



Athens Journal of Philology

Quarterly Academic Periodical, Volume 11, Issue 1, March 2024

URL: <https://www.athensjournals.gr/ajp>

Email: journals@atiner.gr

e-ISSN: 2241-8385 DOI: 10.30958/ajp



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Athens Journal of Philology

Published by the Athens Institute for Education and Research (ATINER)

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ISSN NUMBER: 2241-8385
DOI: 10.30958/ajp
Volume 11, Issue 1, March 2024
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The current issue is the first of the eleventh volume of the *Athens Journal of Philology (AJP)*, published by the published by the [Languages & Linguistics Unit](#) and the [Literature Unit](#) of ATINER

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- Submission of Paper: **10 June 2024**

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- **Dr. Stamos Metzidakis**, Head, [Literature Research Unit](#), ATINER & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA.

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- Abstract Submission: **23 April 2024**
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Imagery of Childhood from the Homeric Poems

By Ana Paula Pinto *

As the first European literary documents, the Iliad and the Odyssey ensure in the cultural history of the West a unique status, assuming itself since Antiquity as the first foundation of philological and philosophical research, and also as superior literary and artistic model. In the framework of their traditional nature, due to the creative elaboration of generations of aedos, both epics, based on a peculiar technique of production and transmission, articulate in an enigmatic poetic plot threads of mythic narratives and historical realities that modern archaeological investigations confirm. From the poetic testimony of Homer, we will try to analyse the references to childhood. While some occur generically as images of a certain extract of human society, marked by peculiar characteristics, functions and needs, others, supported by peculiar mentions, assume a dramatic functionality in the mythical plot of the two poems, which contributes to their symbolic density. These poetic founding references, plastically reflected in the Greek ceramic art of the classical period, will offer us the pretext not only to better understand the ancient worldview, but also to interpret in it the symbolic expressiveness of the childhood universe.

Keywords: Homer, Iliad, Odyssey, childhood, classical ceramic art

Homer and the Childhood of Literature

Emerging apparently alone from the mysterious mist of the beginnings, Homer conserves in the cultural history of the West a unique statute: to his authorial responsibility was attributed from Antiquity the composition of the first European literary documents, which inaugurated the very rich source of Greek Literature, assuming itself as the superior example for all successive poets, the first foundation of all philological research, the preferred target of all philosophical reflections, and the unavoidable inspiration of multiple spheres of the arts, not only within the narrow borders of Greece, but also in the ever wider circles of its influence. Ever since they were first known, from the Archaic period onwards, their fascination has radiated in such an incomparable way, that from one of the founding pillars of Hellenic unity they have become the most genuine matrix of european cultural identity (Lamberton 1997).

Mediated throughout the centuries by serious controversies (Davison 1963), and today mostly interpreted within the framework of their traditional nature, due to the creative elaboration of generations of *aoidoi*, both epics, based on a peculiar technique of production and transmission, articulate in an enigmatic poetic plot

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threads of mythic narratives and historical realities that modern archaeological investigations confirm (Latacz 2003).

Based on similar heroic ideal, both poems draw on the narrative framework of the Trojan War. The ancient Greek worldview believed that Troy had been the scenario chosen to relieve the excessive weight of the earth, granted by the fortunate gods as a provisional dwelling to the unfortunate mortals. Driven by their own impulses, and often coerced by external forces of which they are only imperfectly aware, men unleash there, in Troy, with their actions, faults and miseries, the crises that precipitate them towards misfortune (Pinto 2017). While the *Iliad* details how Achilles' anger precipitates, after nine years of siege, the violent solution of the armed conflict, the *Odyssey* focuses on the tribulations of Odysseus, the last greek warrior, dragged in a solitary journey from the sacked territory of Troy to his homeland and his family.

In this diegetic framing, the references to childhood particularly caught my attention. I took the initiative to re-read the Homeric Poems through this peculiar angle of approach. Using Dunbar's and Prendergast's *Concordances*, I have constructed for the *Iliad* and the *Odyssey* a corpus of words relating to children and childhood, which serve as thematic reference material (Dunbar 1983, Prendergast 1983). Then, through a contextual study of each one, I tried to interpret and classify the types of occurrences, establishing comparisons and interrelationships between them, in order to propose an attempt to explain the Homeric worldview for the universe of childhood. In fact, some of them, merely generic allusions, transport the referential presence of children to the narrative scenario, as representatives of a certain extract of human society, almost always defined by contrast with the troubled world of adults, and marked by peculiar characteristics, functions and needs. Others, sustained by concrete mentions of specific children, endowed with a name and a particular history, already assume in the poetic plot a symbolic functionality, which emphasizes the dramatic density of both poems.

Generic Allusions to Childhood in the Homeric Poems

In the first group of generic allusions, the presence of anonymous children tends to become evident in the discursive testimonies of adults, especially warriors, who evoke them contrastively¹ in the framework of a particular fragility, demanding vigilant protection. All homeric universe (in particular the warlike one of the *Iliad*) is permeated by the consciousness of the extreme helplessness of children, facing all dangers, but in particular those imposed by the violent siege of

¹In opposition to the autonomy and physical or mental strength, required as an elementary attribute in the *aristeia* of warriors, small children depend exclusively on others to live and defend themselves: they are afraid and they demand the mothers's lap and affection, the vigilant protection of others to correct daily imprudences, and the responsible defence of fathers to guarantee them a peaceful future. They are, moreover, on the scale of human beings, the most fragile, irresponsible, ignorant of dangers, and indifferent to the demands of life, particularly those imposed by the context of war. For the classic perception of children and childhood, see Golden (1990), and Edmunds (2013).

enemies. That tormented consciousness, that every warrior has as a major motivation, justifies the constant concern for the life and safety of women and small children, repeated to exhaustion not only among Trojans, but also among their allies and opponents. Therefore, it occurs as peculiarly touching the prophetic vision with which Priam, patriarch of a hyperbolically numerous offspring², overwhelmed by the intuition of mourning, tries to keep Hector, the bravest and noblest of his sons, away from the fatality of combat (*Il.* XXII 59-71; vd. Richardson 1992, pp. 111–113, Willcock 2001, p. 292).

