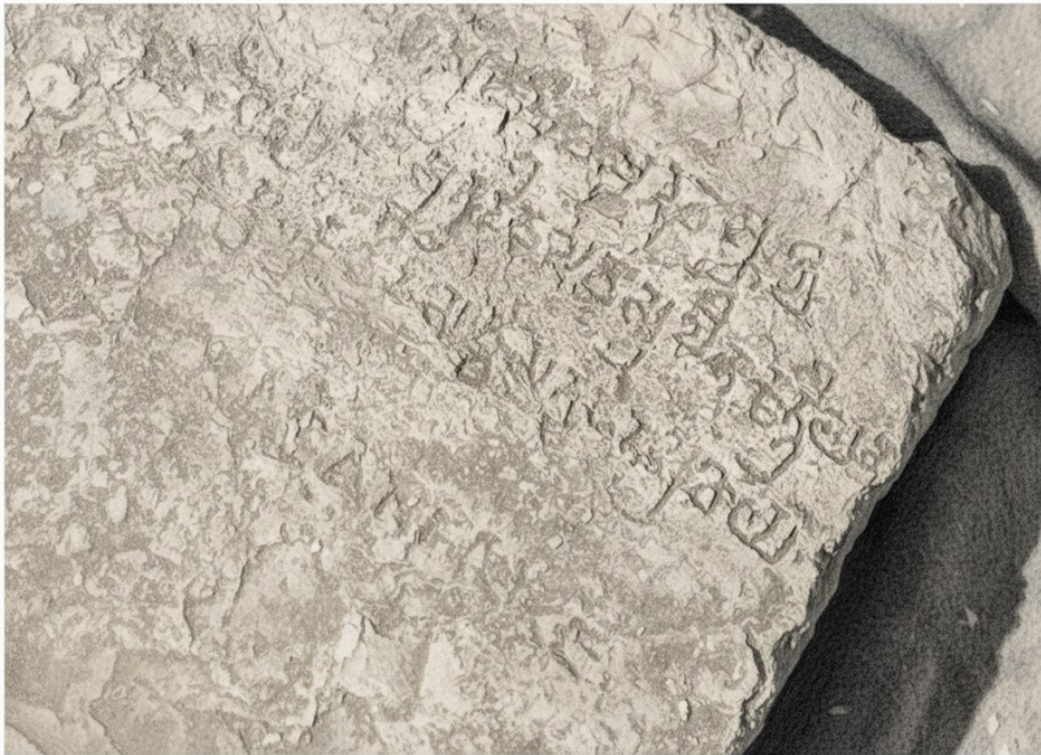


Figure 5. Temple of Isis, Berenike, Egypt.

In the same way, vestiges of ancient Tamil script forms have also been discovered within the Valley of the Kings in Egypt. These are presented below from Figures 6 to 11 (Ingo Strauch and Charlotte Schmid 2026). Although these epigraphical findings date to the late Hellenistic and early Roman periods (1st century B.C. to 2nd century A.D.), they point to an ongoing, continuous connection between these societies rather than an interaction isolated to a particular historical era.

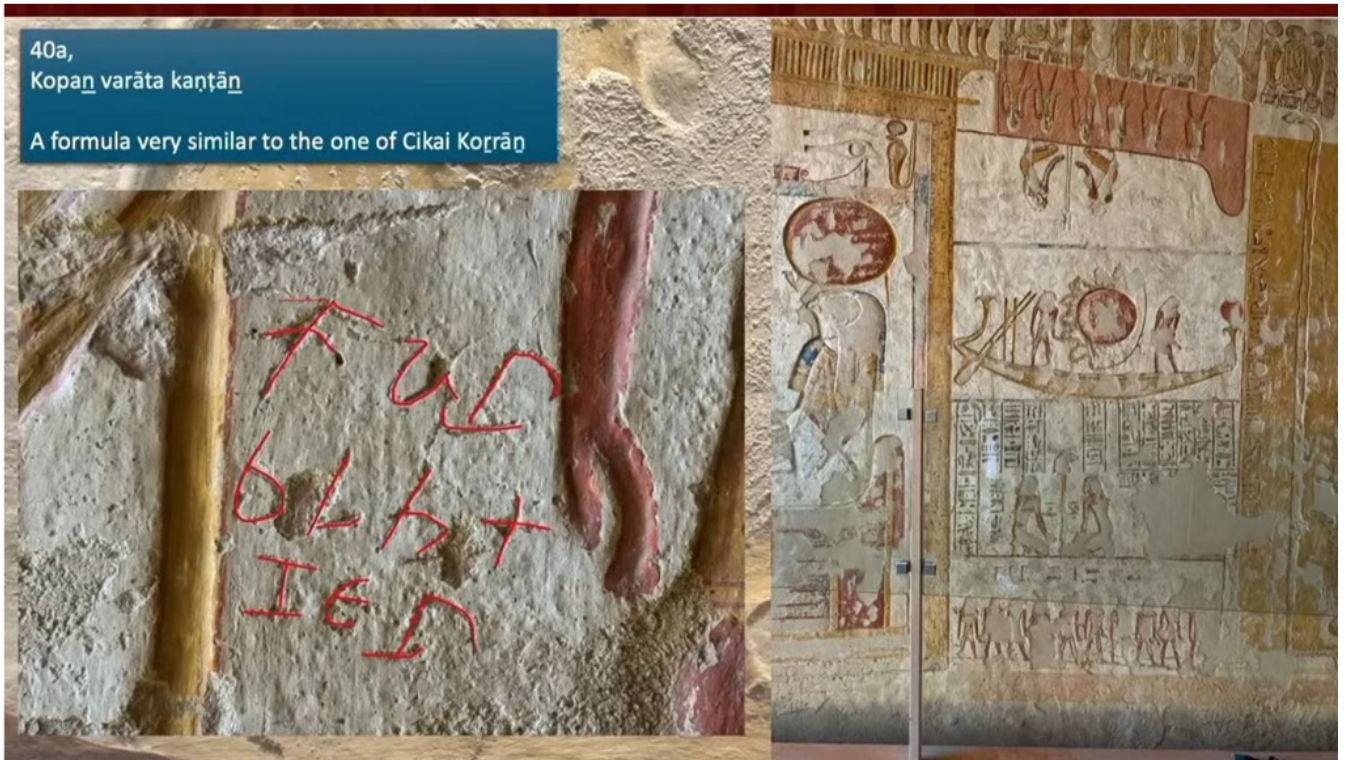


Figure 6. Valley of the Kings, Egypt- Script 1 (Ingo Strauch and Charlotte Schmid 20260)

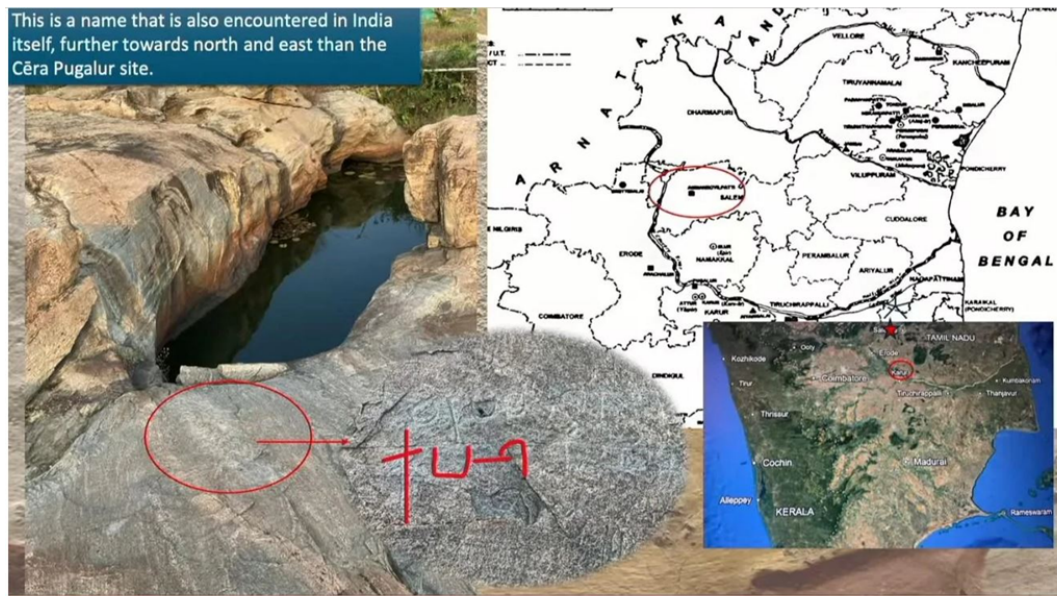


Figure 7. Valley of the Kings, Egypt- Script 2 (Ingo Strauch and Charlotte Schmid 2026).



Figure 8. Valley of the Kings, Egypt – Script 3 (Ingo Strauch and Charlotte Schmid 2026).

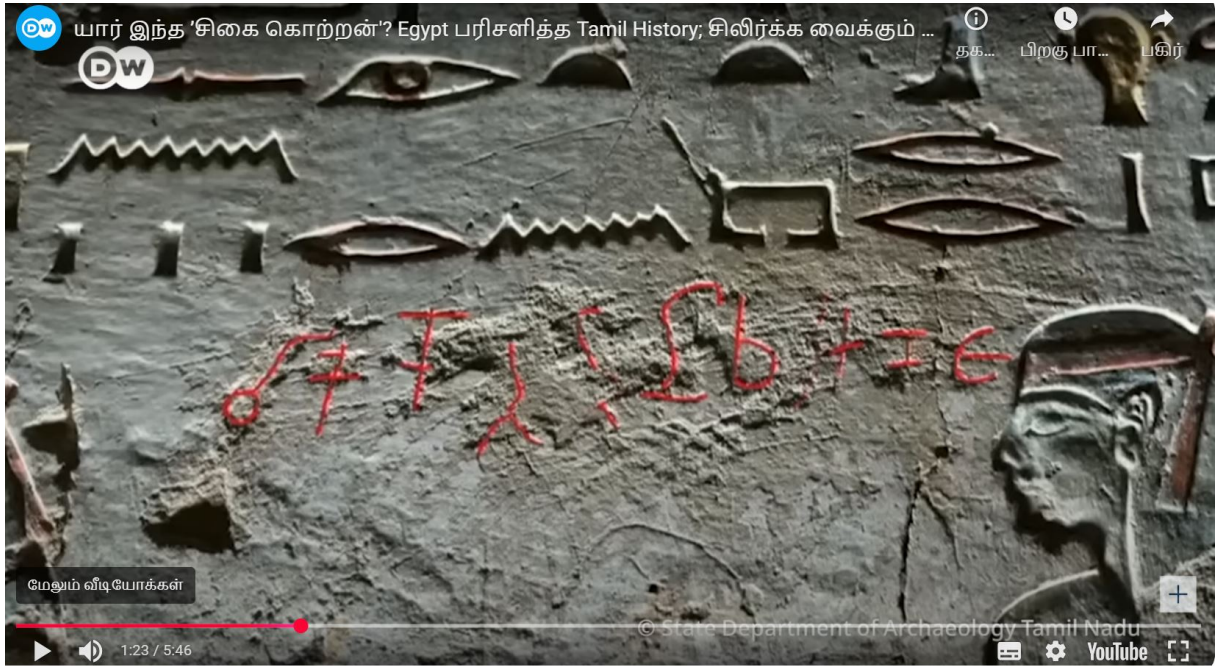


Figure 9. Valley of the Kings, Egypt – Script 4 (Ingo Strauch and Charlotte Schmid 2026).



Figure 10. Valley of the Kings, Egypt – Script 5 (Ingo Strauch and Charlotte Schmid 2026).

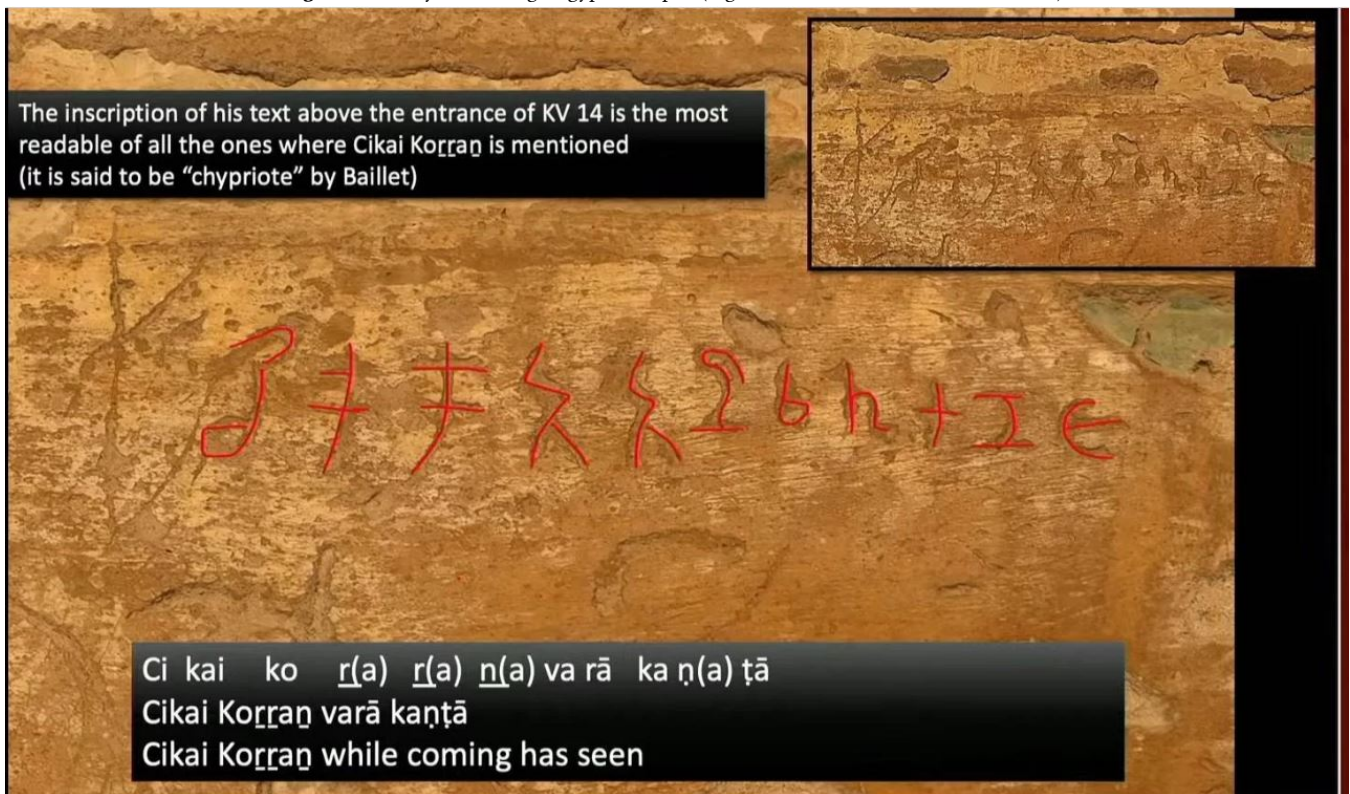


Figure 11. Valley of the Kings, Egypt – Script 6 (Ingo Strauch and Charlotte Schmid 2026).

Valley of the Kings, Theban Necropolis, Egypt²⁴ appears alongside a **larger body of Greek graffiti**.

²⁴Ingo Strauch from the University of Lausanne in Switzerland along with Charlotte Schmid from École Française d'Extrême-Orient (EFO), or the French School of Asian Studies, deciphered the inscriptions.

1.6.3. Tamil and Hebrew

The Hebrew Old Testament alludes to the arrival of goods from distant lands via sea during the reign of Solomon in the tenth century B.C. These items encompass sandalwood (Almuggim - אֲלֻמְגִּים) and peacock feathers (tukkiyyim - תֻּכִּיִּים), both of which are sourced from Tamil Nadu. They are rendered in Hebrew using their Tamil nomenclature (Pugazhendhi 2020c). Furthermore, Kudal, an alternative name for Madurai in Tamil Nadu, is referenced in Sangam and Greek literature and is rendered as Hoddu - הֹדּוּ in the Hebrew Old Testament. The Hebrew Old Testament designates the India of that period as Hoddu (UCLA Library 1903).

Then were the king's scribes called at that time in the third month that is the month Sivan on the three and twentieth day thereof and it was written according to all that Mordecai commanded unto the Jews and to the lieutenants and the deputies and rulers of the provinces which are from India (Hoddu - הֹדּוּ) unto Ethiopia an hundred twenty and seven provinces unto every province according to the writing thereof and unto every people after their language and to the Jews according to their writing and according to their language

Esther 8:9

Consequently, numerous Tamil words, as they appear in Tamil Sangam literature, can also be found within the Hebrew Old Testament. Such words are provided in Table 1.

Table 1. Tamil and Hebrew words

S.No.	Meaning	Hebrew	Tamil	Meaning
1.	Love, Love of the God	Ahab - אֶהָב	Agam	Love related with family [ie., not directly related with body sex]
2.	Evening, Night	Ereb - עֶרֶב	Eravu	Night
3.	Youth	Elem - עֶלֶם	Elam	Youth
4.	Foot Path	Nathiyb - נַתְיָב	Nadai Pathai	Foot Path
5.	Bitter thing, Bitter herb	Maror - מָרֹר	Marunthu	Medicinal Herb
6.	Abundance	Athereth - אֶתֶרֶת	Athigam	Abundance
7.	Array	â-rak' - אֶרֶק	Aran	Array
8.	Heat	Aza - אֶזָּא	Azhal	Fire
9.	Thief	Gannab - גַּנָּב	Kalvan	Thief
10.	Knowledge	Madda - מַדָּה	Madhi	Knowledge
11.	Rain	Mowreh - מוֹרֵה	Maree	Rain
12.	Country	Ar-ṣî	Arasu	Country, Government
13.	Desire	Avah - אָוָה	Ava	Desire
14.	Vessel	Keli - כֵּלִי	Kalan	Vessel
15.	Distracted	Pun - פֶּן	Pun	Injury
16.	Hidden treasure	Matspon - מַטְסָּוֹן	Marai pom	Hidden treasure
17.	Net, Prey, Stronghold	Matsuwd - מַטְסוּוֹד	Mathil	Stronghold

This evidence establishes the antiquity of the connection between Tamil and Hebrew. Similarly, an exploration of the ancient connection between Tamil and Sanskrit should also be undertaken.

1.6.4. Tamil and Sanskrit

Tamil and Sanskrit have maintained connections since antiquity. Numerous Tamil words are present in the Rigveda, which represents the earliest Sanskrit literature. Furthermore, the Sanskrit Rigveda alludes to a Tamil-speaking group known as the Tamils (Griffith 1896).

3 Praise him, ye तमीळ (Tamil) folk, as chief performer of sacrifice adored and ever toiling,
Well-tended, Son of Strength, the Constant Giver. The Gods possessed the wealth bestowing Agni.

Book 1 Hymn 96.3.
Rig Veda

Consequently, the Sangam literature of Tamil, in conjunction with records of these languages, confirms the connection between Tamil and other classical languages, such as Greek, Hebrew, Sanskrit, and Egyptian language. With the exception of Tamil, none of the aforementioned languages possess such an enduring connection to the five languages and society. Given the amalgamation of languages within the Tamil language, an examination is underway to determine the presence of the term "Greek ἄρχον" in Tamil language.

King

The Sanga Ilakkiam represents the ancient literature of the Tamil language (Pugazhendhi2020)²⁵. It contains numerous terms associated with the concept of kingship. Mannan, Ko, Arasan, Venthana, and Kurisil are examples of terms used to denote kings in historical Tamil literature. Among these terms, Arasan exhibits a phonetic similarity to a Greek word (Tamil Virtual University 1995).

kaTavuL n'ilaiya kal Ogku n'eTu varai,
vaTa ticai ellai imayam Aka,
ten am kumariyoTu AyiTai **arasar**
muracuTaip peruj camam tataiya, Arppu
eza,
col pala n'ATtait tol kavin azitta

'In the land between northern Himalayas and southern Kumari you have crushed many **kings(Arasar)** with roaring drums in massive battles and attained fame in many lands' Pathitruppathu 43, Poet: Paranaar, King: Kadal Pirakōttiya Chenguttuvan, Tamil Sanga Ilakkiam.