The weaknesses of children (fear, naivety, ignorance, imprudence) also tends to occur, as a mechanism of censure or exhortation, in multiple discursive manifestations, to condemn warriors for having maladjusted attitudes, or to invite them to behave in a more age-friendly way. Thus, in a speech to Agamemnon, Odysseus compares the perturbation of the Achaeans, eager to return to their homeland, with that of weeping children or widows (*Il.* II 289; vd. Kirk 1985, p. 146, Willcock 2002, p. 201); also Nestor, engaged in the same effort of persuasion, rebukes the conduct of the troops, indifferent to the successes of war like small children (*Il.* II 337-38; vd. Kirk 1985, pp. 150–151, Willcock 2002, p. 202); Hector assures Ajax that he does not allow himself to be intimidated like a frowsy boy or a woman (*Il.* VII 235; vd. Kirk 1990, p. 266, Willcock 2002, p. 255), and insults Diomedes on the battlefield, encouraging him to flee like a fearful girl (*Il.* VIII 164; vd. Kirk 1990, p. 266, Willcock 2002, p. 264); Diomedes spares no insult to Paris, apostrophising him as "vain, and a seducer of virgins", and comparing his ephemeral military glory to that of a woman or a foolish child (*Il.* XI 385; 389; vd. Hainsworth 1993, p. 269, Willcock 2002, pp. 303–304); Idomeneus censures Meriones' loquacity, recommending that they should not extend themselves so much in conversation as if they were children (*Il.* XIII 292; vd. Janko 1992, pp. 83–84, Willcock 2001, p. 211).

Particularly significant, not least because of its prophetic tone, is the scene in which Achilles, moved by Patroclus' copious tears, tenderly teases him with the remark that he looks like a little girl, weeping and seeking her mother's lap (*Il.* XVI 7-11); without carrying any real censure³, the comparison, legitimized by the interlocutors' affection, seems rather to indicate the immediate intuition that Achilles had of Patroclus' deepest intentions in approaching him. In the context of the same duel, after Achilles has reproached Aeneas for his imprudence, more ingrained than that of children, who at least acknowledge the *fait accompli* (*Il.* XX

²The special fortune of a father with many sons, widely recognised in the ancient worldview, can be transfigured in the context of war into a very exceptional tragedy: Priam is precisely the elderly father who loses many sons, and sees the most valiant ones fatally advance in death (*Il.* XXIV 493-501). By comparison, in the *Odyssey*, the theme of unique descent, which lends special drama to Odysseus' life experience - as to that of his father Laertes and his son Telemachus, all fated to face hardship and multitudes of enemies in the most poignant loneliness - lends itself at the end of the poem to a symbolic reading of particular optimism. For more details, see Richardson (1992, pp. 272–273, 320–326), Willcock (2001, p. 317), and Webster (1962, pp. 248–249).

³For more details about the tender combination of friendship and irony in Achilles' speech, see Hainsworth (1992, pp. 316–317) and Willcock (2001, p. 245). Among homeric heroes, weeping is recurrent and legitimate, often translated by the comparison of the warrior's weeping with a fountain that pours out copiously.

198), the latter assures him that he will not allow himself to be frightened like a child (*Il.* XX 201), and insists on the need of not wasting with childish words the opportunity of combat (*Il.* XX 211, XX 244: vd. Edwards 1991, pp. 313–315, 320–321, Willcock 2001, p. 280); also Hector will later remind Achilles that he does not allow himself to be frightened with words like a child (*Il.* XX 430–31: vd. Edwards 1991, p. 337, Willcock 2001, p. 283). In *Il.* XXI 282⁴ (vd. Richardson 1991, pp. 75–76, Willcock 2001, p. 288), Achilles laments the impasse he lives in, swept along by the current of the Scamander, like a little pig-keeper boy who had recklessly tried to cross in winter the current of a river. In an indirect way, Ajax's expression of revolt against the success of Odysseus, supported by Athena, in the running race, avails itself also of this analogy of the child whom a mother constantly helps (*Il.* XXIII 783: vd. Richardson 1991, pp. 75–76, Willcock 2001, p. 309). Sometimes, same register appears in the narrator's indirect speech, when he notes, for instance, that not even in front of Aeneas, who rushes to defend the corpse of his brother-in-law Alcathous, terror takes hold of Idomeneus as of a spoilt boy (*Il.* XIII 470: vd. Janko 1992, p. 107, Willcock 2001, p. 216).

In equivalent contexts, in the *Odyssey* Menelaus reproaches as childish nonsense the squire Etheoneus' doubts about welcoming unexpected guests (*Od.* IV 32: vd. West 1981, p. 324); and Nausicaa further assures Odysseus that the way to the paternal palace is so easy that even a child could guide him there (*Od.* VI 301: vd. Hainsworth 1982, pp. 209–210). Penelope's venting about the childish immaturity of her son, who knows nothing of the occupations of men (*Od.* IV 818: vd. West 1981, p. 381), echoes in the *Odyssey* the awareness of the dramatic transition that Telemachus was forced to live through, deprived of the father figure from the earliest childhood, and raised in a morbid climate of insecurity; the hurtful perception of this traumatic past childhood, constantly surfacing in Telemachus' autobiographical discourse⁵, motivates the affectionate exhortations of the adjutants⁶.

Still within the scope of the generic references, the evocations of childhood assume a relative projection in the recurring structures of the similes. Ornamental expedients of the epic traditional repertoire, these comparisons of medium or great amplitude, made by the extradiegetic narrator, recur in moments of dramatic intensity; thus, when the uncertainties of combat are heightened⁷, similes allow the poet to create descriptive pauses that attenuate the violence of the narration, and simultaneously appease the audience's imagination, through their poetic colouring and by the familiarity of the proposed elements (Cook 1984, Bowra 1968, Moulton

⁴*Il.* XXI 281= *Od.* V 312.

⁵*Od.* II 313, *Od.* XVIII 229, *Od.* XIX 19, *Od.* XX 310: see West (1981, p. 268), Russo (1985, pp. 209, 224, 279).

⁶E.g., Athena-Mentes, in *Od.* I 297: vd. West (1981, p. 228).

⁷Thus, for example, after Zeus forbids the gods to meddle in human affairs, at the beginning of the fifteenth book of the *Iliad*, the poetic perspective descends from Olympus to the earth: the unrelenting violence with which the Achaeans and Trojans fight will thus justify the exceptional multiplication of ten close similes, in which the efforts of the anguished heroes are brought close to the instinctive manoeuvres of animals: see Janko (1992, 225 sqq).

1977). Much more frequent in the *Iliad*, similes also occur, with similar structures, in the *Odyssey*⁸.

Different from the most frequent analogical patterns⁹, analogies arise here several times through the evocation of the figure of children. Some occur semantically sustained by the natural bond of affection of children with their mothers: thus, when Pandarus shoots by divine interference an arrow at Menelaus, the poet notes that Athena hurriedly draws it away from the target, as a mother draws away a troublesome fly from her sleeping child (*Il.* IV 130-131: vd. Kirk 1985, p. 344); describing the concerted warlike strategy of the young Teucer and his half-brother Ajax, the poet also evokes the movement of the child, who run to his mother (*Il.* VIII 271-72: vd. Kirk 1990, p. 322). In *Od.* V 394 sqq. (vd. Hainsworth 1982, p. 178) the relief of Odysseus, seeing dry land, is compared with that of the sons recognising the first signs of improvement in their father, scourged by a long illness. Also the comparison of Odysseus' cry to that of the widow mourning her husband, who can no longer defend her and her children, in *Od.* VIII 523 sqq. (vd. Hainsworth 1982, p. 292), echoes, in the narrator's enunciation, the same despair which, above all in the *Iliad*, the warriors projectively formulate in first person. As a variation of equivalent semantic spectrum, indirectly involving the figure of the children, there is also the simile in which the pains of the pregnant woman are evoked (*Il.* XI 267-72)¹⁰, in the pretext of Agamemnon's injury in combat; another indirect allusion to children appears in *Il.* XII 432-436¹¹, when, in connection with the intermittent hostilities of Trojans and Achaeans, the poet alludes to the untiring efforts of a spinner, who weighs and adjusts the wool on the scales, endeavouring to secure for her children the meagre sustenance. Parallel to these, there occur often in the poetic universe other similes structured on images of animal nature, which demonstrate the peculiar relationship of affection and dependence between offspring and progenitors¹².

A second set of similes evokes the thoughtlessness of children's play. Thus, describing Ajax's *aristeia*, the poet connotes the stubborn obstinacy of the warrior,

⁸E.g., *Od.* IV 335-340 and IV 791-794; *Od.* VI 130-35; *Od.* X 410-417; *Od.* XII 413-419; *Od.* XIII 81-87; *Od.* XVI 216-18.

⁹The most frequent scenes are those in which animals, above all wild animals, decimate or corner harassed victims in manoeuvres of depredation; almost always the attacking warrior is represented as a lion and the pursued as a defenceless and timid animal (or domestic, like the ox or the sheep, or wild, like the deer or the doe, or the defenceless calf). In a second group, also resort scenes describing portentous manifestations of nature, storms, howling winds, sea turbulence, avalanches, and similar prodigies. There is a third and also remarkable group of similes with domestic and craft activities, such as dyeing, cooking, hunting, herding and milking, agricultural work, collecting firewood, naval carpentry, fishing and oyster-hunting and athletic contests.

¹⁰For the peculiar semantic of the simile, in the context of suffering, see Duchemin (1960, pp. 366-367); Hainsworth (1982, pp. 254-255) emphasises, in his commentary, "an inescapable irony at several levels in the comparison.

¹¹For more details, see Hainsworth (1982, p. 362, Willcock 2002, pp. 320-321) (who notes that "the detailed information about the poor woman, how she needs to provide for her children, is of course irrelevant to the purpose of the comparison, which is merely based on the exactness of the balance; in the additional ornamentation we see the poet's sympathy for human troubles").

¹²E.g., *Il.* II 305-30; *Il.* IV 434-35; *Il.* V 540 sqq.; *Il.* XI 113; *Il.* XII 170; *Il.* XVI 265; *Il.* XVII 5; *Il.* XVII 133; *Il.* XVIII 319; *Od.* XV 173-74; *Od.* XVII 126 sqq.; *Od.* XX 14.

approximating it to that of a donkey mauled by the strokes of children (*Il.* XI 558-65)¹³. In an equivalent way, the moment when Zeus, deceived by Hera's seductions, decides to reverse in the battlefield the warrior successes of the Achaeans, supporting the Trojan attack, is charged with drama; in the exceptional sequence of similes, the trampling of the Greek defensive wall by the Trojan militia, supported by Apollo's interference, is compared to the inconsequent joy of children, who tear down by the sea the very constructions they had fun in conceiving (*Il.* XV 360-66)¹⁴. In regard to the Myrmidons' return to the scene of the battle, the narrator also uses an analogy with the wasps which, tormented by the thoughtless cruelty of children, then attack an unwary passer-by (*Il.* XVI 257-67)¹⁵.

Particularly expressive is also the detail that on the shield of Achilles – conceived at Thetis' request by Hephaestus as a dazzling image of the world (*Il.* XVIII 478-608) – the child also unavoidably marks his presence (*Il.* XVIII 514 and 555)¹⁶.

Definite References to Children in the Homeric Poems

More important than the generic references seem to be those which use concrete mentions to specific children, endowed with a name and a story. Most of

¹³A few verses earlier, in *Il.* XI 548-557, he had likened the hero to a lion; the double sequence of similes seems intentionally to combine in its semantic features the expression of the hero's dual personality, brave as a lion, and obstinate as a donkey; simultaneously, the ineffectual efforts of the reckless children evoke the military failure of the Trojans, unable to overcome the resistance of Ajax. For the interpretation of the unparalleled simile, see Hainsworth (1982, p. 284) and Willcock (2002, p. 306).

¹⁴While Janko (1992, pp. 266–268) outlines in the simile “the poet's sense of pathos of vain human effort”, Willcock (2001, p. 245) notes that “Homer sets before us wonderfully clearly the unchanging behavior of children”.

¹⁵Janko (1992, p. 352) underlines in the simile with wasps the persistent mood and brave movement of warriors: “so too the Myrmidons, their ferocity increased by long abstinence since the leaders' quarrel, attack the Trojans who are, in this, innocent outsiders, since their assault has not touched Akhilleus' own ships. In *Il.* XVII 726, the Trojans, determined to snatch from their companions the corpse of Patroclus, are also compared to dogs accosted by youths, charging against a wounded boar.