²⁵According to research on ancient Greek literature related to Atti and Cybilie, the era of Tamil Sangam literature extends to 1200 BC."

tirai poru mun'n'Irk karai n'aNic celinum,
aRiyun'ark kANin, vETkai n'Ikkum
cil n'Ir vinavuvur, mAn'tar; atu pOL,
arasar uzaiyarAkavum, purai tapu
vaLLiyOrp paTarkuvar, pulavar:

'People who go to the seashore with pounding waves, ask those who know where they can find water to quench their thirst. In the same manner, wise men, even though they are in the company of **kings (Arasar)**, seek those who are Generous and without flaws.' Puranānūru 154, Poet Mōsi Keeranār sang to Konkānam Kilān, ruler of Konkānam Mountain, Tamil Sanga Ilakkiyam.

Within these references, the term "Arasar" signifies the king. The related terms in the Tamil language were derived from this word, with "Arasu" being one such term, which denotes 'kingdom' (Tamil Virtual University 1995).

tonRu mozin'tu, tozil kETpa
kAl ennak kaTitu urAay,
125
n'ATu keTa eri parappi,
AlagkAnattu ajcuvara iRuttu,
arasu paTa amar uzakki,
muracu koNTu kaLam vETTa
aTu tiRal uyar pukaz vEn'tE!

'O king with great fame and skill in battles! You went swift like the wind, spread flames, Caused fear in enemy's **kingdom (arasu)** and ruined them at Ālankānam battlefield where drums roared!' Lines 126-8, Mathuraikkānji, Tamil Sanga Ilakkiyam.

n'aTTavar kuTi uyarkkuvai;
ceRRavar **arasu** peyarkkuvai;
pEr ulakattu mEen' tOnRic
clruTaiya vizuc ciRappin,
viLain'tu mutirn'ta vizu muttin,

'O warrior king! You uplift your friendly Citizens! You seize **kingships (arasu)** of enemies! Lines 130-2, Mathuraikkānji, Tamil Sanga Ilakkiyam

vaLi iTai vazagkA vANam cUTiya
maN tiNi kiTakait taN tamizk kizavar,
muracu muzagku tAnai mUvaruLLum,
arasu enappaTuvatu n'inatE, peruma!
alagkukatirk kanali n'Alvayin tOnRinum,
ilagkukatir veLLi ten pulam paTarinum,
am taN kAviri van'tu kavarpU UTta,
tOTu koL vElin toRRam pOla,

'In this dense world where winds cannot penetrate, decorated with the sky, with huge ocean as its limits, among the three who rule over the cool Tamil land with roaring drums and armies, your **kingship (arasu)** alone is true royalty! Puranānūru 35, Poet Vellaikudi Nākanār sang to Chōlan Kulamutrathu Thunjiya Killivalavan, Tamil Sanga Ilakkiyam.

kaTuj cinatta kol kaLiRum; kataz pariya
kali mAvum,
n'eTug koTiya n'imir tErum,
n'ejcu uTaiya
pukal maRavarum, ena
n'AnkuTan mANTatuAyinum, mANTa
aRa n'eRi mutarRE, **arasin** koRRam;

Eventhough you own an army with these four divisions – murderous elephants with fierce rage, proud swift horses, tall chariots with rising flags, and foot soldiers with strength in their hearts and desire for battles, esteemed righteousness is the foremost cause for real victory of the **kingship (arasu)**. Puranānūru 55, Poet Mathurai Maruthan Ilanākanār sang to Pāndiyān Ilavanthikaipalli Thunjiya Nanmāran, Tamil Sanga Ilakkiyam

aNagkuTai avuNar kaNam koNTu oLittena,
cEN viLagku ciRappin jAyIRu kaNATu,
iruL kaN keTutta paruti jAlattu
iTumpai koL paruvaryl tIra, kaTun' tiRal,
5
ajcana uruvan tan'tu n'iRuttAgku,
arasu izan'tirun'ta allal kAlai,

'When the fierce demons massed together and hid away the distant splendid sun, eyes of humen were ruined and the god who is of fierce form and as dark as collyrium came and put it back, ending the sorrow of those in despair in this round world. Like that, at a difficult time when the Chōla **kingdom (arasu)** was lost, Puranānūru 174, Poet Mārōkkathu Nappasalaiyār sang to Malaiyamān Chōliya Vēnāthi Thirukkannan, Tamil Sanga Ilakkiyam

uRRuzi utaviyum, uRu poruL koTuttum,
piRRai n'ilai muniyatu, kaRRal n'anRE;
piRappu Oranna uTanvayiRRuLLum,
ciRappin pAlAl, tAyum manam tiriyyum;
oru kuTip piRan'ta pallOruLLum,
'mUttOn varuka' ennAtu, avaruL
aRivuTaiyOn ARu **arasum** cellum;
vERRumai terin'ta n'ARpAluLLum,
klzppAl oruvan kaRpin,
10
mERpAl oruvam avankaN paTumE.

'It is good to learn from a teacher, helping him during his troubles, giving him substantial wealth and learning with respect, without malice. To those born in the same womb, a mother's mind will be tender toward the man who is learned. the **government (arasu)** will follow the path of the learned man, and not welcome and follow the path of a man just because he is first born.' Puranānūru 183, Āriyappadai Kadantha Neduncheliyan, Tamil Sanga Ilakkiyam.

The term associated with politics is also derived from this root word. Here, the word "Arasiyal" is composed of "Arasu" (government) and "Iyal" (concept or theory). Buildings related to the king are also named using the same root word (Tamil Virtual University 1995).

pala puravi n'IRu ukaippa,
vaLai n'arala, vayir Arppa,
185
pITu aziyak kaTan'tu aTTu, avar
n'ATu aziya eyil vauvi,
cuRRamoTu tU aRuttalin,
ceRRa tevvaz n'in vazi n'aTappa,
viyan kaN mutu pozil maNTilam muRRi,
arasiyal pizaiyAtu aRa n'eRi kATTi,
periyOr cenRa aTi vazip pizaiyAtu,

May horses raise dust! May conch shells and vayir horns be blown! May the pride of your enemies be ruined! May the strengths of your hated enemies and their relatives be lost after you seize their forts! May they follow your **political (arasiyal)** path! May you seize their land with ancient groves and show them the just path, Lines 177-196, Mathuraikkānji, Tamil Sanga Ilakkiyam.

you play the lute with benefits of
songs – like wealth with pride, great
fame, strong effort, and the three great
kings owning armies with roaring drums
giving combined audience in an assembly (Arasavai)
Lines 51-55, Porunarātruppada, Tamil Sanga Ilakkiyam.

Here Arasavai = Arasar (King) + Avai (assembly)

Thus the Tamil language uses the meanings such as "king," "kingdom," "politics," and "assembly of the king," all associated with the term "aras." These terms, which are nouns, derive from the word "Arason," meaning "king." There is no available semantic evolution of the word "Arason" in Tamil. While standard Dravidian historical linguistics widely considers the Tamil word *aracan* to be a loanword from Sanskrit *rājan* via Middle Indo-Aryan Prakrit forms, the etymological development of the term's core meaning is not fully traced in Sanskrit either. Therefore, it has been argued that Greek is the only language that preserves the complete semantic evolution of the term, as opposed to Tamil or Sanskrit. As a result, these languages may claim ownership of the word and assert their status as the source languages for other languages. Within this context, the Greek language demonstrates dominance over other languages, as evidenced by the relationship between the words used to represent the king and land in Figure 12.

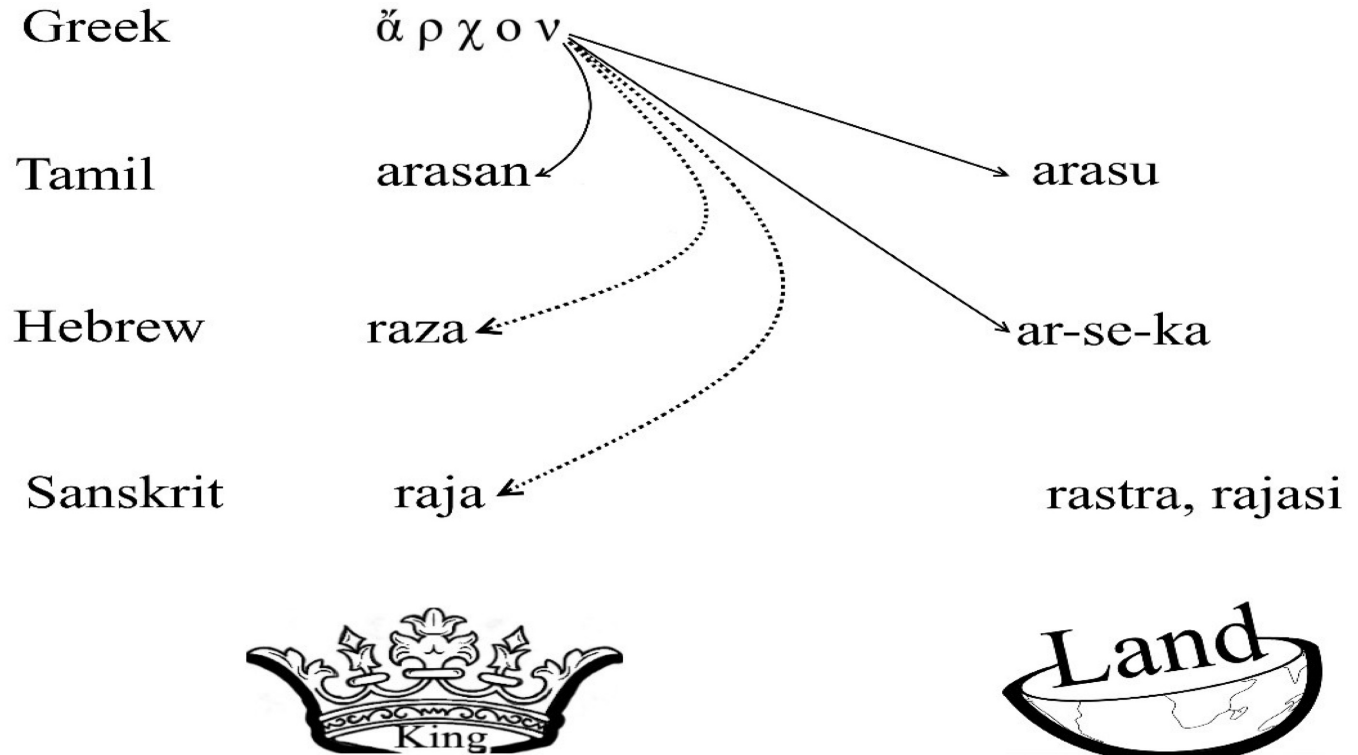


Figure 12. Relationship between the Words.

Here, the terms for "land" – 'at-se-ka' in Hebrew and 'arazu' in Tamil – are closely related to the Greek word ἄρῃον, which signifies "king." Concerning the term for "king," the Tamil word 'arason' corresponds to the Greek term, while 'raza' in Hebrew and 'rajan' in Sanskrit differ from the Greek word. In all these languages, the word has developed semantically in various languages based on the meaning 'king'. The development of this word up to the point of meaning 'king' is worth examining. This semantic development is not visible in any other language except Greek.

2. First

The monarch serves as the initial figure within the realm. The terms "ἄρχον" (monarch) and "ἄρχήν" are semantically linked, with "ἄρχήν" signifying "first" (Francis Storr 1912).

ἄρχήν δὲ θηρᾶν οὐ πρέπει τάμηχανα. Soph. Ant. 92	An impossible hunt should not be tried in the first place
Similarly, it also signifies the concept of commencement (Murray 1924).	
(115) πάντα μάλ' ὅσα τ' Ἀλέξανδρος κοίλῃς ἐνὶ νηυσὶν ἡγάγετο Τροίηνδ', ἣ τ' ἔπλετο νείκεος ἄρχή. Iliad.22.116	(115) and with her all the store of treasure that Alexander brought in his hollow ships to Troy —the which was the beginning of strife
It similarly denotes the meanings of "begin" or "start." (Paul Shorey 1969)	
ὅσον λόγον πάλιν, ὥσπερ ἐξ ἄρχῃς, κινεῖτε περὶ τῆς πολιτείας; Plat.Rep.450A	What a huge debate you have started afresh,
Therefore, this word encompasses meanings such as "first," "begin," and "start." In each instance, it is associated with an action. Consequently, the word appears in context where there is no preceding action. From this point, its meaning has evolved to include the concept of 'first work' (Coleridge 1938).	
ἐλογισάμην οὖν τῷ γένους ἄρχηγέτη μᾶλλον με φῦναι τῆς ὑποστάσης τροφάς. Eur.Orest. 555	So I reasoned that I ought to stand by the author of my being rather than the woman who undertook to rear me.
Due to its initial creation, this term has come to signify "author." The author's work is considered the original and first (Fowler 1921).	
ἀεὶ ἐπιρρέοντα καταχώσει ἡμῶν τὸν ἐξ ἄρχῃς λόγον—ἐπὶ δὲ τὰ ἐμπροσθεν ἴωμεν, εἰ καὶ σοὶ δοκεῖ. Plat. Theaet. 177C,	they will come on like an ever-rising flood and bury in silt our original argument—and let us, if you please, proceed.
The initial instance is also attributed to the founder (Lamb 1925).	
τούτου δὲ τοῦ νομοῦ μεγίστη πόλις Σάις—ὄθεν δὴ καὶ Ἀμασις ἦν ὁ βασιλεὺς—οἷς τῆς πόλεως θεὸς ἄρχηγός τις ἐστίν, Αἴγυπτιστί μὲν τοῦνομα Νηίθ, Ἑλληνιστί δέ, ὡς ὁ ἐκείνων λόγος, Ἀθηνᾶ: Plat. Tim. 21 E	The chief city in this district is Sais—the home of King Amasis,—the founder of which, they say, is a goddess whose Egyptian name is Neith, and in Greek, as they assert, Athena.
The initial instance also relates to the source (Smyth 1926).	
καὶ ταῦτα τᾶπη κλαυμάτων ἄρχηγενῆ. Aesch. Ag. 1628	These words of yours likewise shall prove a source of tears.
At times, the initial element may be obscured; in such cases, it can be argued that the preceding element is relevant (Jebb 1889).	
οἰκτίρατ' ἀνδρὸς Οἰδίπου τόδ' ἄθλιον (110) εἶδωλον: οὐ γὰρ δὴ τόδ' ἄρχαιον δέμας. Soph. O. C. 110	Pity this poor ghost of the man Oedipus! For in truth it is the former living body no more.
If the prior item is not clearly discernible, it may be referenced as having occurred in the distant past (Jebb 1889).	
(1380) τοιγὰρ τὸ σὸν θάκημα καὶ τοὺς σοὺς θρόνους κρατοῦσιν, εἴπερ ἐστὶν ἡ παλαιφατος Δίκη ξύνεδρος Ζηνὸς ἄρχαίσις νόμοις. Soph. O. C. 1382	(1380) This supplication of yours, and this throne of yours, will lie in the power of my curses, if indeed Justice, revealed long ago , sits beside Zeus, to share his throne through sanction of primordial laws.
Thus, the word 'long ago' is associated with days. Similarly, the word "age" is also related to days; therefore, it signifies the state of being aged (Coleridge 1938a).	
σὺ δ' αὖ λαβοῦσα τεῦχος, ἄρχαία λάτρι, Eur. Hec. 609	Addressing a servant Now you, my aged handmaid,
When age is associated with wealth, it signifies antiquity (Smyth 1926).	
(1040) καὶ παῖδα γὰρ τοὶ φασιν Ἀλκμήνης ποτὲ πραθέντα τλῆναι δουλίας μάχης τυχεῖν. εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης, Ἀρχαιοπλούτων δεσποτῶν πολλὴ χάρις. Aesch. Ag. 1043	(1040) for even Alcmene's son, men say, once endured to be sold and eat the bread of slavery. But if such fortune should of necessity fall to the lot of any, there is good cause for thankfulness in having masters of ancient wealth;
When pertaining to the palace, it signifies "ancestral." (Jebb 1894)	
παράγεται γὰρ ἐνέρων δολιόπους ἀρωγὸς εἰσὼ στέγας, ἀρχαιοπλούτα πατρὸς εἰς ἐδώλια, Soph. El. 1395	The champion of the spirits infernal is ushered on guileful feet into the house, the rich, ancestral palace of his father, and he bears keen-edged death in his hands.

Thus, the Greek term ἀρχ, serving as the root for ἄρχον from the meaning of 'first', exhibits a range of semantic nuances rarely observed in other languages. It is depicted in Figure 13.

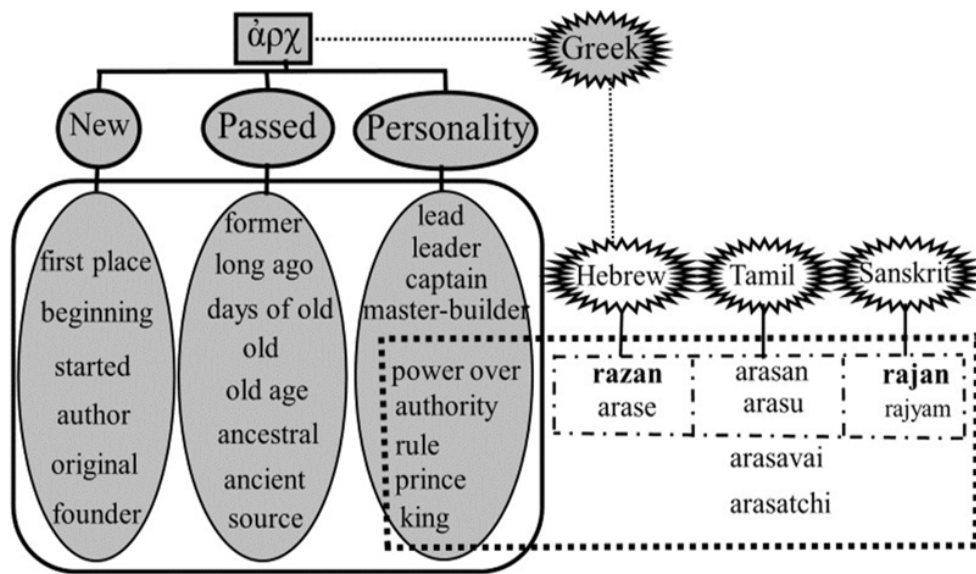


Figure 13. Language and Development of Meanings

This semantic development of the word 'ἄρχων' is illustrated in Figure 14.

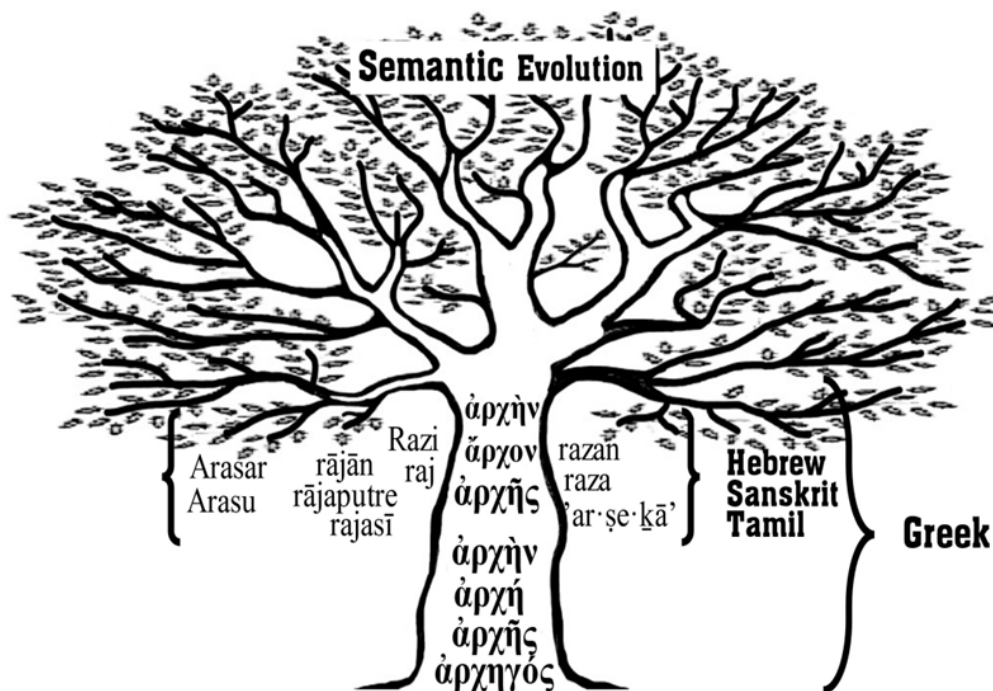


Figure 14. Semantic Evolution

Therefore, there is evidence showing that the evolution of the term, 'ἄρχων' with the meaning "King" originates more profoundly in Greek than in any ancient languages such as Hebrew, Sanskrit, and Tamil. In other languages, the word 'king' means someone with ruling power, while in Greek it means many things, such as the first, former, the organizer, original, ancestor, sourcer, founder, beginner and the one who creates a new country.

Thus, the word ἄρχων, found in Greek literature, is found as 'Arasan' in Tamil literature and as 'Raja' in the Sanskrit Rig Veda. This word is not just a collection of sounds; it is not just a meaningful word that has various meanings; but a term referring to community leadership. If a word that refers to a thing is found in different languages, it means that the thing is in common use in those different linguistic communities. Thus, if the term community leadership is found in different languages, the meaning it conveys is even deeper, going beyond language studies to include sociological research and even to the extent of historical research. To grow beyond the history of

individual societies than towards the history of world. The first step is to examine whether any king found in Greek literature is also found in the ancient literature of other languages where the word ἄρχων is found. Many kings found in Greek literature have parallels with kings found in Sanga Ilakkiyam (Tamil) and Sanskrit literature. Many studies have been conducted in this regard by many scholars. The parallels seem between Greek king 'Ion' and Sanskrit Karna (Pugazhendhi2022 b), Greek Hercules and Sanskrit- Tamil Rama, (Pugazhendhi2021a), Greek Minos and Sanskrit-Tamil Kootruvan (Pugazhendhi 2025), Greek Aegeus and Tamil Ilamveruvazhuthi (Pugazhendhi 2025) are explored in different articles. And (Alonso 2009)^{26,27} on Bhishma (Alonso 2009)²⁸ on Bhishma and Achilles (Alonso 2009)²⁹ on birth (Alonso 2009)³⁰ on Mother (Alonso 2009)^{31,32} on Lady dress (Alonso 2009)³³ on Trozon Horse (Alonso 2009)³⁴ (Alonso 2009)^{35,36,37} on Krishna - Arjuna and Athena - Achilles (Allen 2010)³⁸ on Arjuna and Achilles (Allen 2010)³⁹ (Allen 2010) (Allen 2011)^{40,41} on Ouranos andon Satyavati's stepson Bhishma (Allen 2011)^{42,43} on Zeus and Arjuna (Allen 2011)^{44,45,46} (Allen 2011)⁴⁷ on Roman-Indian Gods (Woodard2006)⁴⁸ (Dumézil 1986) (Jamison

²⁶ Mahābhārata borrow only what they need rather than everything.

²⁷ the conclusions drawn from my book *Grecia en la India: El repertorio griego del Mahābhārata*, its main argument is that the Mahābhārata was written with a great quantity (and quality) of Greek materials near at hand, specifically using the Iliad as a kind of guideline or reference point. Nevertheless, it is important to stress that the Mahābhārata's author/s use this Greek "repertoire" brilliantly, creating a new and unique work for a new political, religious, and ideological purposes.

²⁸ Helen is abducted by Paris and Draupadi is humiliated by the Kauravas in the sabhā of Hastināpura.

²⁹ 1. In both epics, the story of the goddess's son provides the frame narrative: her mortal descendant participates both in its beginning and the decisive moments before its end.

2. The wedding of his parents is a product of divine maneuvers.

3. His mother is a water goddess.

4. His mother stays in his father's palace only to later abandon it.

5. There is a conflict between his parents concerning the mother's intent to immortalize her son. Although his mother kills all his brothers, she spares him.

6. He is not raised in the palace, nor by his father, but in a non-human environment where he is gifted with knowledge and trained to be a warrior.

7. Although the heir to the crown, he is never crowned king.

8. He never marries.

³⁰ Achilles is the son of Thetis, a goddess of the sea, and Peleus. According to the Cypria, he is born following various divine intrigues and conflicts for the purpose of bringing about impending destruction. His mother kills her sons in order to make them immortal, but Peleus stops her before she can kill Achilles, and she swiftly escapes.

After marrying Sāmtanu, his mother drowns her first seven sons, but his father demurs as she is about to drown Bhīṣma. Gaṅgā then disappears with her son after telling Sāmtanu who she is. Bhīṣma is reared and instructed in heaven.

³¹ Following his final hour at the end of the war, there is a funeral for him alone; a unique event in the description of the war. His suffering mother had taken care of him throughout the story, and, at his funeral, emerges from the waters before the army. Her words in this scene echo the laments of Thetis from the Iliad, and demonstrate a series of very interesting parallels.

³² Other features may be taken from the story of Demeter: entrusted with raising Celeus' son, the goddess places him in the ashes in the hearth in order to make him immortal, but leaves when she is discovered and wrongly accused of harming the boy. Homeric Hymn to Demeter 235-81.

³³ In the second period, during his stay in Omphale's palace, Heracles is represented as a transvestite: he dresses as a woman, is shown spinning, drunk, and dancing in a Dionysian atmosphere.⁶¹ We should recall that while dressed as a eunuch Arjuna teaches dance to the princess.

³⁴ Let us remember that the Iliad's Canto is entirely devoted to a night attack perpetrated by Diomedes and Odysseus. The Achaeans are under siege in their camp, but the two heroes escape at night to carry out a raid against the Trojans and allies, who have besieged them from the surrounding encampment. The side that had been besieging the city of Troy is now under attack and the heroes' raid is a violent rejoinder. Turning to the Mahābhārata now, we also have night attack by Aśvatthāman which occupies the entire tenth song. Following their victory, the Pāṇḍavas have occupied the Kaurava camp, but the situation now changes dramatically. Except for the five Pāṇḍavas and a Vṛṣṇi warrior, Sātyaki, whom Kṛṣṇa has led to a place of safety just before this massacre, all the sleeping Pāṇḍava forces are slain. Although the victims are protected by a god, he cannot fully avert the massacre. Apollo wakes up the Trojan allies during the raid to prevent further destruction, while Kṛṣṇa leads the Pāṇḍavas to another place to evade death. Finally, in both narratives, the main 'protagonist' is a horse; a false one in both cases. In the Iliad, it is a wooden horse; in the Mahābhārata, it is a man whose name includes the word horse (aśva) in it, i.e., Aśvatthāman.

³⁵ I calculate about forty direct borrowings. N. J. Allen has explored these and other connections between Arjuna and Odysseus. He has found, for example, that the adventures of Arjuna during his strange exile from Indraprastha have a clear parallel in the stories of Circe and Odysseus.

³⁶ I have tried to demonstrate the main hypothesis of the ubiquitous presence of Greek elements in the Mahābhārata. Further, as this last example suggests, if my hypothesis is correct, then the Mahābhārata's author/s had in their hands a vastly superior amount of Greek material compared to that which we now have.

³⁷ Moreover, it would reinforce the conclusions of authors such as A. Hillebrandt or M. Biardeau who think that the Mahābhārata was written in the period after Alexander the Great and by one writer or a small group of writers in a coordinated way. The continuity of relationships between Greek culture and the Indian Subcontinent after Alexander the Great, as well as its intensification in Roman times, gives us a plausible historical setting for it. The Mahābhārata would be another example of human history being shaped through cultural exchange.

³⁸ Krishna often relates to Arjuna as Athena relates to Achilles or Odysseus (a huge topic!). Krishna helping Arjuna here parallels Athena helping Achilles.

³⁹ Arjuna's divine chariot and horses are described when he receives them but they fairly soon disappear from the text. Nothing is said about the heroes dismounting, but by the last line of the book (225.17) they are sitting on a river bank. Similarly, Achilles' chariot and divine horses are mentioned early in the episode, but the hero soon seems to be on foot and has certainly abandoned his chariot by phase D. The chariot and horses simply fade out.

⁴⁰ The first Kypria fragment tells how Earth (Ge), overloaded with humans, complains to Zeus and thereby brings about the Trojan War. The comparison has long been made with India (e.g., Mahābhārata 1.58) where Earth addresses the same complaint to Brahma- and brings about the Great War.

⁴¹ One thing is certain: good comparisons between individual figures in the two traditions will prove very complicated – correspondences will regularly be multiple and overlapping.

⁴² Ouranos also parallels Satyavati's stepson Bhishma. Both Ouranos and the Dyaus incarnated in Bhishma are names meaning 'heaven'. Both Ouranos and Bhishma lose kingship and virility on a single occasion. Both are followed in the next generation by a male who violently interrupts sexual activity, Ouranos by Kronos, the son who castrates him, Bhishma by Pandu, a stepson who shoots two copulating deer, with disastrous consequences for his own sexuality. Bhishma, the avatar after all of Dyaus, not unnaturally finds points of comparison with the Greek Zeus. At their birth, Bhishma's mother, the Ganges, drowns his seven older brothers in her waters, just as Kronos swallows Zeus's five older siblings.

⁴³ Bhishma spends his final months nearby, out of doors, recumbent on a bed of arrows (like a fakir on a bed of nails). With this we should maybe compare the remarkable and unparalleled scene in which Zeus, sleeping with Hera on Mount Ida, is raised from the earth by upward-growing plants (Iliad 14.349).

⁴⁴ Zeus, king of the gods, parallels Arjuna, begotten by the king of the gods. The contrast between Zeus's protracted war with the Titans and his rapid defeat of Typho-aeus matches the contrast between Arjuna defeating the Kauravas in a set-piece battle and his final duel with Aśvatthāman (similar in rhythm to the contrast between the Romans defeating the Curiatii and defeating Mettius)

⁴⁵ The night attack in Book 9, like the Sack of Troy, parallels the phase V massacre in the Mahābhārata.

⁴⁶ but in general Odysseus corresponds to Arjuna (occasionally to his elder brother Bhuma). The second half of Odysseus' nostos, from the Circe episode onwards, parallels the journey around India made by Arjuna in Book 1, during which he encounters females at each of the cardinal points. The comparison is with the close association of Arjuna and the animal victim in the Horse Sacrifice of Mahābhārata 15 (very close to the end of the epic). The same book has parallels for both of the sacrifices prescribed by Teiresias (Odyssey 11.130–4), and also for the father–son duel in the Telegony. Like Odysseus, Arjuna is killed by his son, but unlike him, he is resuscitated by magic. Father–son duels occur in several other IE traditions, and the Irish one is particularly comparable

⁴⁷ Hesiod's Theogony finds its best Indian parallel early in the Mahābhārata

⁴⁸ Dumézil proposes that Juventas and Terminus represent the Roman counterparts of those deities known among the Indo-ryans as Aryaman and Bhaga, close companions of the great god Mitra, who, like Jupiter, is a god of sovereignty.

1994)⁴⁹ on reason for the similarity is folktale (Hansen 2002)⁵⁰ have researched and commented on this topic. In this way, here the references to kings in the Greek epic The Iliad, the Sanskrit epic Mahabharata, and the Tamil Sanga Ilakkiyam are taken for comparison. Although they appeared in literature, it is possible that some of the history is hidden behind them. In other words, an attempt is being made to conduct this as a literary study aimed at History.

2.1. Name Analogy – Πανδίων

The Iliad records a king named Πανδίων (Pandion) who participated in the Trojan War (Greek Iliad). Another Greek literature records that a king named Πανδίων (Pandion) may have come from India. In Greece, this Πανδίων (Pandion) is associated with the tribe 'Τερμίλαι' (Termilae) (Godley 1920)⁵¹. It has a phonetic similarity to the ethnonym 'Tamilian'. Similarly, the Sanskrit epic Mahabharata mentions that a king named Pandya participated in the war known as Mahabharata. That literature confirms that this Pandyan was a king of Tamil Nadu. Greek literature mentions 'Madurai' as the capital of this Pandyan kingdom in Tamil Nadu. It also has another name 'Koodal'. The Old Hebrew Testament mentions the king of the Indian region '(Hoddu - הודו)'. Thus, the king named Πανδίων which is mentioned in all four language literatures that use the word ἄρχων. And three language literatures are mentioned this 'Πανδίων (Pandion)' as a king associated on the event of war with foreigners. And in Greek literature, this Πανδίων (Pandion) suffers childlessness for a long time. In Tamil Sangam literature, Pandian refers to the beauty of childbearing. The Πανδίων depicted in Greek and Tamil fall into the sea and die (Pugazhendhi 2025). In this way, the similarity of the name Πανδίων and the similarity of events related to him identify the kings mentioned in various language literatures as one as shown in Figure 15.

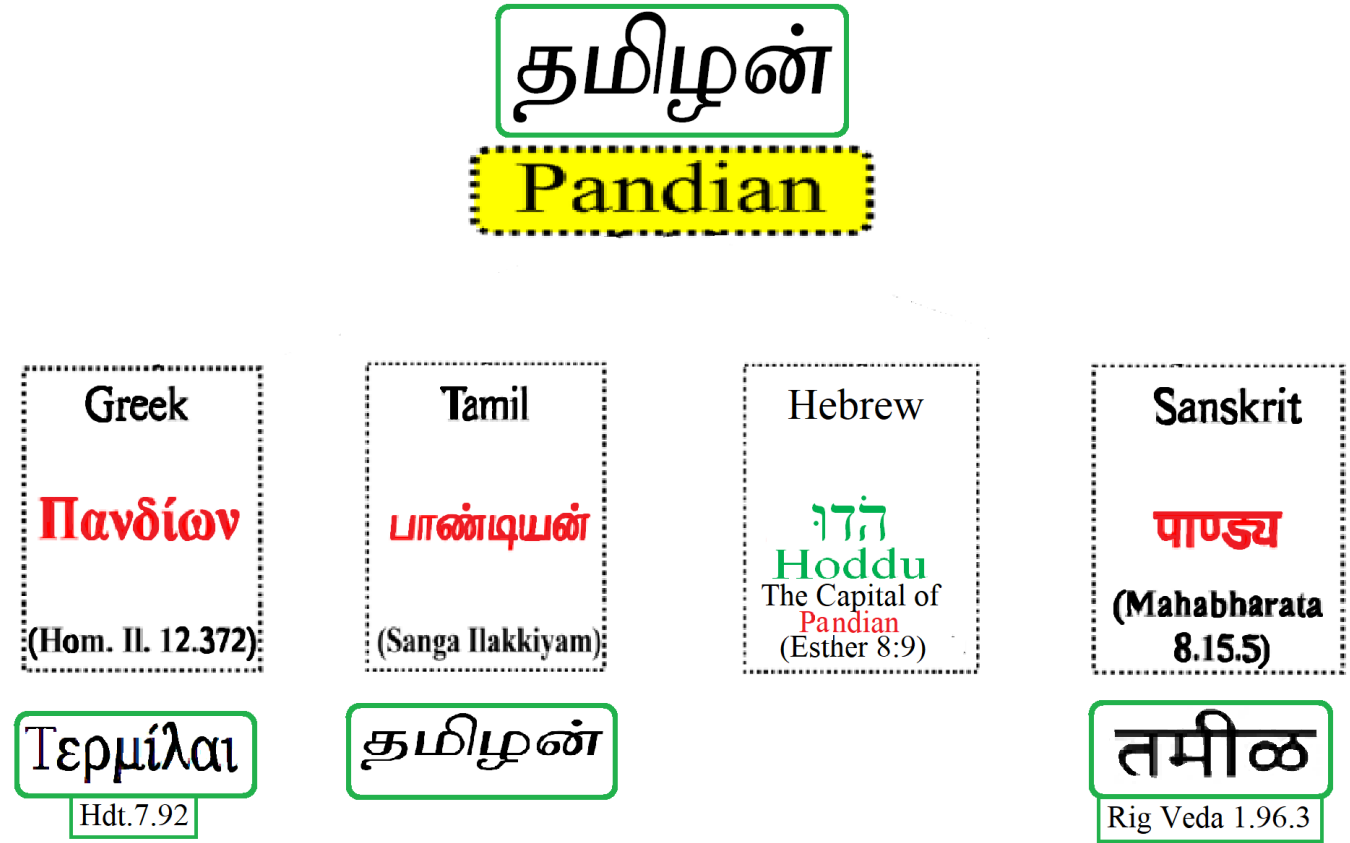


Figure 15. The King Pandian

2.2. Program Analogy

The program is diverse. Some events are common. They belong to most people. Some events are specific to only a few people. It is impossible to identify someone by the similarity seen in the common event. However, with special or rare similarities of event, it has been proposed that one may identify people referred to by different names in different places as alternate versions of the same person, or at least as sharing deep thematic and narrative motifs. Sometimes, it is possible for people with similar events to remain the same but be referred to by different names at different times and in different societies. While standard folklore studies (such as the Aarne-Thompson-Uther index)

⁴⁹ the parallels between a scene in Homer's Iliad (the Teichoscopia in 3.161-244) and one in the Mahabharata are so close that a prototype in Indo-European epic can be assumed.

⁵⁰ Close comparison of ancient and modern variants of the same story leads me regularly to the conclusion that when a Greek legend and an international folktale share a similar plot, the legend derives from the folktale rather than the other way around, for it is almost invariably easier to understand how an individual Greek legend might have developed as a special adaptation of a more general story than to understand how the folktale might have developed from the particularized and highly adapted story that a legend is.

⁵¹ The Lycians are from Crete and were once called **Termilae**; they took their name from Lycus son of **Pandion**, an Athenian. (Hdt. 7.92)

catalog these as widespread archetypes that can arise independently, the presence of specific, rare similarities suggests that these legends and personas may have evolved from a common historical core, leaving a comparative trail in their respective eccentric events. In this way, Karikalan of Tamil Sanga Ilakkiyam and Bhishma of the Sanskrit Mahabharata and his family members are seen as having some parallels with one another. The analogy between them is examined in the subsequent topics.

- **Ocean-related:** Mother Related with Water
- **Foot deformity:** Munneer (Three Water Ripples)
- **At the Bosom of Mother or Caring of Mother:** Prolonged Death
- **Twelve Murders:** Cross-dressing (Men wearing women's dress)
- **Children Thrown into the River:** Innocent Sleeping Death and the Horse
- **Army of Birds**

While not all individuals may discern commonalities among the aforementioned subjects, some individuals have, in fact, identified similarities in specific areas.

3. Ocean-related

The Greek Achilles, Sanga Ilakkiyam (Tamil) Karikalan, Mahabharata (Sanskrit) Bhishma and Egyptian Osiris are all associated with the sea or ship.

3.1. Greek Achilles

The Greek epic poem, 'The Iliad', portrays Achilles as a captain of ships, thereby illustrating his profound connection to the sea and maritime life (Murray 1924).

(685) τῶν αὖ πεντήκοντα νεῶν ἦν ἀρχὸς Ἀχιλλεύς.
ἀλλ' οἳ γ' οὐ πολέμοιο δυσηχέος ἐμνώοντο:
οὐ γάρ ἑν ὃς τις σφιν ἐπὶ στήχας ἡγήσαιοτο:
κεῖτο γάρ ἐν νήεσσι ποδάρκης δῖος Ἀχιλλεύς
κούρης χῳόμενος Βρισηΐδος ἡϊκόμοιο,
(690) τὴν ἐκ Λυρνησσοῦ ἐξείλετο πολλὰ μογήσας

Of the fifty ships of these men was Achilles captain. Howbeit they bethought them not of dolorous war, since there was no man to lead them forth into the ranks. For he lay in idleness among the ships, the swift-footed, goodly Achilles, in wrath because of the fair-haired girl Briseïs,

Hom. Il. 2.685 - 690

3.2. Sanga Ilakkiyam (Tamil) Karikalan

Karikalan achieved renowned fame within the navy, and it is purported that his ancestral lineage extended their influence as far as the sea region of Munneer, thus demonstrating his profound connection to maritime endeavors (Tamil Virtual University 1995).