¹⁶In the artistic representation of the shield, which Hephaestus artistically carves for Achilles (*Il.* XVIII 478-608), there is in fact an excellent synthesis of the whole Homeric poetic cartography: two cities are represented, one in a context of peace, and the other of war; in the war city two armies besiege the city, and from the walls anguished women, with small children (*Il.* XVIII 514), follow the course of the battles, while also incursions of cattle plundering take place; to the side are represented the peaceful labours of ploughing and herding; among the journeymen of the royal estates, young boys are still toiling away, collecting and carrying the pavesias (*Il.* XVIII 555), and the preparation of a sacrifice; lions watch the cattle, they attack and are pursued by men and dogs; and finally there are dancers on a runway, and acrobats, and, in the outer frame, the ocean. For more details about the shield digression, see Edwards (1991, pp. 200–233) and Willcock (2001, pp. 269–272). For the presence of children, see Edwards (1991, p. 219): “The description evokes (...) the sufferings of women, children, and the old at the sack of innumerable cities; these are portrayed in Hektor's words to Andromache (6.450-65), in her lament over his corpse (24.731-8) and in the prediction of old Priam (22.66-76).”

these occur in discursive analepses (by an autodiegetic, homodiegetic or heterodiegetic narrator) which, taking up a temporal link of the past, summoned to memory, revisit the period of childhood of an adult character, for its symbolic relevance. Much rarer in the fictional universe of epics – centred in dramatic experiences of adults in conflict – but also much more intense for its symbolic spectrum, exceptionally references occur in which a particular child assumes in the narrative plot, synchronously, the function of real actor, and the action gains tragic density from this perspective of the radical fragility of the child.

References by Analepses

In the first group of references, the most indirect of these allusions occur as a regular mechanism of epic enunciation in the widespread use of patronymics, which practically all epic characters hold¹⁷. The patronymic formulas associate to a strictly technical benefit a productive symbolic halo: on the one hand, they are used as traditional resources – which allow the extension of the proper name, and adjust it in a convenient way to specific segments of the dactylic hexameter, in order to articulate it effectively with other fixed formulas of the syntagmatic enunciation; on the other hand, they configure a poetic mechanism of alluding indirectly to the original moment of mortal conception, that is, of the first childhood of each epic character. In fact, materialising a remarkable care of dramatic construction, the patronymic titles convey in archaic poetry the conviction that each man is a link in a chain that begins long before his individual birth, and viscerally links him to his parents, grandparents and the multiple ancestors who preceded him, as well as to the future ones to whom he will potentially or actually one day leave his inheritance – genetic, material, and spiritual. Each one of the unfortunate mortals is thus fatally summoned to appear one day among the immense mole of the generations of men, as numerous as the leaves on the trees,

¹⁷Not only the most relevant (such as Peleides Achilles, Laertiades Odysseus, Atreides Agamemnon and Atreides Menelaus, Menoitides Patroclus, Neleides Nestor, Tideides Diomedes, Idomeneus son of Deucalion, Esthenelus son of Capaneus, Euryalus son of Mecysteus, Meriones son of Mole, Ajax and Teucer sons of Telamon, Ajax son of Oileus, Agapenor son of Ancaeus, Meges son of Phileus, Podalyrion and Macathon sons of Asclepius, Eurypylus son of Evaemon, Toas son of Andremon; Enipeus son of Thebeus, Tlepolemus son of Heracles; Priamus Laomedontides, Hector and Helen Priamides, Aeneas son of Anchises, Pandarus son of Lycaon, Sarpedon son of Zeus), but even those who pass ephemerally in the poetic stream, and even the most ignoble of men, as Dolon son of Eumedes (*Il.* X 314), and Melantheus and Melantho, sons of Dolium (*Od.* XVII 212; XVIII 322). In cases where the characters have a semi-divine nature, the patronymic formulation, which favours patrilineal reference, may add, in a brief indication, by means of an epexegetical relative prayer, the divine relative (e.g., Achilles son of Peleus, whom an immortal mother begot, *Il.* X 404, *Il.* XVII 78; *Il.* XX 104 sqq.; Aeneas, whom the divine Aphrodite begot to Anchises, *Il.* II 820; *Il.* V 313; *Il.* XX 104 sqq.); unlike the patronymic, which has a technical functionality, this information, known to the public, being a fundamental element of the mythical repository, does not tend to be repeated. Also the women, naturally, if introduced in the narrative plot with diegetic relevance, have genealogical notation (Helen daughter of Zeus, Penelope daughter of Icharius). For more details, see Pinto (2017).

...the mortals,
 those wretches, who like leaves are now
 full of vigor and eat the fruit of the fields
 now wither and die. (*Il.* XXI 463-466)¹⁸

and then to fall, like them, sadly, on the mire of the earth.

The enunciation of filiation¹⁹ and the use of the patronymic epithet occur, therefore, as a notable poetic procedure that not only the poet takes advantage of, pressured by the peculiar circumstances of his compositional art, but also, in the narrative plot, the epic characters, who use it to identify themselves, publicly registering their individual patrimony of honour, not only if summoned to present themselves, but also as a regular means of ostentation of merit, on the battlefield²⁰. Alongside the euphoric statements in which the warrior boasts, in the first person, about his origins, intending to intimidate the opponent with them, there is also the bitter melancholy of testimonies, almost always written by the narrator, in the third person, detailing the lineage, birth and early childhood of men who, staking their lives on the uncertainty of combat, will very soon lie, slaughtered, on the earth²¹. Often associated with the figures of young warriors, they naturally lend themselves to summon to the memory, as special targets of suffering, parents mourning²², and above all those who, endowed with peculiar faculties of divination or proximity to the gods, were not able to foresee, or avoid, the fatal loss of their children²³.

¹⁸The melancholic simile that likens men to the leaves of the trees - numerous and ephemeral - is repeated elsewhere in the Homeric epic (e.g.: *Il.* II 468; *Il.* II 800; *Il.* VI 146 sqq.; *Od.* IX 51).

¹⁹The first name appears often as a patronymic derivation (e.g. Chryseis, daughter of Chryses, *Il.* I 143; cf. *Il.* I 12; Willcock 2002, pp. 185-186).

²⁰Whereas in the essentially peaceful context of the *Odyssey* genealogical utterances recur in the context of the rituals of hospitality in which a man is invited to present himself among strangers who welcome him, in that of the *Iliad*, marked by hostilities between armies, it is in that of the warlike invective, in the scene of battle, that they tend to appear. In *Il.* X 68-69, Agamemnon recommends to Menelaus that he wake up the men, "calling to each man by lineage and father's name,/ honouring them all". For more details, see Hainsworth (1982, p. 164), and Willcock (2002, p. 286).