“

O heir of a mighty man who mastered the movement of the wind and had his ships sail on the huge, full ocean! (Munneer) O Karikalan who owns rutting elephants!
— Puranānūru 66, Poet Vennikuyathiyār sang to Chozhan Karikāl Peruvalathān (Karikālan)

3.3. Mahabharata (Sanskrit) Bhishma

Bhishma, a figure from the Mahabharata, is recognized as the son of the Ganga River. The Ganges is referenced within the Mahabharata as a significant river that flows into the ocean (Kisari Mohan Ganguli 2003).

“

(Bhishma) the son of the ocean-going (Ganga).
— Book 6, Bhishma Parva, Section 123, The Mahabharata

3.4. Egyptian Osiris

The ancient wall carving present in the Egyptian temple indicates that the Egyptian Osiris was associated with maritime activities.



Figure 16. East Wall Of The North Wing, Karnak Temple Complex in Luxor, Egypt.

Amongst them, the ancestors of Karikalan are purported to have journeyed as far as the sea, known as Munneer.

3.5. Mother Related with Water

The mother of Achilles in the Greek epic and the mother of Bhishma in the Sanskrit epic Mahabharata are shown to have come from the water and they are shown as returning to the same. Therefore, these mothers are more likely to be single rather than double.

4. Foot deformity

4.1. The Greek Achilles – Foot Deformity

It is recounted that Achilles possessed a congenital flaw in his foot, and consequently, he was mortally wounded in that very area. The cause of this defect is detailed below (Roulez - Ptolemy Hephaestion).

“Thetis burned in a secret place the children she had by Peleus; six were born; when she had Akhilleus, Peleus noticed and tore him from the flames with only a burnt foot and confided him to Kheiron (Chiron).

Consequently, the defect has been demonstrated to be a result of fire.

4.2. Sanga Ilakkiyam (Tamil) Karikalan

The name of the king Karikalan has two parts. Kari + Kal. ‘Kari’ in Tamil language means burned, ‘Kal’ means leg. Karikalan means the person who has burnt leg. Therefore, the Tamil monarch Karikalan's physical impairment is similarly linked to fire (Tamil Virtual University 1995)..

4.3. Rig Veda – Leg Impairment

Furthermore, the Sanskrit Rig Veda contains a reference to an individual with physical leg impairment. The deity Ashwin bestows upon this person an iron leg (Griffith 1896).

(15) When in the time of night, in Khela's battle, a leg was severed like a wild bird's pinion,
Straight ye gave Viśpalā a leg of iron that she might move what time the conflict opened.

Book 1 Hymn 116,
Rig Veda

This god, Ashwin, is connected to the sea and maritime vessels. Varuna, a descendant of the Ashwins, is portrayed as originating from the sea. Given that Varuna is referenced in Tamil literature, it is plausible that the Rig Veda also alludes to the concept of Tamil literature. However, Duryodhana, a character in the Sanskrit epic the Mahabharata, is portrayed with the weakness in his thigh. The etiology of his thigh numbness is presented below.

4.4. Duryodhana – Mahabharata (Sanskrit Epic)

The powerful flames which arose from the eyes of Duryodana's mother had the magical power of strengthening. When she opened her eyes, she saw Duryodana that his thigh portion was covered. The rays which had the sacred power did not touch the covered part. So the thigh part of Duryodana was the weakest part of his body (Vishav 2025)⁵² (Maneeta 2011)⁵³.

In another myth, Duryodana's mother, holding the baby's thigh portion, dipped him in the sacred water to make his body strong. At that time, the sacred water didn't touch the thigh part of baby. So the thigh part became the weakest part of Duryodana's body.

This scene bears resemblance to the Greek depiction of Achilles.

4.5. Foot Deformity and Death

In ancient Greece, the deity Apollo would command the shooting of an arrow through Achilles's injured leg (Roulez - Ptolemy Hephaestion) (Frazer 1921).

"Thetis burned in a secret place the children she had by Peleus; six were born; when she had Akhilleus, Peleus noticed and tore him from the flames with only a burnt foot and confided him to Kheiron (Chiron). The latter exhumed the body of the Gigante Damysos who was buried at Pallene--Damysos was the fastest of all the Gigantes--removed the astragal and incorporated it into Akhilleus' foot using 'ingredients.' This astragal fell when Akhilleus was pursued by Apollon and it was thus that Akhilleus, fallen, was killed (6.8).

Having chased the Trojans also, Achilles was shot with an arrow in the ankle by Alexander and Apollo at the Scaean gate. (Apollod. Epit. E.5.3.4)

Similarly, in Sanskrit texts, the deity Krishna instructs Bhima to strike the thigh of Duryodhana having physical imperfection, of the same individual (Kisari Mohan Ganguli 2003).

"Having heard those words of the high-souled Keshava, Dhananjaya struck his own left thigh before the eyes of Bhimasena. Understanding that sign, Bhima began to career with his uplifted mace, making many a beautiful circle and many a Yomaka and other kinds of manoeuvres."

- Chapter 58.5&6, Shalya Parva,
Book 9, The Mahabharat

Another noteworthy parallel exists within these events. At the behest of the god Apollo, Priam mortally wounded Achilles by shooting his spear into his leg. As instructed by Lord Krishna, Bhima utilized his weapon to strike Duryodhana's leg, resulting in his demise. Thus parallels exist between these two accounts.

4.6. Egyptian Osiris

The Egyptian king Osiris is consistently represented with a single leg, thus ensuring support from the crown of the head to the feet. This scene is depicted in Figure 17 (Calverley 1933).



Figure 17. Temple of Seti I at Abydos, Egypt , 294 (or 1290) BCE to 1279 BCE.

Among the seven figures depicted in this image, the second and fourth figures are observed to be standing on one leg. This is shown separately in Figure 18 (Calverley 1933).

⁵²Through years of meditation and self-discipline, she is said to have developed a gaze so powerful that it could make her son Duryodhana's body invincible. In a pivotal moment during the Kurukshetra war, she called Duryodhana to appear before her naked, as he was born, so she could bless his body with protection. When he failed to comply fully--shamed into partial nudity by Krishna--her effort was thwarted.

⁵³As a mother, twice she manifested her affection and concern for her son Duryodhana. Queen Gandhari is distraught when she hears that all her sons save Duryodhana have been slain. Despite knowing that Duryodhana was wicked and his cause unrighteous, she decides to help him win. Asking him to bathe and enter her tent naked, she prepares to use the great mystic power of her eyes, blind-folded for many years out of respect for her blind husband, to make his body invincible to all attack in every portion. When Gandhari's eyes fall upon Duryodhana, they mystically make each part of his body invincible. She is shocked to see that Duryodhana had covered his loins, which were thus not protected by her mystic power.



Figure 18. *Chapel of Amun-Ra, Temple of Seti I at Abydos, Egypt. 1290–1279 BC*

Within this image, the figure of the one-legged performer is presented in close-up. To facilitate the figure's ability to stand on one leg, a metal rod extends from the crown adorning his head and connects to the platform upon which he stands. Despite the compromised grid area within this image, identification can be accomplished using an alternative, undamaged image, as presented in Figure 19 (Calverley 1933).



Figure 19. Chapel of Amun, Temple of Seti I at Abydos, *Egypt*. 1290–1279 BC

Within the image, the attachment of the metal rod to the head's crown is readily apparent. While continuous sections of this rod demonstrate damage in specific areas, reviewing supplementary documentation pertaining to this matter, specifically Figure 20 (Lacau 1956), would be advantageous.



Figure 20. White Chapel of Senusret I, Karnak Open Air Museum in Luxor, Egypt, Middle Kingdom (12th Dynasty)

Within this picture, there are two figures depicted. The initial figure presented is characterized by a single leg. A metallic rod is affixed to the platform from the crown of its head, facilitating its ability to stand on one leg. The depicted scene is clearly visible in the accompanying image (Figure 21) (Calverley 1933).



Figure 21. Temple of Seti I at Abydos, Egypt. 1290–1279 BC

The figure, depicted standing on one leg, is observed holding a metal rod extending from head to toe, along with an object  in its hand. The symbol, as illustrated in Figure 22, serves as a representation of authority.

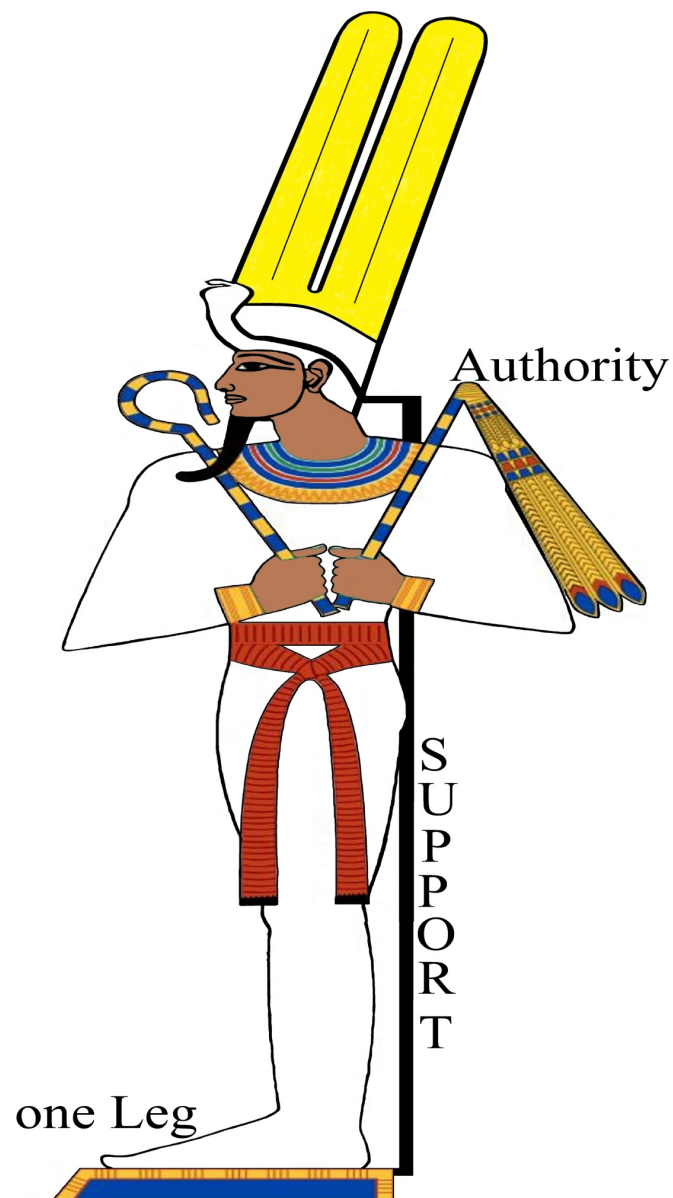


Figure 22. Symbol of Ruling Power

In places where the metal rod is absent, the individual may be supported by others to stand. The aforementioned can be observed in Figure 23 (Faulkner 1990) (Taylor 2010) (Budapest 1967) (Von Dassow 2008).



Figure 23. *Book of the Dead of Aaneru, 21st Dynasty (1070–946 BC)*

Within this image, it is evident that there is no metal rod; instead, the figure is being supported by two individuals. It is also used to symbolically represent the possession of others, as shown in Figure 24 (Calverley 1933) (David 1981) (O'Connor 2009) (Wilkinson 2003) .



Figure 24. Medinet Habu Temple (the Mortuary Temple of Ramesses III) in Luxor, Egypt. 1186–1155 BC

In this figure, there is no metal rod, nor any support from others. However, for symbolic effect, the scene depicts only the legs being held.



Thus, while holding the sceptre in his hand, if he had received the metal rod, he would be referred to as "Amun-Min"; however, if he did not receive it and stood on one leg with other support, he would be referred to as "Osiris".

The Greek Achilles and the Sanga Ilakkiyam (Tamil) Karikalan had foot deformities. Duryodhana, a family member of Bhishma in the Sanskrit epic Mahabharata, has a thigh defect. And Egyptian Osiris also has some defect in the leg. These four individuals are connected to water. Duryodhana's ancestor, Bhishma, was associated with the Ganges, a river that connects to the ocean. The remaining three are associated with the sea and ships. Despite their physical impairments, they have assumed leadership position. The leg deformities of these three are associated with fire. There are no references to the cause of the Egyptian Osiris's leg deformity.

In this way, these four are similar as shown in Figure 25.

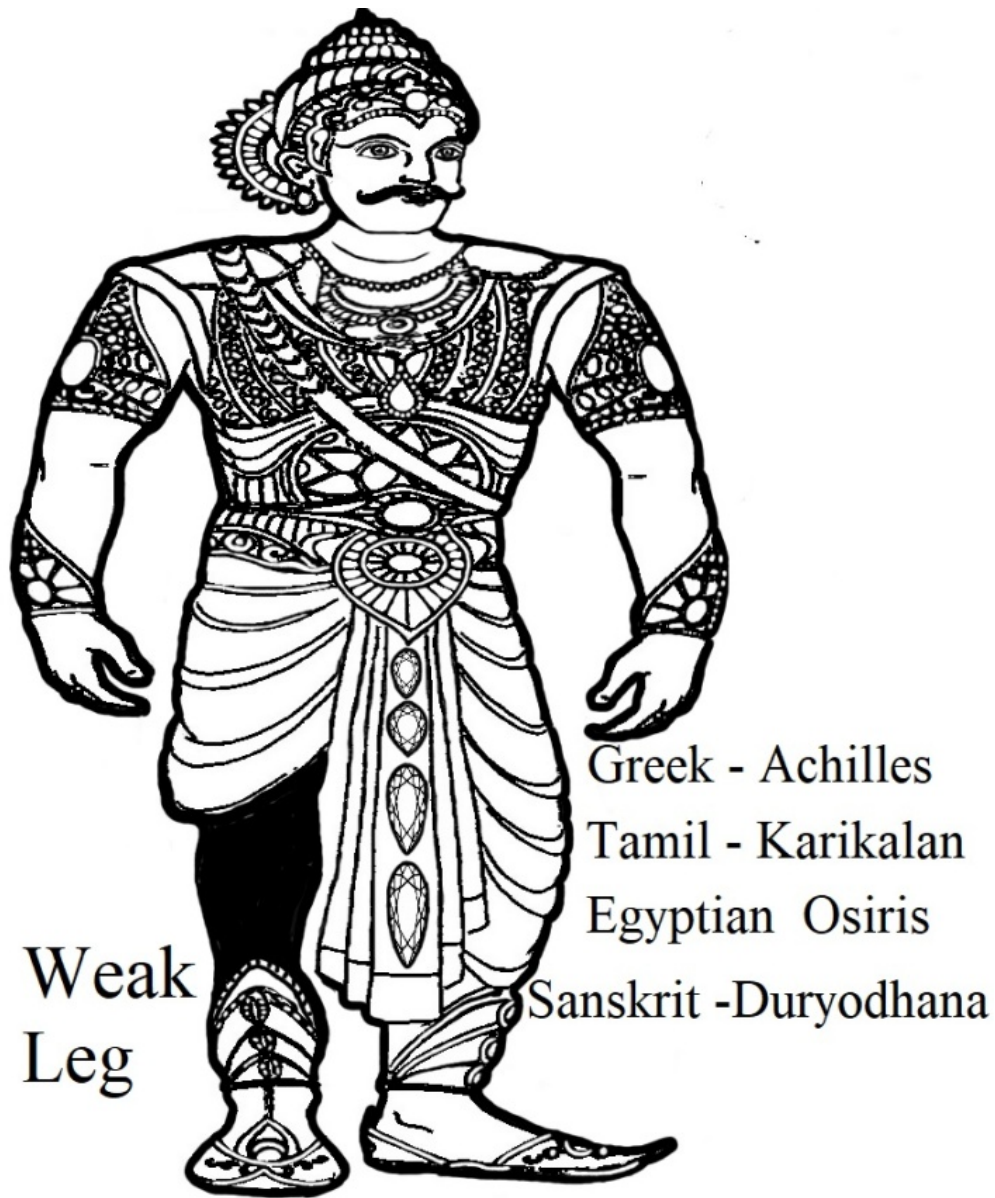


Figure 25. Foot deformity of King(s)

4.7. Munneer (Three Water Ripples)

It is mentioned that the forefather of the Tamil Karikalan was a notable individual who traveled as far as the sea known as Munneer. The Tamil term "Munneer" signifies "three waters". The concept of "Munneer" is also evident in Egyptian culture, as illustrated in Figure 26 (Calverley 1933) (David 1981) (O'Connor 2009).



Figure 26. *Temple of Seti I at Abydos, Egypt. 1290–1279 B.C*

The ancient sculpture is distinctly illustrated in the sketch presented in Figure 27.

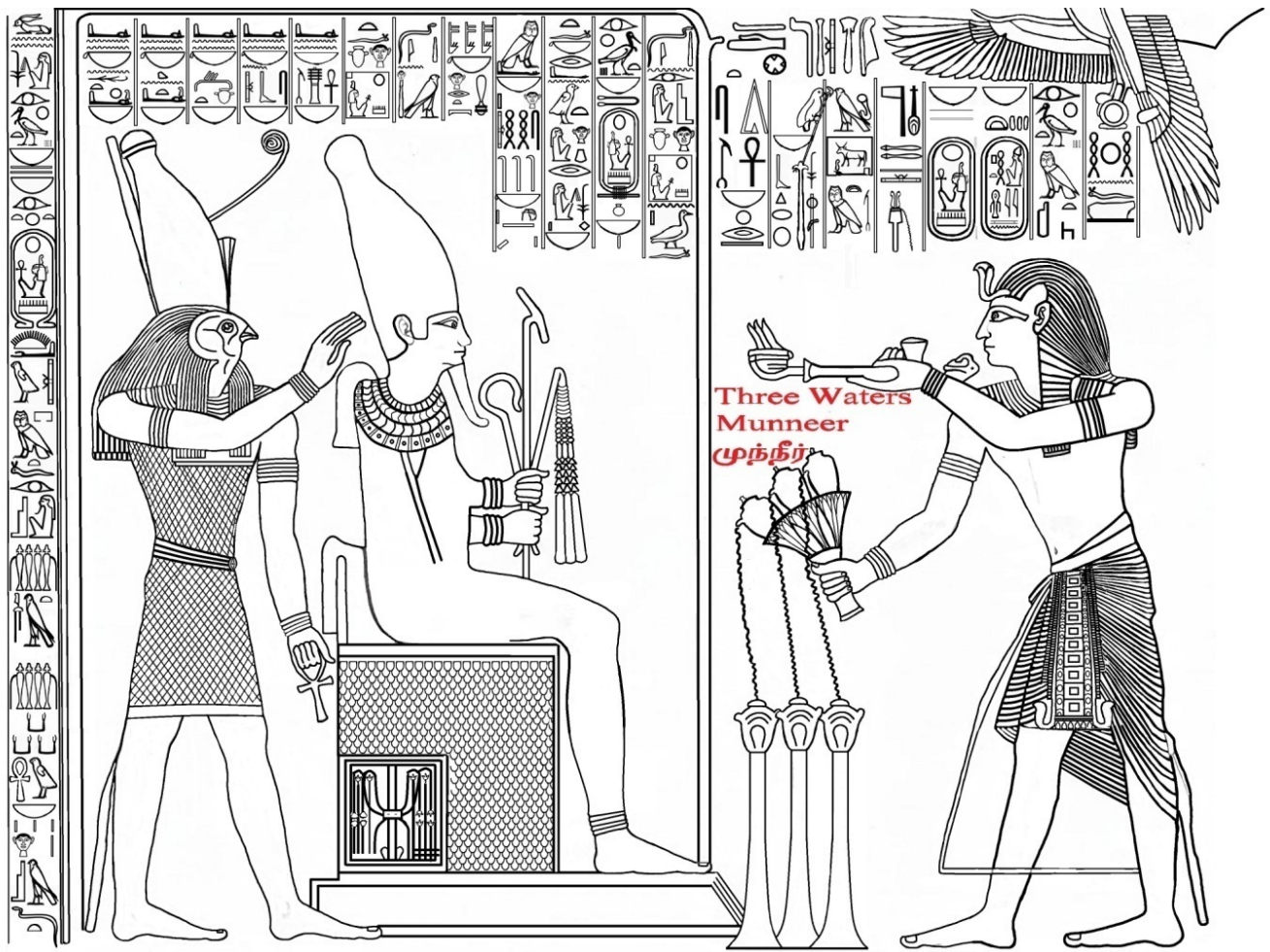


Figure 27. Illustrative sketch related to Figure 26.

In this image, Osiris is seated with one leg. He is supported by a person with the face of an eagle, who stands behind him. The three waters are depicted in front of Osiris. These three waters, associated with Osiris in Egypt, are also connected to the ship sculpture depicted there, as illustrated in Figure 28 (Nelson 1930) (Epigraphic Survey 1932).



Figure 28. *Karnak Temple Complex in Luxor, Egypt, 1292–1069 BCE*

The ancient sculpture is clearly depicted in the sketch provided in Figure 29.

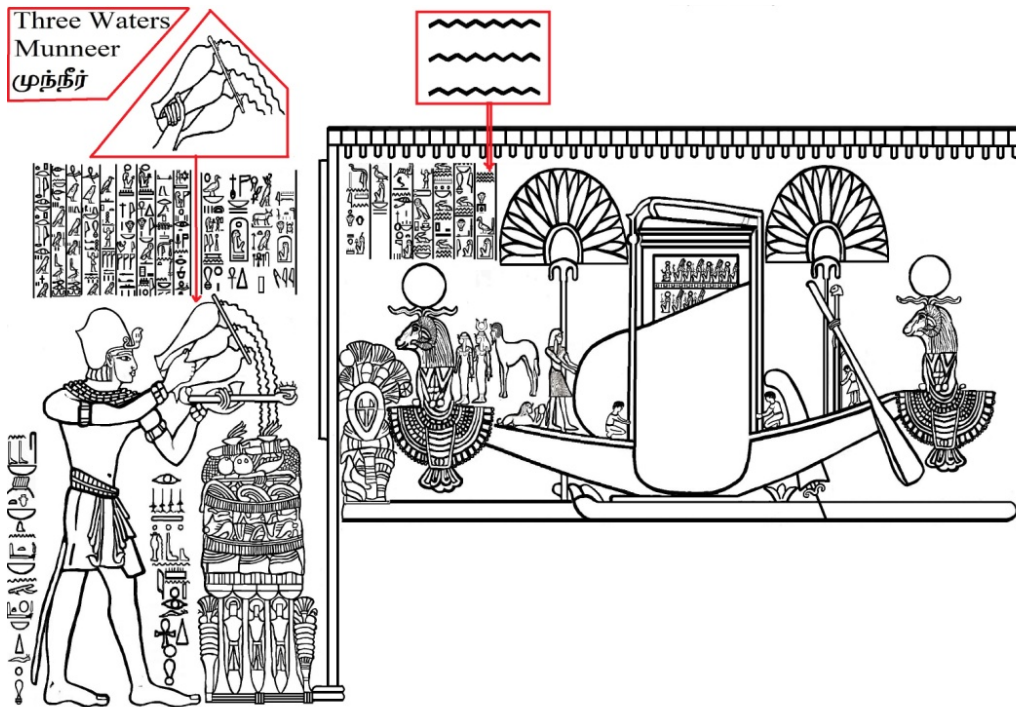


Figure 29. Illustrated sketch of Figure 28.

Within this image, one can observe three bodies of water that are associated with the vessel. The figure of trinity represents not only a noteworthy phenomenon but has also been integrated into Egyptian hieroglyphs which is shown in Figure 30 (Cauville 1987) (Wilkinson 1992).

Three Waters
Munneer
முந்தீர்



Figure 30. Temple of Kom Ombo, Egypt.

Several Egyptian hieroglyphs employing this concept are examined in the formats below (Figures from 31 to 34).



Figure 31. Munneer - Egyptian Hieroglyph 2. (Red Chapel of Hatshepsut, Karnak Temple, Luxor, Egypt.)

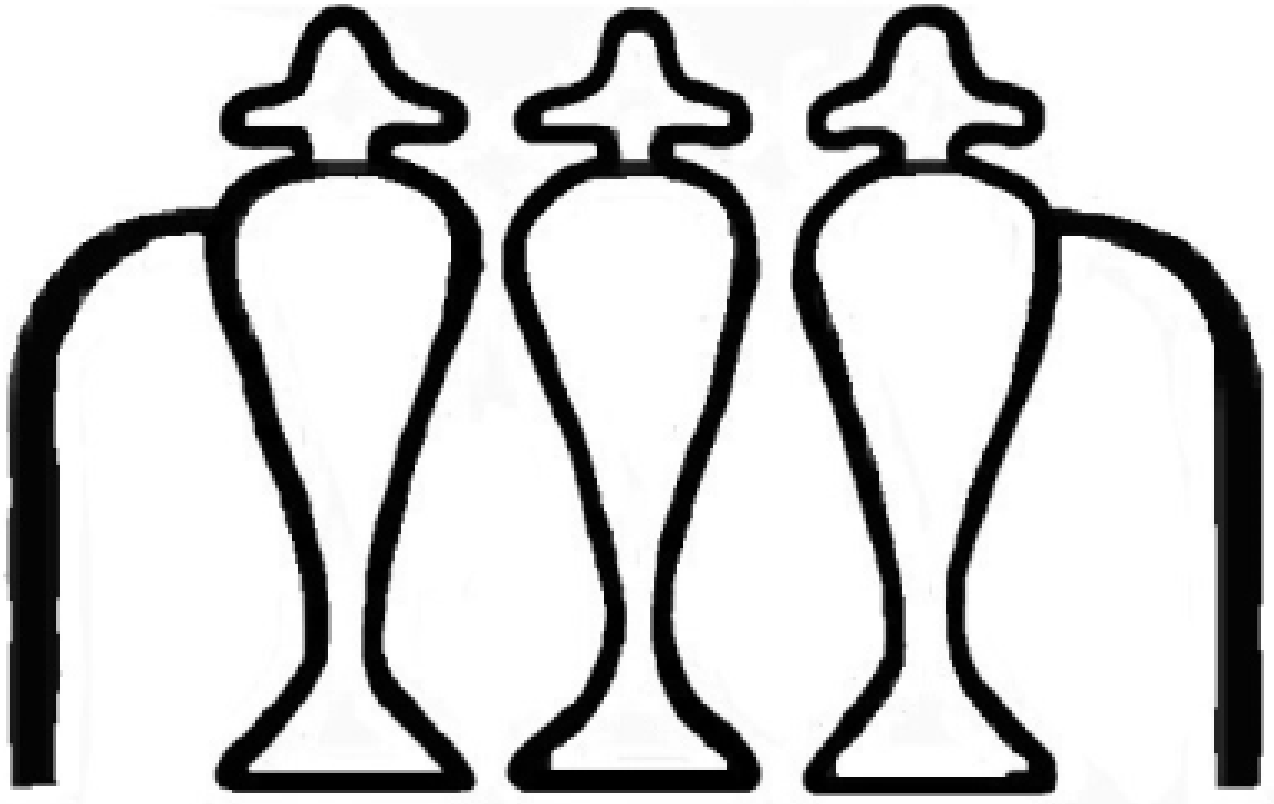


Figure 32. Egyptian Hieroglyph 3. (Red Chapel of Hatshepsut, Karnak Temple, Luxor, Egypt.)

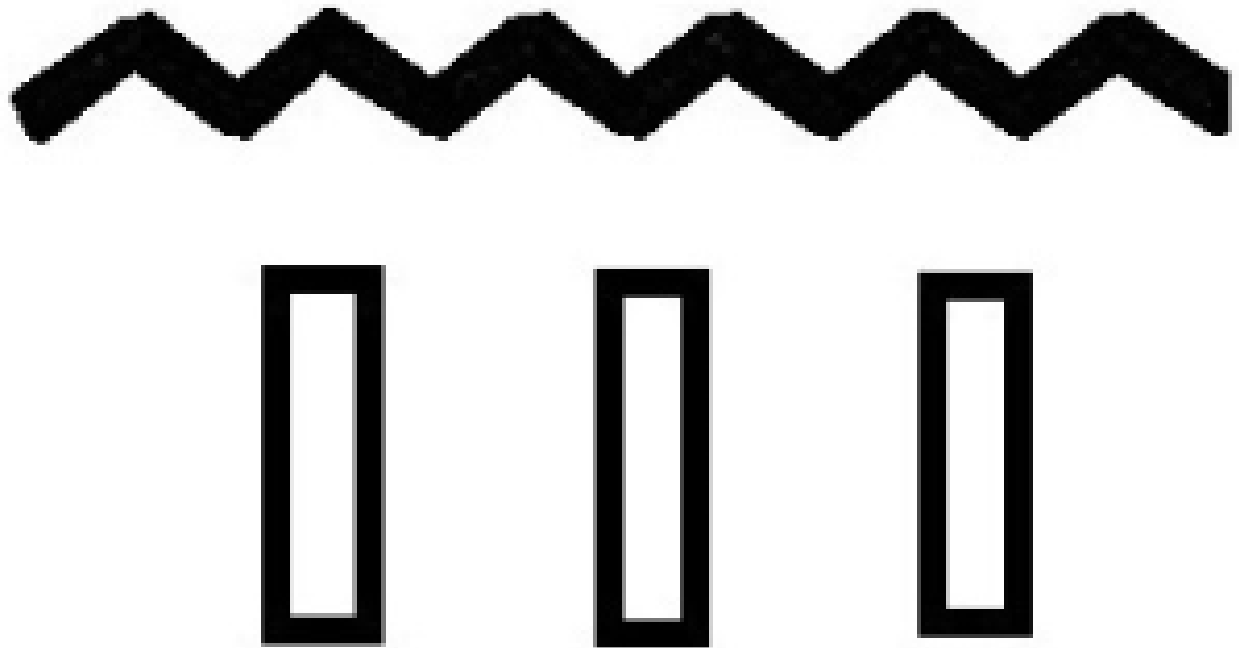


Figure 33. Egyptian Hieroglyph 4. (Red Chapel of Hatshepsut, Karnak Temple, Luxor, Egypt.)

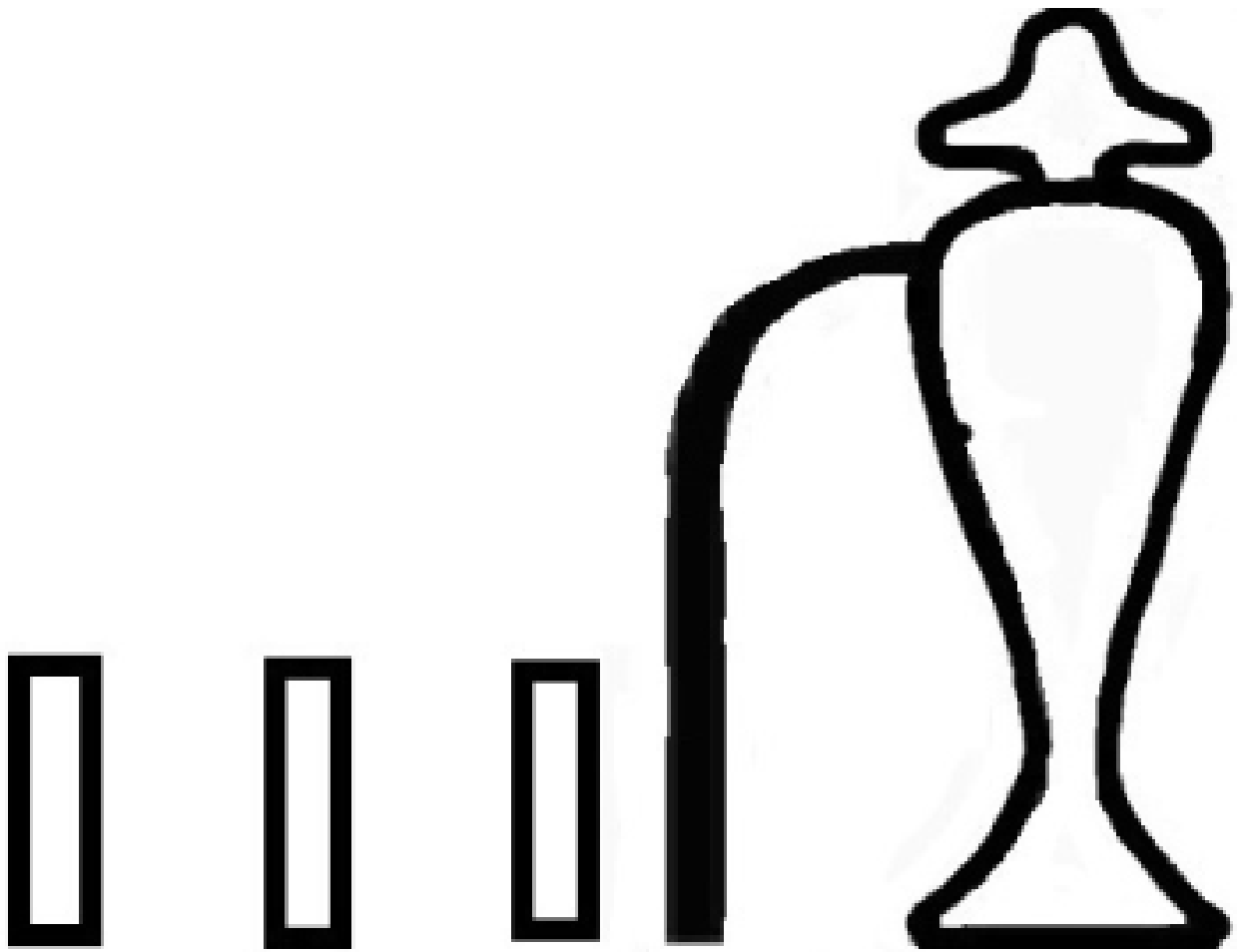


Figure 34. *Egyptian Hieroglyph 5. (Red Chapel of Hatshepsut, Karnak Temple, Luxor, Egypt.)*

Consequently, the term "Munneer," which appears in Tamil Sangam Ilakkiyam and is associated with Karikalan, is also found in Egyptian texts and is connected to Osiris. Thus, the Tamil Karikalan and the Egyptian Osiris, who have a leg defect, leadership responsibilities, and are associated with the sea, have similarities with the 'Munneer' (three waters).

Furthermore, Figures 28 and 29 depict a water bearer presenting a lamp to a ship. This Egyptian cultural practice was also observed in Tamil Nadu during antiquity (Tamil Virtual University 1995).

. Oh lord of the shores!
 Mariners fasten their old boats,
which have seen many years
with names of great gods,
tossed by waves in the ocean
with shores with rocks,
their edges cracked, not used
 any longer for work,
 to the drum-like trunks of punnai trees
 with beautiful, rich shade, growing near
 gnāzhal trees with tiny flowers.

They do not honor them with many
 fragrant smoke offerings.

Natrinai 315, Tamil Sanga Ilakkiyam.

Based on the observation that obsolete watercraft were excluded from smoke-related rituals, it can be inferred that such ceremonial honors were traditionally performed for active maritime vessels. Consequently, parallels between Tamil Sangam Ilakkiyam and Egyptianism are discernible within the context of the Munneer and its associated culture. This analysis identifies parallels between the Tamil Karikalan, and the Egyptian Osiris, both of whom are associated with this Munneer.

5. At the Bosom of Mother or Caring of Mother

The child requires maternal support. The question remains whether a distinguished warrior necessitates his mother's support. Furthermore, a question arises: does someone who requires maternal support qualify as a hero? The Tamil Karikalan, the Greek Achilles, and the Egyptian Osiris are all culturally linked to the warmth of their respective mothers. Instead of perceiving this situation as a hero seeking maternal companionship, akin to a young child, it is possible to interpret it as the child's evolution into a hero while remaining within the mother's embrace.

5.1. Caring of Mother – Tamil Karikālan

The relationship between Karikālan and his mother at the time of his ascension to the throne is detailed below (Tamil Virtual University 1995).

As a young son of Ilanchēt Chenni owning
victorious spears and many fine chariots,
King Karikālan was fierce in appearance
like angry Murukan.

He obtained rights to the throne while still in
his mother's womb, and enemies who did not
know his strength at first, bowed to him later.

The countries of those who did not obey
suffered in distress. Like the desired, hot
sun which rises over the ocean and moves
up to the wide sky, he carried his country
on his shoulders every day, since the day
he started to crawl, and protected it.

Like a fierce cub of a fine *āli* still being
breast fed, that kills an elephant in a wink
of an eye in his first hunt, with great strength
Karikālan wearing a garland sweet to behold
ruined the two Great Kings with fierce effort
at Venni – Pāndiyan wearing a strand braided with
beautiful, tender, saw-edged leaves of neem with
black branches, and Chēran wearing a tender
palmyra frond strand, on their lifted, large heads. Porunaratrappadai.129-148

This reference indicates that Karikalan assumed the throne while still in his mother's womb. Furthermore, it also mentions Karikalan's participation in warfare at a young age.

5.2. Caring of Mother – Egyptian Osiris

Egyptian sculptures illustrate the relationship between Osiris and his mother. These sculptures are presented in Figures 35 and 36 (Cauville 1990) (Walker 2001) (Wilkinson 2000).



Figure 35. Temple of Dendur, 15 B.C.

The ancient sculpture is distinctly illustrated in the accompanying sketch presented in Figure 36.

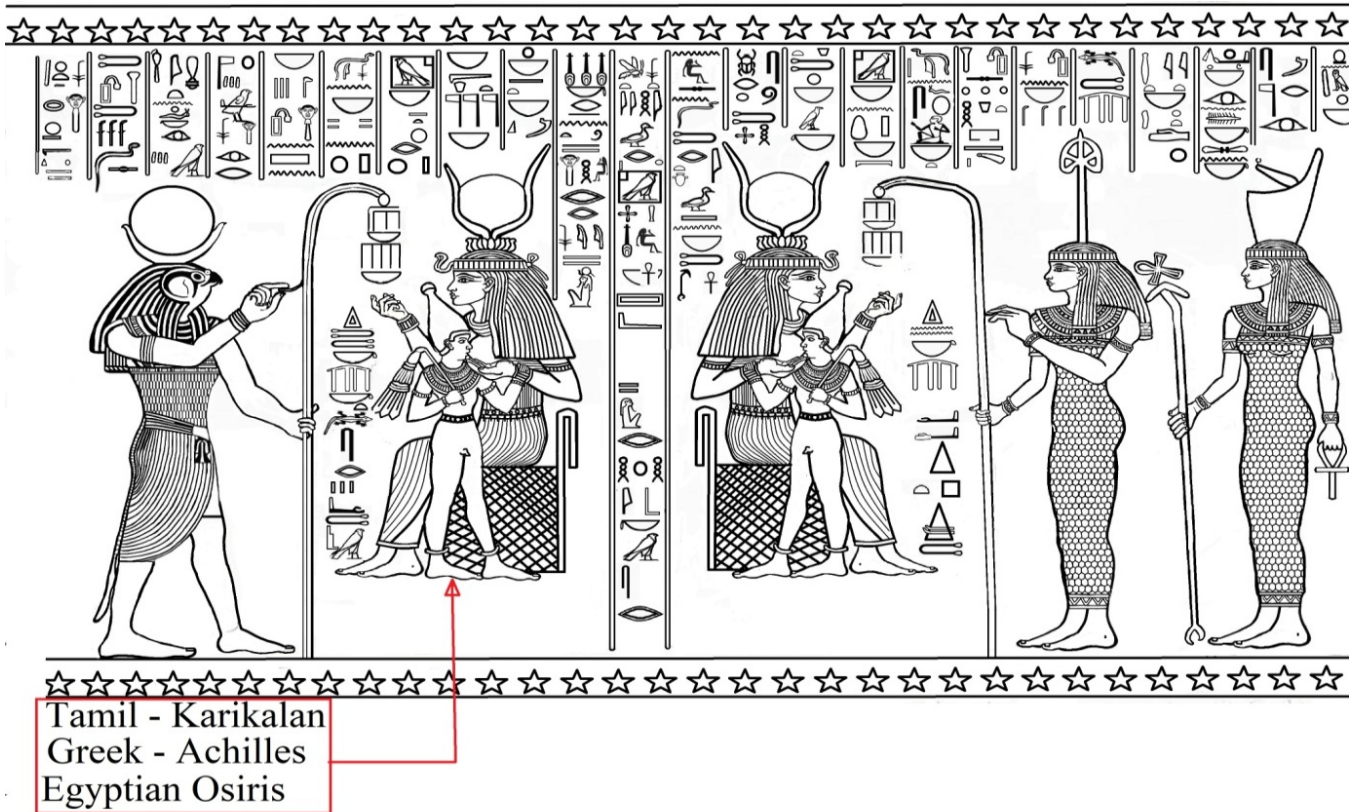


Figure 36. Illustrative sketch of the Temple of Dendur sculpture.