²¹E.g. *Il.* IV 474 (on Simoesius, son of Anthemion); *Il.* VI 22 sqq. (on Bucolion, son of Laomedon); *Il.* VIII 302 sqq. (on Gorgithion, son of Priam); *Il.* XI 221-31 (about Iphidamas, son of Antenor); *Il.* XIII 176 sqq. (about Imbrius, Priam's son-in-law); *Il.* XIII 427 (about Alcatthous, Anchises' son-in-law, who brought up Aeneas); *Il.* XV 333 sqq. (about Medon and Iason, sons of Oileus); *Il.* XX 407 sqq. (about Polydorus, the younger son of Priam).

²²The poems repeat the taciturn notations about children who, because they die early, do not repay their parents what they spent on them, a strong familiar responsibility (*Il.* IV 477-478, *Il.* XVII 301-302; see Kirk (1990, pp. 388-389), Willcock (2002, p. 230) and Edwards (1991, p. 92). The melancholic forecast of the orphanhood of an elderly father from whom the son and joy are to be snatched away, affecting the sphere of human experiences, does not fail to extend its shadow of unusual pain over the regularly frivolous heart of the gods, whom human children seem to endow with some (indirect) tragic awareness of mortality. The theme assumes, moreover, particularly in the tragic ambience of the *Iliad*, a peculiar protagonism through the pairs Thetis/Achilles and Zeus/Sarpedon.

²³Within the topic of the diviner, priest or physician father, who is unable to prevent the death of his own children, recur, e.g., the episodes of the two sons of the priest Dares (*Il.* V 10 sqq.), of the sons of Eurydamas, interpreter of dreams (*Il.* V 148 sqq.); of the sons of the diviner Merops from Percote (*Il.* XI 329 sqq.) and of the seer Polyidus (*Il.* XIII 663 sqq.).

Still inscribed in the set of references to children brought up by an exercise of analepsis – which discursively transfers, through memory, a temporal sequence from the past to the present – there are several allusions to the childhood period of characters of recognized diegetic or mythical relevance²⁴.

In the *Iliad*, allusions to Achilles' childhood are multiplied, noting sometimes the peculiar circumstances of his conception and birth, or the ambivalence of his semi-divine nature (*Il.* XX 127-128, *Il.* XXIV 539-40)²⁵. There is no lack of allusions to the influence of his mother on his character (*Il.* XVI 203)²⁶, or to his affective attachment to the people with whom he grew up; noteworthy in this respect is the notation of his joint upbringing with Patroclus, son of Menoitius, forced into exile for manslaughter, and lovingly taken in by Peleus (*Il.* XXIII 85 sqq.)²⁷, and that of his attachment to the figures of his father Peleus and tutor Phoenix (*Il.* IX 471-495)²⁸. It is also underlined his warrior precocity (*Il.* IX 438-445 sqq.)²⁹, and we have reference to the responsibility of Patroclus in prudently disciplining his emotional immaturity (*Il.* XI 786-789)³⁰.

The theme of Achilles' extreme youth, which leaps out even from the first book, when the mother comes to comfort her son's grief and wipe away his tears (and will later go to the heavens to intercede for him), is closely associated with the general theme of life interrupted early, and serves a significant intention of the poem, which is to link him to an exceptional destiny, that of the premature and conscious sacrifice of life.

Achilles' childhood, to which the epic and tragic traditions have added detail, occurs in very brief allusions in the two Homeric Poems. The first scene, evoked

²⁴Alongside the mortal children, recur the allusions to the birth and childhood of gods, as for instance that of the first generation of the gods, born of Rheia and Cronos (*Il.* XV 185 sqq.); that of Hera, created by the Titans Ocean and Thetis (Τηθύς) (*Il.* XIV 201 sqq., *Il.* XIV 301 sqq.); that of Thetis (Θέτις), the Nereid, daughter of Nereus, brought up by Hera, (*Il.* XXIV 58-59), that of Dionysos, brutally persecuted in childhood by his mortal cousin Lycurgus, and welcomed into the protective lap of Thetis (*Il.* VI 132-137), and that of the Cyclops Polyphemus (*Od.* I 70 sqq., *Od.* IX 529), for instance.

²⁵See Edwards (1991, p. 306); Richardson (1992, p. 332); and Willcock (2001, pp. 279, 318). There are several dramatic cases of young men dying early, but Achilles differs from all others by being the only hero who knows that he will die in Troy, and does not harbour, like others, the hope of surviving; in fact, he does not risk his life driven by the hope of escaping the hardships of combat, he sacrifices it in full awareness, and voluntarily, because that was his heroic choice.

²⁶The remark is indirectly transmitted by Achilles, but it corresponds to the widespread reproach of the Myrmidons, who connected his bitter inflexibility with the fact that he was raised by Thetis not with milk but with gall. See Janko (1992, p. 345) and Willcock (2001, p. 247). On the contrary, the Homeric Poems reiterate regarding other characters (e.g., Hector by Hecabe, *Il.* XXII 79-83; Odysseus and Telemachus by Eurycleia, *Od.* XIX 353 and I 435) the human affective attachment to maternal breastfeeding.

²⁷See Richardson (1992, p. 175) and Willcock (2001, p. 300).

²⁸See Hainsworth (1992, pp. 124–125) and Willcock (2002, p. 280).

²⁹Phoenix recalls (*Il.* IX 440-443) that he accompanied him, at the request of his father Peleus, to serve him as master and tutor, because the young man, setting out to fight νῆπιος, while still a child, knew nothing of the fateful war and assemblies. Nine years afterwards, with twelve (cities sacked (*Il.* IX 328), and many assemblies attended, he becomes the worthy representative of his father's wishes, capable of great speeches and unspeakable feats. For more details, see Hainsworth (1992, pp. 105, 121) and Willcock (2002, pp. 277, 279).

³⁰For more details, see Hainsworth (1992, p. 307) and Willcock (2002, p. 311).

by Achilles in his vent before the corpse of Patroclus (*Il.* XIX 326-333)³¹, allows us to measure, through first-person testimony, the despair of the hero, deeper than he would have felt at the news of the death of his father or of the son born to him in Scyros after he left for Troy, and whom he never expected to see again, for he supposed that one day Patroclus would take charge of his education. In *Il.* XXIV 466-467)³², Hermes advises Priam that, as a propitiatory strategy in the face of Achilles' inflexibility, his approach as supplicant should privilege emotional reference to the aged father, the beautifully braided mother and the son. Priam will follow up the advice by addressing only, as an aged father cursed by endless grief, the analogy with Peleus (*Il.* XXIV 486-506)³³. The third reference occurs in the expressive dialogue entered into in Hades between Odysseus and the shadow of Achilles (*Od.* XI 492-540)³⁴.