The little boy depicted in the figure holds a scepter. This object serves as a symbol of governing authority. The crown adorning his head signifies warfare.

This little boy is drinking milk from his mother. In this way, this scene reveals that he had already assumed power and gone to war while still a suckling from his mother. The individual holding this sceptre was previously identified as the one-legged Osiris. Furthermore, it is noteworthy that in both images, the figure with the sceptre is also depicted with an eagle face. He likely served as Osiris' protector from a young age. In this manner, the Tamil Karikalan and the Egyptian Osiris, from the very moment of nursing, share a resemblance in their association with kingship and warfare. The concept of the Greek Achilles is documented within a comparable, yet somewhat varied, context.

5.3. Caring of Mother – Greek Achilles

Achilles, renowned for his connections to the sea, the ship, and his physical impairment, is also linked to the warmth of his mother (Murray 1924).

δακρύσας ἐτάρων ἄφαρ ἔζετο νόσφι λιασθείς,
θῖν' ἔφ' ἄλδος πολιῆς, ὀρόων ἐπ' ἀπείρονα πόντον:
πολλὰ δὲ μητρὶ φίλῃ ἡρήσατο χεῖρας ὀρεγνύς:
«μητὲρ ἐπεὶ μ' ἔτεκές γε μινυνθαδίον περ ἐόντα,
τιμὴν πέρ μοι ὄφελλον Ὀλύμπιος ἐγγυαλίσσαι
Ζεὺς ὑψιβρεμέτης: νῦν δ' οὐδὲ με τυτθὸν ἔτισεν:
ἢ γάρ μ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἠτίμησεν: ἐλὼν γὰρ ἔχει γέρας αὐτὸς ἀπούρας.»
ὥς φάτο δάκρυ χέων, τοῦ δ' ἔκλυε πότνια μήτηρ
ἡμένη ἐν βένθεσσιν ἄλδος πατρὶ γέροντι:
καρπαλίμως δ' ἀνέδου πολιῆς ἄλδος ἡτ' ὀμίχλῃ,
καὶ ῥα πάροιθ' αὐτοῖο καθέζετο δάκρυ χέοντος,
χειρὶ τέ μιν κατέρεξε νῆπος τ' ἔφατ' ἔκ τ' ὀνόμαζε:
«τέκνον τί κλαίεις; τί δέ σε φρένας ἵκετο πένθος;
ἔξαύδα, μὴ κεῖθε νόφ, ἵνα εἶδομεν ἅμφω.»
τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς Ἀχιλλεύς:
«οἶσθα: τί ἢ τοι ταῦτα ἰδυῖη πάντ' ἀγορεύω;»

But Achilles burst into tears, and withdrew apart from his comrades, and sat down on the shore of the grey sea, looking forth over the wine-dark deep. Earnestly he prayed to his dear mother with hands outstretched: "Mother, since you bore me, though to so brief a span of life, honour surely ought the Olympian to have given into my hands, Zeus who thunders on high; but now he has honoured me not a bit. Truly the son of Atreus, wide-ruling Agamemnon has dishonoured me: for he has taken and keeps my prize through his own arrogant act." So he spoke, weeping, and his lady mother heard him, as she sat in the depths of the sea beside the old man, her father. And speedily she came forth from the grey sea like a mist, and sat down before him, as he wept, and she stroked him with her hand, and spoke to him, and called him by name: "My child, why do you weep? What sorrow has come upon your heart? Speak out; hide it not in your mind that we both may know." Then with heavy moaning spoke swift-footed Achilles to her: "You know. Why then should I tell the tale to you who knows all?"

Hom. Il. 1.348–365.

Within this commentary, Achilles is observed weeping as a child and imploring his mother. The question may emerge regarding the appropriateness of such behavior. The Greek epic poem, *The Iliad*, in which this scene transpires, characterizes similar conduct as childish in other characters (Murray 1924).

Ὡς οἱ μὲν περὶ νηὸς εὖσσελμοιο μάχοντο,
 Πάτροκλος δ' Ἀχιλῆϊ παράστατο πομένι λαῶν
 δάκρυα θερμὰ χέων ὥς τε κρήνη μελάνυδρος,
 ἣ τε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ.
 (5) τὸν δὲ ἰδὼν ᾤκτειρε ποδάρκης δῖος Ἀχιλλεύς,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα:
 «τίπτε δεδάκρυσαι Πάτροκλεες, ἦ ὅτε κούρη
 νηπίη, ἦ θ' ᾧμα μητρὶ θεοῦσ' ἀνελέσθαι ἀνώγει
 εἰανοῦ ἀπτομένη, καὶ τ' ἐσσυμένην κατερύκει,
 (10) δακρυόεσσα δέ μιν ποτιδέρκεται, ὄφρ' ἀνέληται;»

Thus then they were warring around the well-benched ship, but Patroclus drew nigh to Achilles, shepherd of the host, shedding hot tears, even as a fountain of dark water that down over the face of a beetling cliff poureth its dusky stream; and swift-footed goodly Achilles had pity when he saw him, and spake and addressed him with winged words: "Why, Patroclus, art thou bathed in tears, like a girl, a mere babe, that runneth by her mother's side and biddeth her take her up, and clutcheth at her gown, and hindereth her in her going, and tearfully looketh up at her, till the mother take her up? Even like her, Patroclus, dost thou let fall round tears."

Hom. Il. 16.1–10.

Therefore, the Tamil Karikalan, the Egyptian Osiris, and the Greek Achilles share a commonality in that they each attained power and engaged in warfare while still in the embrace of their respective mothers.

Following the discovery of Tamil inscriptions in Egypt, and in conjunction with the presence of concepts associated with "Munneer," it is evident that the analogy between Karikalan and Osiris is not based on parallelism; rather, it is rooted in influence. Similarly, the discovery of the Muziris Papyrus (Chen Siwei, 2022)—a trade agreement between Tamil and Greek merchants found in Egypt—reveals that the similarities between Karikalan, Osiris, and Achilles are not mere parallelisms, but are deeply rooted in direct cultural influence.

5.4. Prolonged Death

The Sanga Ilakkiyam (Tamil) Karikalan and Mahabharata (Sanskrit) Bhishma both are associated with the theme of 'prolonged death', where death is not immediate, but occurs over a long period of time, even though they had a deadly injury in the war.

5.4.1. Prolonged Death – Karikalan

A Chera warrior, Sengannan, engaged in combat with Karikalan. An arrow fired by Karikalan penetrated Sengannan's chest, exiting through his back. This resulted in an injury to his back. Historically, kings sustaining battle wounds on their backs were viewed as a display of cowardice, as those who retreated from battle and fled would have their backs exposed to the enemy, making them vulnerable to arrow attacks. Consequently, mortified by the wound on his back, the Chera directed his course north and abstained from food for several days before surrendering his life. This, too, resulted in a detriment to his self-regard. Despite his defeat in the battle, the king's self-respect earned him greater renown than the victor (Tamil Virtual University 1995).

O heir of a mighty man who mastered the movement
 of the wind and had his ships sail on the huge, full
 ocean! O Karikalan who owns rutting elephants!
 You who won displaying your strength in the
 battlefield near prosperous Venni town!

He is a better person than you, the king who sat
 facing north to die, ashamed of the battle wound on
 his back, who attained great fame in this world.

Puranānūru 66, Tamil Sanga Ilakkiyam.

Consequently, due to a battle-sustained wound, he remained facing north for several days without sustenance and subsequently passed away; this event is associated with the enemy king of Karikalan in Tamil Sangam literature. The same scene is also associated with Bhishma in the Sanskrit epic, the Mahabharata.

5.4.2. Prolonged Death – Bhishma

Bhishma, a figure from the Sanskrit epic the Mahabharata, sustains wounds in battle and is nearing death. At this juncture, the sun is situated in the southern direction relative to the Earth. Given the Earth's 24-degree tilt, the sun appears to face the northern hemisphere for half the year and the southern hemisphere for the other half. As the southern direction signifies a downward orientation, Bhishma, with the intention of passing away, maintains his life as the sun ascends in the north (Kisari Mohan Ganguli 2003).

I will sleep on this bed till the Sun turneth to the northern solstice! Those kings that will then come to me will behold me (yield up my life)! When the Sun on his car of great speed and unto which are yoked seven steeds, will proceed towards the direction occupied by Vaisravana, verily, even then, will I yield up my life like a dear friend dismissing a dear friend!

Section 122,
 Book 6, Bhishma Parva
 The Mahabharata

Bhishma remained upon a bed of arrows on the battlefield until his life was extinguished. This is shown in Figure 37.

Tamil - Sengannan

Sanskrit - Bhishma



Figure 37. Prolonged Death.

Therefore, Cheran Chengannan, who perished at the hands of the Tamil Karikalan, and Bhishma of the Sanskrit Mahabharata share commonalities in that they both faced north and relinquished their lives after an extended period. Consequently, Karikalan and Bhishma both exhibit resemblances.

6. Twelve Killings

Killing several princes from the royal family in a single day of battle is a sign of great heroism. In this way, the Greek Achilles kills twelve Trojan princes at the same time in one battle.

As a mark of revenge for the death of his friend Patroclus, Achilles killed 12 of the Trojan Princes in the war by cutting their throats (Murray 1924).

ἄμφω γὰρ πέπρωται ὁμοίην γαῖαν ἐρεῦσαι
αὐτοῦ ἐνὶ Τροίῃ, ἐπεὶ οὐδ' ἐμὲ νοστήσαντα
δέξεται ἐν μεγάροισι γέρον ἱππηλάτα Πηλεΐς,
οὐδὲ Θέτις μήτηρ, ἀλλ' αὐτοῦ γαῖα κατέξει.
νῦν δ' ἐπεὶ οὖν σέο, Πάτροκλε, μεθύστερος εἰμ' ὑπὸ γαῖαν,
οὐ σε πρὶν κτεριῶ πρὶν γ' Ἴκτορος ἐνθάδ' ἐνεῖκαι
τεύχεα καὶ κεφαλὴν, μεγαθύμου σοῖο φονῆος·
δώδεκα δὲ προπάρειθε πυρῆς ἀποδειροτομήσω
Τρώων ἀγλαὰ τέκνα χολωθείς σου κταμένοιο.
τόφρα δέ μοι παρὰ νηυσὶ κορωνίσσι κείσεαι αὐτως,
ἄμφι δέ σε Τρῳαὶ καὶ Δαρδανίδες βαθύκολποι
κλαύσονται νύκτας τε καὶ ἡμέατα δάκρυ χέουσας

"...here in the land of Troy; since neither shall I come back to be welcomed of the old knight Peleus in his halls, nor of my mother Thetis, but even here shall the earth hold me fast. But now, Patroclus, seeing I shall after thee pass beneath the earth, I will not give thee burial till I have brought hither the armour and the head of Hector, the slayer of thee, the great-souled; and of twelve glorious sons of the Trojans will I cut the throats before thy pyre in my wrath at thy slaying. Until then beside the beaked ships shalt thou lie, even as thou art, and round about thee shall deep-bosomed Trojan and Dardanian women [weep]."

Hom. Il. 18.330–340.

Ὡς Τρῶες ποταμοῖο κατὰ δεινοῖο ῥέεθρα
πτῶσσαν ὑπὸ κρημνοῦς, ὃ δ' ἐπεὶ κάμει χεῖρας ἐναίρων,
ζωοὺς ἐκ ποταμοῖο δυνώδεκα λέξατο κούρους
ποινήν Πατρόκλιο Μενoitιάδῳ θανόντος·
τοὺς ἤγε θύραζε τεθηπότας ἤντε νεβροῦς,
δῆσε δ' ὅπισσῳ χεῖρας εὐτμήτοισιν ἱμάσι

"Even so cowered the Trojans in the streams of the dread river beneath the steep banks. And he, when his hands grew weary of slaying, chose twelve youths alive from out the river as blood-price for dead Patroclus, son of Menoetius. These led he forth dazed like fawns [and bound their hands behind them]."

Hom. Il. 21.25–30.

In the Tamil language, Karikalan is recorded to have slain twelve princes within a single day (Tamil Virtual University 1995).

"When the greatly famous Karikālan
with intense rage and strength
crushed eleven mighty Vēlirs and two
great kings in uproarious..."
Akanānūru 246, Sanga Ilakkiam.

Therefore, the exploits of the Greek hero Achilles and the Tamil monarch Karikalan are comparable, as both figures are credited with slaying twelve princes within a single day. This is illustrated in Figure 38.

Greek- Achilles killed 12 of the Trojan Princes Tamil- Karikalan killed 12 of the Vēlirs Princes

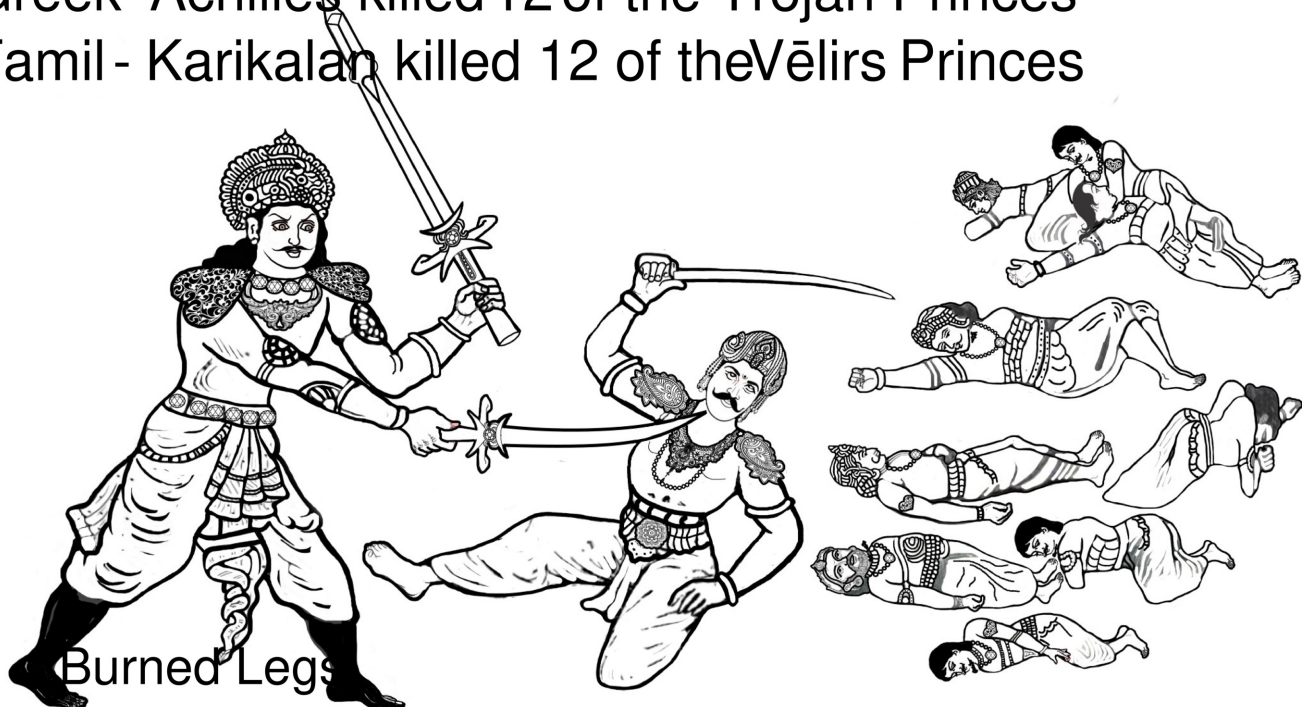


Figure 38. Death of 12 Princes.

6.1. Cross-dressing

A man dressing as a woman is not appreciated in any era or society. This peculiar event is paralleled by Achilles (Brookes More 1922) and by Arjuna, a member of the family of Bhishma.

Achilles' Nereid mother, who foresaw
his death, concealed her son by change of dress.
By that disguise Ajax, among the rest,
was well deceived. I showed with women's wares
arms that might win the spirit of a man.
The hero still wore clothing of a girl,

Ov. Met. 13.98

This character was adopted by Arjuna in the Mahabharata. When Arjuna was in heaven, he was penalized to lead the life of a lady. Then Arjuna prayed to God to forgive him and take back the punishment enforced on him. Hearing his prayers, God said that he had to live like a lady during the time he might wish. So before the beginning of the great war, during the mandatory period of the life in disguise, he hid himself from the world disguised as a lady (Brihannala) (Kisari Mohan Ganguli 2003).

Arjuna replied, "O lord of the Earth, I will declare myself as one of the neuter sex. O monarch, it is, indeed difficult to hide the marks of the bowstring on my arms. I will, however, cover both my cicatrized arms with bangles. Wearing brilliant rings on my ears and conch-bangles on my wrists and causing a braid to hang down from my head, I shall, O king, appear as one of the third sex, Brihannala by name. And living as a female..."

Section 2, Virata Parva,
Book 4, The Mahabharata.

In both these events, the heroes of both literatures lived like a lady. The situation is also identical in both literatures. Thus, the Achilles event might have been adapted to that of Arjuna in the Mahabharata.

7. Children Thrown into the River

In Greek literature, children born before Achilles are immersed in the river to gain physical strength. When that happens, those children die. Achilles is born as the seventh child.

"Thetis used to throw the children she had by Peleus into a cauldron of water, because she wished to learn where they were mortal... and that after many had perished Peleus was annoyed and prevented her from throwing Akhilleus into the cauldron."

Fragment 2, Aegimius
(from Scholiast on Apollonius Rhodius 4.816),
Greek epic, Pseudo-Hesiod, C8th BC.

"The infant Akhilleus who is now with Kheiron the kentauros and is fed by water-nymphai though he should be at your [Thetis] breast... [Peleus] had never set eyes on her [Thetis] since the night when in a rage she had left her bridal bed. They had quarrelled about the illustrious Akhilleus. He was a baby then and in the middle of the night she used to surround her mortal child with fire and every day anoint his tender flesh with ambrosia, to make him immortal and save him from the horrors of old age. One night Peleus, leaping out of bed, saw his boy gasping in the flames and gave a terrible cry. It was a foolish thing to do. Thetis heard, and snatching up the child threw him screaming on the floor. Then, passing quickly out of the house, light as a dream and insubstantial as the air, she plunged into the sea. She was mortally offended and she never returned."

Line 757, Book 4,
Argonautica, Greek epic,
Apollonius Rhodius, C3rd BC.

"Thetis used to throw the children she had by Peleus into a cauldron of water, because she wished to learn where they were mortal... and that after many had perished Peleus was annoyed and prevented her from throwing Akhilleus into the cauldron."

-Fragment 2, Aegimius,
(from Scholiast on Apollonius Rhodius 4.816),
Greek epic, Pseudo-Hesiod, C8th BC.,

When the child's mother tries to do the same to him, the father stops her. So the angry mother is separated from her child and her husband. The same event occurs in Sanskrit with Bhishma (Kisari Mohan Ganguli 2003).

"And the king, while thus enjoying himself with his wife, had eight children born unto him who in beauty were like the very celestials themselves. But, O Bharata, those children, one after another, as soon as they were born, was thrown into the river by Ganga who said, 'This is for thy good.' And the children sank to rise no more."

Section 48, Sambhava Parva, Adi Parva,
Book 1, The Mahabharata.

In this way, both of them have received this special situation as shown in Figure 39.

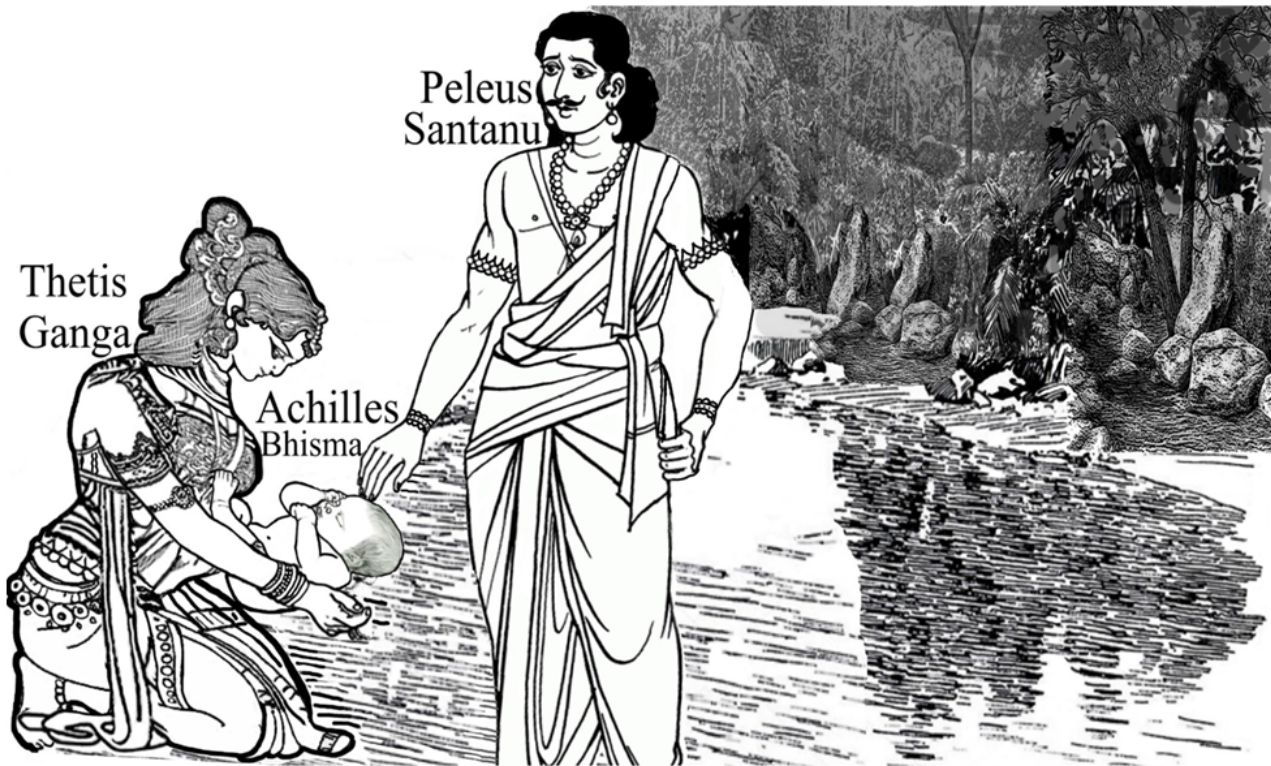


Figure 39. Baby and River.

7.1. Mother's Relation to Water

In Greek literature, the mother of Achilles was Thetis. In Indian literature, the mother of Bhishma was Ganga. In both myths, the mothers had close connections to water gods. Initially, when the babies were thrown into the water, the husband did not restrict her from doing such acts. Only at a later stage, unable to tolerate it, the husband interfered to stop such acts. So, the water Goddess left her husband, returning to the sea in the myth of Achilles and to the Ganga river in the myth of Bhishma. The matching of such deeds can be seen between the two myths which belong to two diverse and different languages and societies.

7.2. Innocent Sleeping Death and the Horse

The wooden horse of Troy or the Trojan horse is mentioned in Greek literature as the cause of the massacre of those sleeping in the castle (Samuel Butler 1900).

Then Menelaos said, "All that you have been saying, my dear wife, is true. I have traveled much, and have learned the plans and minds of many a hero, but I have never seen such another man as Odysseus. What endurance too, and what courage he displayed within the wooden horse, wherein all the bravest of the Argives were lying in wait to bring death and destruction upon the Trojans."

Hom. Od. 4.264–289.

For the Trojans they had drawn the horse into their fortress, and it stood there while they sat in council round it, and were in three minds as to what they should do. Some were for breaking it up then and there; others would have it dragged to the top of the rock on which the fortress stood, and then thrown down the precipice; while yet others were for letting it remain as an offering and propitiation for the gods. And this was how they settled it in the end, for the city was doomed when it took in that horse, within which were all the bravest of the Argives waiting to bring death and destruction on the Trojans. Anon he sang how the sons of the Achaeans issued from the horse, and sacked the town, breaking out from their ambushade.

Hom. Od. 8.505–520.

This theme finds further development in various literary works, spanning from the creation of a wooden horse to clandestine night-time assassinations (Frazer 1921).

(14) ὕστερον δὲ ἐπινοεῖ δουρεῖον ἵππου κατασκευὴν καὶ ὑποτίθεται Ἐπειῶ, ὃς ἦν ἀρχιτέκτων· οὗτος ἀπὸ τῆς Ἰδης ξύλα τεμὼν ἵππον κατασκευάζει κοῖλον ἐνδοθεν εἰς τὰς πλευράς ἀνεωγμένον· εἰς τοῦτον Ὀδυσσεὺς εἰσελθεῖν πείθει πεντήκοντα τοὺς ἀρίστους, ὥς δὲ ὁ τὴν μικρὰν γράψας Ἰλιάδα φησί, τρισχιλίους, τοὺς δὲ λοιποὺς γενομένης νυκτὸς ἐμπρήσαντας τὰς σκηνάς, ἀναχθέντας περὶ τὴν Τένεδον ναυλοχεῖν καὶ μετὰ τὴν ἐπιούσαν νύκτα καταπλεῖν. (15) οἱ δὲ πείθονται καὶ τοὺς μὲν ἀρίστους ἐμβιβάζουσιν εἰς τὸν ἵππον, ἡγεμόνα καταστήσαντες αὐτῶν Ὀδυσσεύα, γράμματα ἐγχαράξαντες τὰ δηλοῦντα· τῆς εἰς οἶκον ἀνακομιδῆς Ἑλλήνες Ἀθηνᾶ χαριστήριον· αὐτοὶ δὲ ἐμπρήσαντες τὰς σκηνάς καὶ καταλιπόντες Σίνωνα, ὃς ἔμελλεν αὐτοῖς πυρσὸν ἀνάπτειν, τῆς νυκτὸς ἀνάγονται καὶ περὶ Τένεδον ναυλοχοῦσιν. (16) ἡμέρας δὲ γενομένης ἔρημον οἱ Τρῶες τὸ τῶν Ἑλλήνων στρατόπεδον θεασάμενοι καὶ νομίσαντες αὐτοὺς πεφυνγένοι, περιχαρέντες εἶλκον τὸν ἵππον καὶ παρὰ τοῖς Πριάμου βασιλεῖσις στήσαντες ἐβουλεύοντο τί χρὴ ποιεῖν. (17) Κασάνδρας δὲ λεγούσης ἔνοπλον ἐν αὐτῷ δύναμιν εἶναι, καὶ προσέτι Λαοκόωντος τοῦ μάντεως, τοῖς μὲν ἐδόκει κατακαίειν, τοῖς δὲ κατὰ βαράθρων ἀφίεμαι· δόξαν δὲ τοῖς πολλοῖς ἵνα αὐτὸν ἐάσωσι θεῖον ἀνάθημα, τραπέντες ἐπὶ θυσίαν εὐωχοῦντο. (18) Ἀπόλλων δὲ αὐτοῖς σημεῖον ἐπιπέμπει· δύο γὰρ δράκοντες διανηξάμενοι διὰ τῆς θαλάσσης ἐκ τῶν πλησίον νήσων τοὺς Λαοκόωντος υἱοὺς κατεσθίουσιν. (19) ὥς δὲ ἐγένετο νύξ καὶ πάντας ὕπνος κατεῖχεν, οἱ ἀπὸ Τενέδου προσέπλεον, καὶ Σίνων αὐτοῖς ἀπὸ τοῦ Ἀχιλλέως τάφου πυρσὸν ἤπτεν· Ἑλένη δὲ ἐλθοῦσα περὶ τὸν ἵππον, μιμουμένη τὰς φωνὰς ἐκάστης τῶν γυναικῶν, τοὺς ἀριστέας ἐκάλει· ὑπακοῦσαι δὲ Ἀντίκλου θέλοντος Ὀδυσσεὺς τὸ στόμα κατέσχευεν. (20) ὥς δ' ἐνόμισαν κοιμᾶσθαι τοὺς πολέμιους, ἀνοίξαντες σὺν τοῖς ὅλοις ἐξῆσαν· καὶ πρῶτος μὲν Ἑχίων Πορθέως ἀφαλλόμενος ἀπέθανεν, οἱ δὲ λοιποὶ σειρᾶ ἐξάψαντες ἑαυτοὺς ἐπὶ τὰ τείχη παρεγένοντο καὶ τὰς πύλας ἀνοίξαντες ὑπεδέξαντο τοὺς ἀπὸ Τενέδου καταπλεύσαντας. (21) χωρήσαντες δὲ μεθ' ὅπλων εἰς τὴν πόλιν, εἰς τὰς οἰκίας ἐπερχόμενοι κοιμωμένους ἀνήρουν· καὶ Νεοπτόλεμος μὲν ἐπὶ τοῦ ἑρκείου Διὸς βωμοῦ καταφεύγοντα Πριάμον ἀνείλεν· Ὀδυσσεὺς δὲ καὶ Μενέλαος Γλαῦκον τὸν Ἀντήνορος εἰς τὴν οἰκίαν φεύγοντα γνωρίσαντες μεθ' ὅπλων ἐλθόντες ἔσωσαν. Αἰνείας δὲ Ἀγχίσην τὸν πατέρα βαστάσας ἔφυγεν, οἱ δὲ Ἑλλήνες αὐτὸν διὰ τὴν εὐσέβειαν εἶασαν.

This event is depicted in Figure 40

(14) But afterwards he invented the construction of the Wooden Horse and suggested it to Epeus, who was an architect. Epeus felled timber on Ida, and constructed the horse with a hollow interior and an opening in the sides. Into this horse Ulysses persuaded fifty (or, according to the author of the Little Iliad, three thousand) of the doughtiest to enter, while the rest, when night had fallen, were to burn their tents, and, putting to sea, to lie to off <https://www.perseus.tufts.edu/hopper/entityvote?doc=Perseus:text:1999.01.0022;text=Epitome:book=E:chapter=5&auth=perseus,Tenedos&n=1&type=place>, but to sail back to land after the ensuing night. (15) They followed the advice of Ulysses and introduced the doughtiest into the horse, after appointing Ulysses their leader and engraving on the horse an inscription which signified, "For their return home, the Greeks dedicate this thank-offering to Athena." But they themselves burned their tents, and leaving Sinon, who was to light a beacon as a signal to them, they put to sea by night, and lay to off <https://www.perseus.tufts.edu/hopper/entityvote?doc=Perseus:text:1999.01.0022;text=Epitome:book=E:chapter=5&auth=perseus,Tenedos&n=2&type=place>. (16) And at break of day, when the Trojans beheld the camp of the Greeks deserted and believed that they had fled, they with great joy dragged the horse, and stationing it beside the palace of Priam deliberated what they should do. (17) As Cassandra said that there was an armed force in it, and she was further confirmed by Laocoon, the seer, some were for burning it, and others for throwing it down a precipice; but as most were in favour of sparing it as a votive offering sacred to a divinity, they betook them to sacrifice and feasting. (18) However, Apollo sent them a sign; for two serpents swam through the sea from the neighboring islands and devoured the sons of Laocoon. (19) And when night fell, and all were plunged in sleep, the Greeks drew near by sea from <https://www.perseus.tufts.edu/hopper/entityvote?doc=Perseus:text:1999.01.0022;text=Epitome:book=E:chapter=5&auth=perseus,Tenedos&n=3&type=place>, and Sinon kindled the beacon on the grave of Achilles to guide them. And Helen, going round the horse, called the chiefs, imitating the voices of each of their wives. But when Anticlus would have answered, Ulysses held fast his mouth. (20) and when they thought that their foes were asleep, they opened the horse and came forth with their arms. The first, Echion, son of Portheus, was killed by leaping from it; but the rest let them down by a rope, and lighted on the walls, and having opened the gates they admitted their comrades who had landed from <https://www.perseus.tufts.edu/hopper/entityvote?doc=Perseus:text:1999.01.0022;text=Epitome:book=E:chapter=5&auth=perseus,Tenedos&n=4&type=place>. (21) And marching, arms in hand, into the city, they entered the houses and slew the sleepers.

Apollod. Epit. E.5. 14-21

Greek - Trojan Horse
Tamil - Sembian
Sanskrit - Ashwatthama

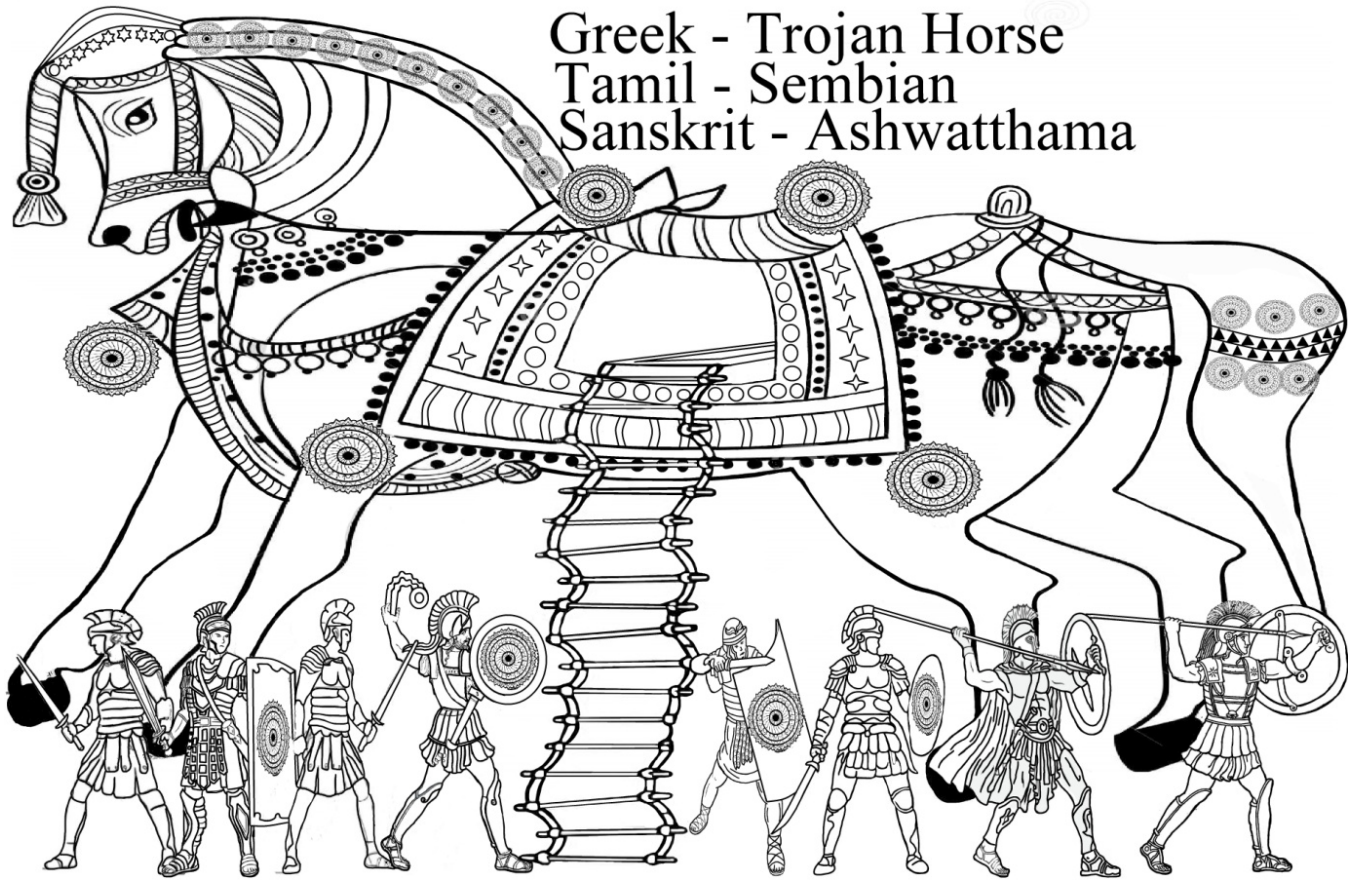


Figure 40. Wooden Horse.

There are many differences of opinion about its authenticity. In Sanga Ilakkiyam (Tamil), a king named Sembian (Pugazhendhi 2021c) is famous for his chariot made of wood and pulled by horses, as shown in Figure 41.

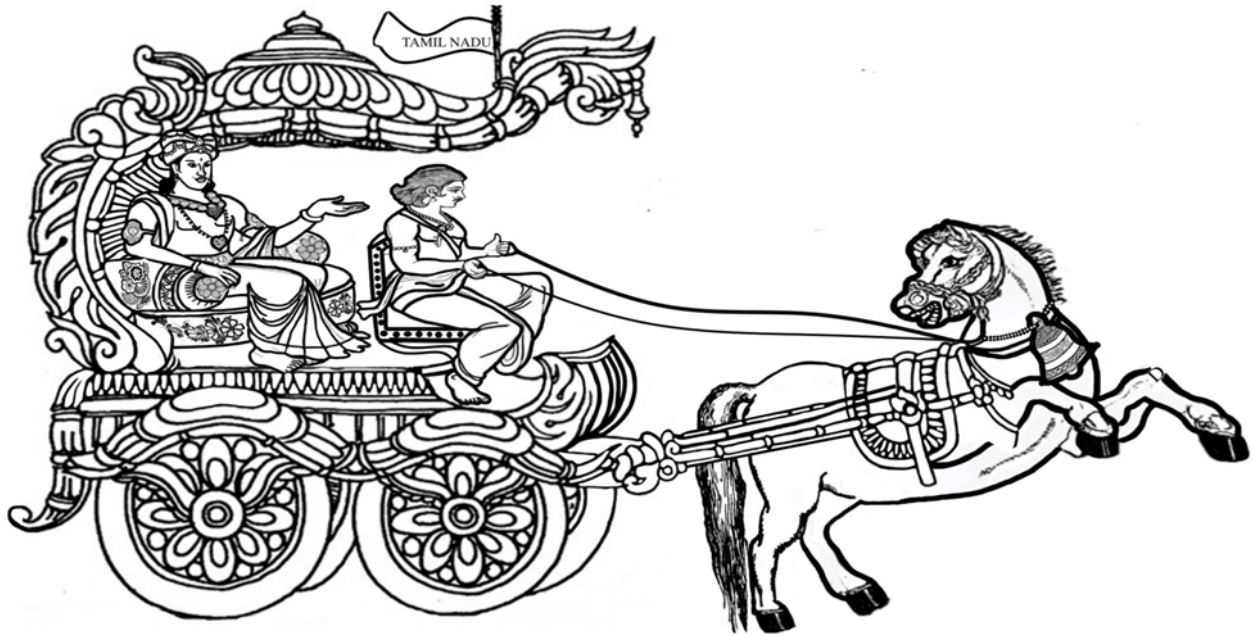


Figure 41. Sembian – Wooden Chariot.