Following Achilles' exhortation to his troops (who return to combat accompanying Patroclus, concealed under his friend's armour), the poet enunciates the identity of the commanders of the phalanxes: the lineages of a grandson of Peleus, Menestius, son of Polydora and the river Spercheios (*Il.* XVI 173-178), and of Eudoro, son of Polymela and Hermes (*Il.* XVI 179-92); not recurring again in the narrative, nor serving the dramatic topic of the young man who dies early, one and the other seem to serve as extras who summon to the memory of the auditorium, by their unusual semi-divine genealogy, the figure of the supreme commander of the Myrmidons³⁵.

Also Diomedes, possessor, with Euryalus and Sthenelos, of a very exceptional family heritage, as descendant of one of the Seven against Thebes, evokes his own childhood, when he recognizes, in the expressive episode of the meeting with Glaucus in the fighting line (*Il.* VI 215-231)³⁶, that he only keeps a very vague memory of his father, killed in Thebes when he was very small. Constantly confronted with his father's achievements, who recurs comparatively, evoked by his companions (Agamemnon, *Il.* IV 365-400)³⁷, or by Athena (*Il.* V 800-813)³⁸, Diomedes also delights in presenting his filiation from Tydeus as a sign of genetic identity in the context of the most pressing difficulties³⁹.

In equivalent narrative frameworks, but at different points of the battle scene, Teucer and Aeneas are confronted with the image of the childhood: Teucer, in an appeal by Agamemnon to honour on the battlefield the legacy and the affection given to him by his father, Telamonius, despite being an illegitimate son (*Il.* VIII 282 sqq.)⁴⁰, and Aeneas, in an interpellation from Deiphobus, urging him to rescue

³¹See Edwards (1991, p. 273) and Willcock (2001, p. 276).

³²See Richardson (1982, p. 320) and Willcock (2001, p. 317).

³³See Richardson (1982, pp. 324-325) and Willcock (2001, p. 317).

³⁴See Heubeck (1983, pp. 297-301).

³⁵See Janko (1992, pp. 340-343) and Willcock (2001, p. 247).

³⁶See Kirk (1990, pp. 188-190) and Willcock (2002, p. 246).

³⁷See Kirk (1985, pp. 367-373) and Willcock (2002, pp. 228-229).

³⁸See Kirk (1990, pp. 142-144), and Willcock (2002, p. 240).

³⁹As when, contrary to Odysseus' proposed withdrawal, he is ready not to abandon Troy, honouring a noble father whom the heaped earth of Thebes covers (*Il.* XIV 110-130).

⁴⁰See Kirk (1990, pp. 322-323), and Willcock (2002, p. 266).

the corpse of Alcatheus, who had brought him up as a boy, and now had just died at the hands of Idomeneus (*Il.* XIII 465 sqq.)⁴¹.

The episode of *Il.* V 265-266 sqq.⁴² alludes to the childhood of Ganymede, son of Thros, whose abduction earned the enviable gift of divine horses; the mythical motif represents the all-embracing theme of the violence exercised on mortal children, incapable of defending themselves, and of the correlative suffering of powerless parents. In a similar vein, there are other allusions to the abduction of children, such as that which victimized Eumaeus (*Od.* XV 412 sqq., specially 450-453, 465-470), and his nanny (*Od.* XV 427-429), turning them into hostages and slaves of opportunists⁴³.

In the *Odyssey*, the allusions to Odysseus' childhood stand out in the frame of the difficulties experienced in Ithaca; often sustained in very brief allusions, linked to a fate particularly unhappy for those who cherish him (e.g. Telemachus, in *Od.* III 95; *Od.* IV 325; Penelope, *Od.* XIX 353-55; the Phaeacians, *Od.* VII 198) or as glimpses of an interiority overshadowed by despair (*Od.* XXIII 325)⁴⁴, they may also occur as a poetic resource to justify the diegetic relief of certain objects (such as Odysseus' bow, conquered in a plundering enterprise during his childhood, *Od.* XXI 13)⁴⁵. The most relevant of the evocations of Odysseus' childhood occurs diegetically addressed in the digression of the scar (*Od.* XIX 393-466)⁴⁶, and curiously privileges the character's hereditary link with his maternal grandfather, Autolycus, known – and hated – for his cunning and deceitful nature. This marked heredity, confirmed, moreover, a posteriori, in all the epic action (particularly that documented in the *Odyssey*⁴⁷), in the versatility of the hero's character, will lend the episode of the choice of the name a symbolic foundation.

As occurs in the *Iliad*, where the protagonism of Achilles – repeatedly put into perspective, by means of analeptic incisions, from childhood – is reflected in the figure of his son Neoptolemus, still a child, who will honour the prophetic notation of the name, establishing, according to the epic tradition, the renewal of the honour and the heroic mission of the father, also in the *Odyssey* the diegetic

⁴¹See Janko (1992, pp. 106–107), and Willcock (2001, p. 216).

⁴²For more details, see Kirk (1990, p. 87), and Willcock (2002, p. 234).

⁴³See Heubeck (1983, pp. 266–268). The example of Eumaeus allows the poet to underline the generosity of Laertes and Anticleia, who raised the boy as a son (*Od.* XV 361-365). The theme of the bonds of affection that allow one to treat a stranger like a son, recurring in the Homeric Poems under the pretext of the most varied characters, occurs in the context of Odysseus' family as an inheritance of positive values that is transmitted from parents to children; Odysseus appears, moreover, repeatedly connoted, even in the memory of his opponents, with the image of the magnanimous king, who treated the people like a son (*Od.* II 47, *Od.* II 234, *Od.* V 12, *Od.* XIV 140 and *Od.* XIV 151-53). This aspect will justify the justice of the slaughter perpetrated against the criminal suitors.

⁴⁴See Heubeck (1986, p. 323).

⁴⁵On the doubts raised by the episode of Iphitus, see Fernández-Galiano (1986, p. 153).

⁴⁶About the symbolic relevance of the digression of the scar, see Russo (1985, pp. 247–251).

⁴⁷On the poet's differentiated attitude, passing almost silently, in the aristocratic environment of the *Iliad*, the "autolic" inheritance in the hero's behaviour, and exposing it, explicitly and intentionally, in the hostile context of the *Odyssey*, devoid of codes of honour or defined rules of conduct, cf. Stanford's interpretation (Stanford 1963, pp. 12–19).

relief of Odysseus⁴⁸ is projected in the figure of his son Telemachus, who, from his absence, fighting in the distance, also drew prophetically his onomastic foundation. Probably contaminated by the inner perspective of the father⁴⁹, Telemachus assumes in the poem the ambiguous status of the eternal child: revealing since the beginning of the action doubts about his own identity (*Od.* I 214-220)⁵⁰, he reproduces to satiety the mechanism of discursive, and dysphoric, return to the time of childhood (e.g. *Od.* II 313, *Od.* XVIII 229, *Od.* XIX 19, *Od.* XX 309-310)⁵¹, tragically marked by the absence of the father figure. Having internalized the notation of orphanhood⁵², which the epic worldview regarded as profoundly pernicious for the security of children, Telemachus will have to rely not only on the testimony of those around him, who will guarantee his resemblance to the paternal value⁵³, but also on the protective dispositions of Athena, validated by the Council of the Gods, in order to conquer, in his own maturing process, the status of an adult on his way to meet his father.

Penelope's despair, deprived of kinship ties that could defend her and her son from the threats of violence latent in the palace, justifies that in her imagetic repository she resorts to the mythical examples of Procne, Pandareus' daughter, who accidentally killed her own son (*Od.* XIX 518 sqq.), and the orphan daughters of another Pandareus, adopted and raised by Aphrodite, and suddenly snatched away, already naïve, by the Harpies (*Od.* XX 66-78)⁵⁴.

While the reference to the childhood of Orestes, strategically removed from the father's palace (*Od.* I 40)⁵⁵, assumes a relevant role in the symbolic interpretation of the *Odyssey*, the very brief allusion to the childhood of Nausicaa, brought up and suckled by the slave Eurymedusa (*Od.* VII 12)⁵⁶ serves to underline the extreme youth of the girl, who cherishes, in her naïve expectation, the dream of

⁴⁸Note that, curiously, already in the *Iliad*, Odysseus more than once called himself "Telemachus' father" (*Il.* II 260, *Il.* IV 354); this means that the relevance of the theme of the *Odyssey* was already known in the context of the *Iliad*, and is not a later development. See, for more details, Kirk (1985, p. 366), and Willcock (2002, p. 234), who underlines in the hero speech his unequivocal strong family attachment.

⁴⁹Forced to leave him still a very small child in Ithaca (thanks to the perspicacity of Palamedes, as detailed in the narrative tradition of the Trojan Cycladic Poems, and in particular that of *Cypria*), and with serious difficulties in conceiving from a distance his natural growth (cf. *Od.* XIII 360).

⁵⁰See West (1981, p. 214).

⁵¹For more details, see West (1981, p. 268); and Russo (1985, pp. 224, 278).

⁵²This is corroborated, moreover, by the recurrent topic, mentioned by several characters, of the extinction of the lineage (e.g., *Od.* I 222, IV 741, *Od.* XIV 182).

⁵³Cfr. *Od.* I 222, *Od.* II 270-80, *Od.* IV 62-64, *Od.* IV 141; *Od.* XIV 186; *Od.* XIX 86.

⁵⁴For the explanation of the two unexpected and episodes, see Russo (1985, pp. 253, 266-267).

⁵⁵See West (1981, pp. 191-193, 295). The allusion of *Od.* III 196 already takes for reference the figure of the mature young man, driven by desire to return home. Note that Orestes, driven away from home by his mother and her lover, to avoid his awareness of the crime perpetrated against his father and the moral duty to avenge it, will be repeatedly enunciated, from the Council of the Gods in Book I, in the poetic plot of the *Odyssey* as a model for Telemachus, raised in the palace in the absence of his father, among enemies who try to annul the expectation of the king's return and even criminally destroy his lineage. The parallel has as points of comparison not only the figures of the two sons, but also of their respective fathers, Agamemnon and Odysseus, of their mothers and wives, Clytemnestra and Penelope, and of their opponents, Aegisthus and the suitors, in a specular network of profound symbolic consequences.

⁵⁶See Hainsworth (1982, pp. 218-219).

captivating the heart of Odysseus. The reference to Penelope's upbringing of Melantho, with the love given to a child (*Od.* XVIII, 322-323)⁵⁷, like that of the childhood of Eurymachus, nurtured with warmth and affection by Odysseus (*Od.* XVI, 442 sqq.)⁵⁸ evokes, by contrast, the perversion of the slave's conduct, in accordance with the climate of violent criminality of the suitors. The enunciation of the genealogy of Amphinomus (*Od.* XVIII 126-128)⁵⁹, the most cordial and gentle of the suitors, enunciated by the beggar (Odysseus) immediately before the melancholy digression on the accidents of fortune that upset the expectations of men, "the most fragile of creatures that the earth nourishes", seems to obey a peculiar expressive intention.

References to Child Actors

Absolutely exceptional in the fictional universe of the epic, centred on the conflictuality of adult life, occurs the only reference to a concrete character, who in the time of the narrative assumes, as a child, a diegetic function. It is the son of Hector and Andromache – to whom the family had given the name Scamandrius, but was renamed by the Trojan population with the honorific title Astyanax, in homage to the generous warrior endeavours of his father, the defender of the city (*Il.* VI 401-403)⁶⁰. By allowing him to figure the frailties of all defenceless children, for whom the heroes tirelessly fight, the poet has granted him a unique tragic status. The moving episode of the meeting, near the city walls, of Hector – encouraged to leave the scene of war for a short time, in order to solicit women prayers to the gods – with his wife Andromache, tormented with anxiety, and unable to shelter in the tranquillity of home while he sacrifices his life in combat, provides the frame for his only appearance (*Il.* VI 369-502)⁶¹. While his wife pleads with him not to put herself needlessly at risk, because she cannot conceive of life without him, deprived already of parents, all her brothers, and the fellow-citizens of her native Thebes, annihilated at the hands of Achilles, and fears for the future of her orphaned son, Hector can only argue that, having his parents, many of his brothers, and the Trojan fellow-citizens alive in his charge, for none does he fear more than for her and her infant son, if death should overcome him.

He then vows that the boy may one day be praised for far surpassing his father's value, and for being able to render his mother the honours of his unsurpassed military glories. The child's tears, terrified at the proximity of his father's coruscating hoof, ease the couple's sorrow in a little anticlimax of laughter, foreshadowing the coming misfortune, which does not fail to be announced by signs. Aware that her deepest fears have been fulfilled, Andromache will come to lament the death of Hector, and the gloomy future that will befall everyone in Troy, and in particular the helpless baby (*Il.* XXIV 484-514)⁶². The later poetic

⁵⁷See Russo (1985, p. 215).