He is referred to as 'the one who kills in the sleeping castle'. This may also refer to an individual who possesses a castle featuring swinging doors, or who has eliminated indolent soldiers. Consequently, the association between the wooden chariot and the horse, used to eliminate individuals who were either slumbering or idle, is documented within Tamil Sanga Ilakkiyam (Tamil Virtual University 1995).

In the Sanskrit epic Mahabharata, Ashwatthama kills those sleeping in the camp at night (Kisari Mohan Ganguli 2003).

The Pancalas, elated with victory, will trustfully sleep tonight, having put off their armour and in great glee, and filled with happiness at the thought of the victory they have won, and spent with toil and exertion. While sleeping at their ease during the night within their own camp, I shall make a great and terrible assault upon their camp. Like Maghavat slaying the danavas, I shall, attacking them while senseless and dead in sleep in their camp, slay them all, putting forth my prowess. Like a blazing fire consuming a heap of dry grass, I shall slay all of them assembled in one place with their leader Dhrishtadyumna! Having slain the Pancalas, I shall obtain peace of mind, O best of men!

3, Book 10, Sauptika Parva, Section 4,
The Mahabharata.

Ashwatthama means 'born to a horse'. Therefore, across these three literary works, all individuals implicated in the deaths of sleeping or idle persons within the camp or fortress are also connected to horses. Furthermore, it clarifies the intrinsic meaning of the parable within the Sanskrit Mahabharata, specifically regarding the demise of individuals at the hands of the horse-born Ashwatthama.

8. Army of Birds

8.1. Greek Ares

Ares is featured in the battle detailed within the Greek epic, the Iliad. The Greek epic, Argonautica, alludes to him having an army of birds (Seaton 1912).

(1030) Τοὺς παρὰ νηυσὶ σόμενοι καὶ δὴ σχεδὸν ἀντιπέρηθεν
 νήσου Ἀρητιάδος τέμνον πλόον εἰρεσίησιν
 ἡμάτιοι· λιαρὴ γὰρ ὑπὸ κνέφας ἔλλυπεν αὔρη.
 ἤδη καὶ τιν' ὑπερθεν Ἀρήιον αἰσσοῦντα
 ἐνναέτην νήσοιο δι' ἡέρος ὄρνιν ἴδοντο,
 (1035) ὅς ῥα τιναζάμενος πτέρυγας κατὰ νῆα θέουσας
 ἦκ' ἐπὶ οἱ πτερὸν ὄξυ· τὸ δ' ἐν λαιῷ πέσεν ὦμῳ
 δίου Ὀϊλήος· μεθέηκε δὲ χερσὶν ἐρετμὸν
 βλήμενος· οἱ δὲ τάφον περὶ βέλος εἰσορόωντες.
 καὶ τὸ μὲν ἐξείρυσσε παρεδριῶν Ἐρυβώτης,
 (1040) ἔλκος δὲ ξυνέδησεν, ἀπὸ σφετέρου κολεοῖο
 λυσάμενος τελαμῶνα κατήγορον· ἐκ δ' ἐφάνθη
 ἄλλος ἐπὶ προτέρῳ πεποτημένος· ἀλλὰ μιν ἦρως
 Εὐρυτίδης Κλυτίος – πρὸ γὰρ ἀγκύλα τεινατο τόξα,
 ἦκε δ' ἐπ' οἰωνὸν ταχινὸν βέλος – αὐτὰρ ἔπειτα
 (1045) πλῆξεν· δινηθεὶς δὲ θοῆς πέσεν ἀγχόθι νηός.

They passed them by and cleft their way with oars over against the island of Ares all day long; for at dusk the light breeze left them. At last they spied above them, hurtling through the air, one of the birds of Ares which haunt that isle. It shook its wings down over the ship as she sped on and sent against her a keen feather, and it fell on the left shoulder of goodly Oileus, and he dropped his oar from his hands at the sudden blow, and his comrades marvelled at the sight of the winged bolt. And Eribotes from his seat hard by drew out the feather, and bound up the wound when he had loosed the strap hanging from his own sword-sheath; and besides the first, another bird appeared swooping down; but the hero Clytius, son of Eurytus – for he bent his curved bow, and sped a swift arrow against the bird – struck it, and it whirled round and fell close to the ship.

Argonautica 2.1030–1046.

Similar to the Greek Ares, the king of birds is also featured in Tamil Sanga Ilakkiyam.

8.2. Army of Birds – Tamil Adhiyan

Adhiyan or Adhiyaman, referenced in Tamil Sanga Ilakkiyam, is portrayed as the monarch of birds (Tamil Virtual University 1995).

...according to tradition in Pāzhi town belonging
 to Nannan owning elephants with mortar-like legs,
 and got tributes according to proper means,
 after he killed famous Athikan owning a flood-like
 large army, a friend to birds, and rejoiced.

Akanānūru 142, Sanga Ilakkiam.

Upon his fall in the battlefield, the birds he had nurtured ascended into the sky, providing shade akin to an umbrella and shielding him from the sun's rays (Tamil Virtual University 1995).

...and Nannan with great rage, hid himself,
 unable to see the murderous battlefield where birds formed a
 canopy weaving their wings together, and provided shade for the
 fallen body of Āy Eyinan, and protected it from the harsh rays of
 the bright sun in the beautiful sky!

Akanānūru 208, Sanga Ilakkiam.

Consequently, the depiction of the bird's shadow over its monarch is illustrated in Figure 42.

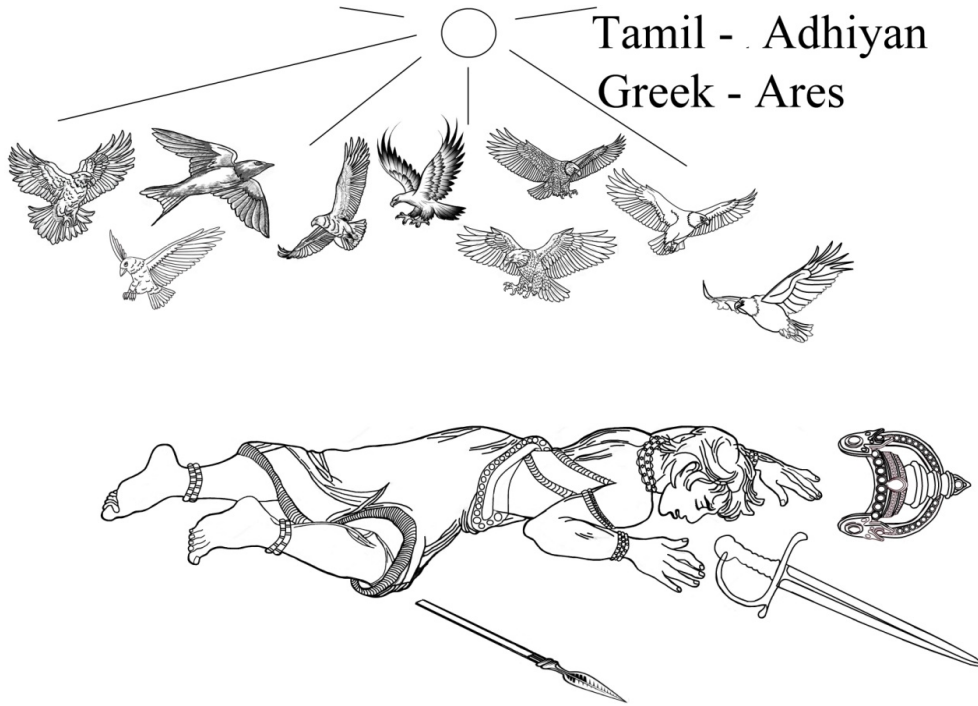


Figure 42. Shadow of Birds protecting Āy Eyinan.

Upon his demise, the birds he had raised similarly commit suicide by plunging into the flames (Tamil Virtual University 1995).

...wide shores, after collectively hovering over, and
protecting with uproar, from the sun, the body of
Āy Eyinan with Murukan-like strength, who fell
battling Mignili who was skilled in battle, who had
a large army, who seized protected forts of enemies,
and the battlefields turned red. The birds, raised by Athiyan,
Fell into the burning fire and perished.

Akanānūru 181, Sanga Ilakkiam.

As illustrated in Figure 43.



Figure 43. Suicide of birds on their monarch's demise.

Thus, the concept of the king of birds is expounded within Tamil Sanga Ilakkiam. This Ares, referenced in Greek mythology, is also connected to deities from India (Udo Strutynski 1980). Moreover, there is a discernible phonetic similarity between the Greek name Ares and the Tamil name Adhiyan. An additional analogy warrants exploration in this context: the birds and the omens derived from them are referred to in Greek as ὄρνις, ὄρνιν (Hall 1907; Eugene 1938).

πάντα δὲ θνητοῖς ἐστὶν ἄφ' ἡμῶν τῶν ὀρνίθων τὰ μέγιστα.
πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἥρος χειμῶνος ὀπώρας:
σπείρειν μὲν ὅταν γέρανος κρῶζουσ' ἐς τὴν Λιβύην μεταχωρῇ:
καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι καθεύδειν,
εἴτα δ' Ὀρέστη χλαῖναν ὑφαίνειν, ἵνα μὴ ῥιγῶν ἀποδύῃ.
ἰκτίνος δ' αὖ μετὰ ταῦτα φανεῖς ἑτέραν ὥραν ἀποφαίνει,
ἡνίκα πεκτεῖν ὥρα προβάτων πόκον ἡρινόν: εἴτα χελιδών,
ὅτε χρὴ χλαῖναν πωλεῖν ἤδη καὶ ληδάριον τι πρίασθαι.
ἐσμέν δ' ὑμῖν Ἄμμων Δελφοὶ Δωδώνη Φοῖβος Ἀπόλλων.
ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνεις οὕτω πρὸς ἅπαντα τρέπεσθε,
πρὸς τ' ἐμπορίαν καὶ πρὸς βιότου κτήσιν καὶ πρὸς γάμον ἀνδρός.
ὄρνιν τε νομίζετε πάνθ' ὅσα περ περὶ μαντείας διακρίνει:
φήμη γ' ὑμῖν **ὄρνις** ἐστί, παρμόν θ' ὄρνιθα καλεῖτε,
ξύμβολον **ὄρνιν**, φωνὴν ὄρνιν, θεράποντ' **ὄρνιν**, ὄνον **ὄρνιν**.
ἄρ' οὐ φανερώς ἡμεῖς ὑμῖν μαντεῖός ἐσμεν Ἀπόλλων;

And what important services do not the birds render to mortals! First of all, they mark the seasons for them, springtime, winter, and autumn. Does the screaming crane migrate to Libya, —it warns the husbandman to sow, the pilot to take his ease beside his tiller hung up in his dwelling, and Orestes to weave a tunic, so that the rigorous cold may not drive him any more to strip other folk. When the kite reappears, he tells of the return of spring and of the period when the fleece of the sheep must be clipped. Is the swallow in sight? All hasten to sell their warm tunic and to buy some light clothing. We are your Ammon, Delphi, Dodona, your Phoebus Apollo. Before undertaking anything, whether a business transaction, a marriage, or the purchase of food, you consult the **birds** by reading the **omens** and you give this name of **omen** to all signs that tell of the future. With you a word is an omen, you call a sneeze an **omen**, a meeting an **omen**, an unknown sound an **omen**, a slave or an ass an **omen**. Is it not clear that we are a prophetic Apollo to you?

Aristophanes, Birds 708–722.

Within Tamil Sangam literature, the propitious time discerned through avian observation is also designated as 'Orthal' (Tamil Virtual University 1995).

aNagkuTai mun'n'Ir
paran'ta ceRuvin
uNagku tiRam peyarn'ta veN kal amiztam
kuTa pula marugkin uyimmAr, puL **Orttup**
paTai amaittu ezun'ta peruj cey ATavar

Men of great action analyze **omens**, and go with protective groups, taking salt, the white crystal nectar dried in the wide salt pans with water from the fierce ocean, to the west to sell, going through fearful, forked paths in the wasteland.

Akanānūru 207, Sanga Ilakkiam.

viTar mukai aTukkattu viRal kezu cULikkuk
kaTanum pUNAm; kain' n'Ul yAvAm;
puLLum **OrAm**; viricciyum n'illAm;
uLLalum uLLAm anRE – tOzi! –
uyirkku uyir annar Akalin, tam inRu
imaippu varai amaiyA n'am vayin
maRan'tu ANTu amaital valliYOrMATTE.

O friend! He is the life of my life. I cannot be away from him even for a wink of time. If he is able to forget me and capable of staying away, I will not make offerings to the victorious Kotravai in the mountain ranges with clefts and caves, nor tie ritual thread on my wrist, nor listen to **omens**, nor think about him, nor wait for good words from soothsayers.

Kurunthokai 218, Sanga Ilakkiam.

Consequently, the shared term "orthal" for bird watching in Tamil and Greek indicates a strong connection between the two communities in this domain. Similarly, the identification of Ares, the revered avian monarch in Greece, with Adhiyan, the similarly esteemed figure in Tamil tradition, further substantiates this close relationship.

Consequently, parallels to the Greek Achilles and other participants in the war in which Achilles participated can be observed in classical literature from regions geographically distant from Greece. These analogies have been disseminated within literature across various languages, encompassing narratives centered on either a single person or multiple persons who share characteristics related to a specific person. Specifically, the events concerning Achilles are disseminated among members of a single family within Indian literature, as illustrated in Figure 44.

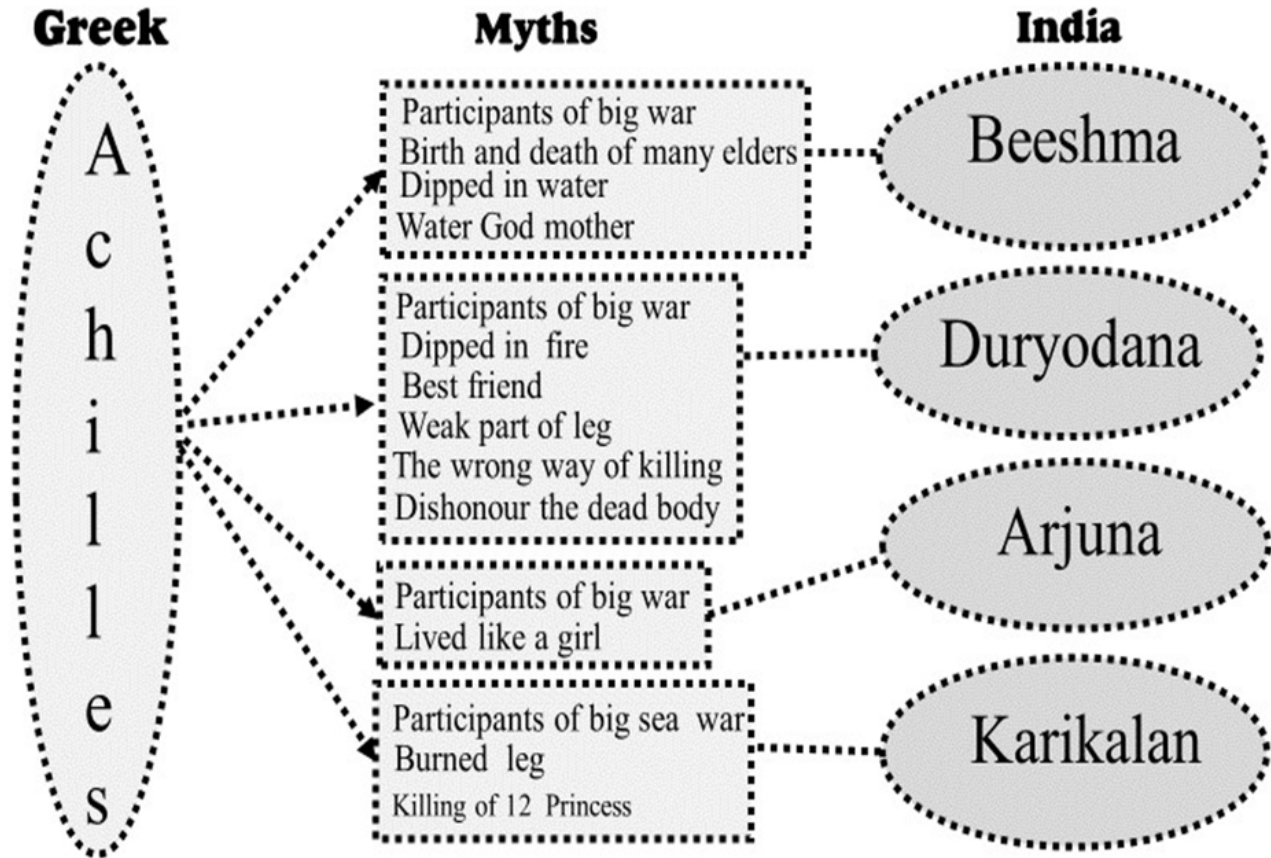


Figure 44. Distribution of Characters across myths.

The research findings arising from these concepts can be divided into two categories. Although the person responsible for the event was one, he may have been depicted as a different king in different literary languages. Or, due to the uniqueness of the event, its performance that belongs to one person may have been literaryized as belonging to another. However, these similarities confirm the connection between the literary communities. Some of these literary references are associated with historical figures such as Πανδίων (Pandion), Karikalan and Sembian. Therefore, these literary references must have arisen from these historical events. For example, the literary themes of the belief that immersing children in water will make them stronger and six children being thrown into the river by a mother goddess connected with water can be taken as a family or a community that lost six children in sea training in real history. Furthermore, these literary references, as well as historical allusions, are associated with the sea. Therefore, these compositions must have spread from one place to another through maritime communication between different communities.

9. Conclusion

The term 'ἄρχή' originating from the Greek language, encompasses various semantic nuances, including principal, beginning, leader and king, exhibiting an evolutionary trajectory in its signification. While this term appears in the ancient literature of classical languages, including Hebrew, Sanskrit, and Tamil, similar to Greek, it seems to have developed from a somewhat elevated level, as opposed to undergoing substantial semantic evolution. The concept of ἄρχον exhibits a shared linguistic origin with the Greek word ἄρχή as demonstrated in Sanskrit and Tamil literature. This has not only been a linguistic exchange between languages, but has also developed into an exchange of literary themes. Therefore, it is evident that the events related to Achilles, as referenced in Greek literature, are also present in classical languages such as Tamil, Sanskrit, Egyptian, and Hebrew. It is also possible to observe an individual resembling Achilles in one instance, while in another instance, they may bear a resemblance to someone else unrelated to Achilles. Consequently, the Greek Achilles, the Tamil Karikalan, the Sanskrit Bhishma, and the Egyptian Osiris share common themes related to the sea and foot deformities. The Tamil king Karikalan and the Egyptian king Osiris exhibit similarities with the concept of Munneer, which is not associated with the Greek hero Achilles. Similarly, the Greek Achilles and the Sanskrit Bhishma exhibit similarities in the concepts of child abandonment in a river and the mother's return to the sea, which are absent in the accounts of Tamil Karikalan and Egyptian Osiris. Consequently, a consensus regarding certain

concepts exists across these five literary traditions, while similarities are evident among particular literatures concerning other concepts. However, these literary works consistently portray the notion that individuals who have achieved mastery over the sea are physically limited in their lower limbs. Furthermore, the analogy inherent in this literary concept suggests that ancient civilizations predominantly disseminated these ideas via maritime trade routes rather than overland routes. It can be said that some of the persons mentioned in literary works also lived as historical figures. Thus this shared etymological foundation established parallels with figures such as the Greek king Achilles, the Sanskrit king Bhishma, Egyptian Osiris and the Tamil king Karikalan. Given that individuals such as Pandian, Karikalan and Sembian are historical persons, this research of the word ἀρχή functions as a study that reconstructs world history.

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