⁵⁸See Hoekstra (1984, p. 294).

⁵⁹See Russo (1985, pp. 200–201).

⁶⁰Kirk (1990, pp. 211–216) and Willcock (2002, pp. 248–249).

⁶¹Kirk (1990, 208 sqq.) and Willcock (2002, pp. 248–250).

⁶²Richardson (1992, pp. 320–328) and Willcock (2001, pp. 317–318).

production, especially the cyclic and tragic, will confirm, in effect, that the fears of both were very well founded.

The Narrative Imagery of Classical Greek Vases

The Homeric Poems are the most relevant source of information we have on the legendary and historic Trojan War, but other greek artists contributed in Antiquity to the popularisation of these mythical plots, electing the same characters and detailing with a profusion of legendary informations the account of their tormented lives. The *Epic Cycle Poems*⁶³ sought to complement the Homeric accounts, presenting numerous of the pre- and post-iliadic details, and developing the diegetic context of the myth, as a kind of systematisation and fixation of the heritage of the supra-regional Greek legend.

Enriched with many of the extra-homeric details conveyed by cyclic and tragic poetry, the epic tradition will reappear again figured in the greek vase-paintings of the classical period, which constitute our primary surviving visual images of ancient Greek life and myth, almost as a great picture book of Greek myth and life.

Without being a specialist in Greek art, but just an avid appreciator of its charms, I therefore set out to look for figurative echoes of this worldview in greek classical ceramics, which in Homer is manifested by the tender care for the fragile universe of children. Using Beazley's catalogued collection on CARC platform (<https://www.carc.ox.ac.uk/carc/>), I also built a corpus of images depicting the presence of childhood and children, as I did for the Homeric Poems. I found them on everyday vases as anonymous, typified figures, starring in common everyday situations. Exceptionally, on more refined ritual vases, I found depictions of some

⁶³Preserved and transmitted orally by an anonymous legion of *aoidoi* and *rapsodoi*, the Epic Cycle corresponds to a traditional legendary repertoire, which included a vast collection of narrative poems, organised in a chronological succession - in order to form a continuous series, from the origins of the world (inaugurated by the nuptial of Uranus and Gaia) to the end of the Heroic Age (marked by Odysseus' death). After the *Titanomachia*, a kind of divine prelude, and the three epics of the Theban Cycle, the *Oedipodia*, the *Thebais* and the *Epigoni*, was the Trojan Cycle, in which were developed all the deeds of the Trojan War and the return of the heroes (e.g., Achilles' fabulous childhood, and education, his prodigious strength and speed, his opponents, his sexual adventures before and during the Trojan War, and also Odysseus' perfidy and disloyalty, and his multiple sexual adventures, even after his return to Ithaca, from which resulted numerous children, namely Telegonus, who will kill him one day). This Trojan Cycle comprised the *Cypria* (with the antecedents of the war, and the successes relating to the first nine years of combat, which preceded the beginning of the *Iliad*), the *Aethiopis* (which narrated the continuation of the war, until the death of Achilles), the *Ilias Parva* (with the narrative of Achilles' funerals, and the dispute for his weapons, and the stratagem of the wooden horse), the *Iliupersis* (with the episode of Laocoon, the destruction of Ilium and the departure of the the victorious Achaean troops), the *Nosti* (with the narrative of the return of the heroes to their homeland, which preceded the *Odyssey*, a particularized narrative of the νόστος of Odysseus), and the *Telegonia* (with the poetic treatment of Odysseus' last adventures and death). By analysing not only the few fragments of the six Trojan Cyclic Poems, but also the summaries present in Proclus' *Chrestomathia* and the indirect testimony of ancient authors, namely the tragediographs, we can strengthen our knowledge about the diegetic context of the traditional narrative that Homer did not retell (Pinto 2017).

of the mythical figures to which Homer bequeathed a greater symbolic spectrum. I therefore set out to reflect on this narrative similarity.

Replicating in some way the ancient worldview that the Homeric legacy first witnessed, many vases offer the centrality of their scenic space to children. While the simpler vases, of domestic or private sphere, tend to privilege the figuration of anonymous children, the vases of more solemn spheres (such as those of religious ritual or symposia) resort in parallel to the representation of mythical characters.

As in the Homeric models, the innocent fragility of the children stands out as a generic characteristic trait of the infantile figures, who crawl (v. 1369)⁶⁴, attracted by an object or toy, cake or fruit (vv. 1366, 8003, 10226, 11831, 15835, 15887) from afar, or seated on high chairs (vv. 11041, 209536); the fragility is often emphasised by the children's semi-nudity, protected by a string of small amulets; in several instances, these children appear naively playing with balls (vv. 1366, 1369), carts (vv. 10235, 10918, 10919, 11381) or small animals (rabbits or birds and dogs, vv. 1503, 3227, 4199, 4913, 10230, 11383, 14989, 16124); sometimes, they are with other children (vv. 16069, 16174, 16235, 16249), either brought by the hand, or on the lap of their mothers (vv. 8184, 10227, 11271, 207491, 213940), or on the backs of adults (vv. 4799, 209182), who watch over them with affectionate care. In the context of funerary rituals, some *lekythoi* underline the drama of orphanhood, depicting the child approaching the funerary monument, alone or accompanied by his mother (vv. 13449, 15459, 19472, 25910, 212317). The drama of a special *lekythos* (v. 216389) is touching: it represents the innocence of the child, who confidently walks towards the boatman Charon, who salutes him with his outstretched right hand; the vase was probably designed for the funeral rite of a child who died early.

Alongside these anonymous ones, there are also various representations of children referenced by name as characters from tradition. Recognising the notable proliferation of mythical figurations of the childhood of the gods (the scenes of the atypical birth of Athena and Dionysus stand out for their relevance) and of the child-gods (like Eros), and of the multiple heroes referenced in mythical plots (Heracles and Theseus, Jason), it is important here to concentrate on the genealogical lines of Odysseus and Achilles.

While Odysseus' representations figure him without exception in adulthood, assuming warlike responsibilities in the siege and looting of Troy (vv. 204505, 210079, 350504, 9035638), disputing Achilles' weapons (v. 200935, 203901, 205070), or suffering the tormenting homecoming, multiplying the episodes of the descent into Hell (vv. 206954, 9036830), the Sirens (vv. 202628, 351329), the Cyclops (vv. 303287, 305617, 331428, 340284), Circe (300620, 302569, 351593), and the slaughter of the suitors (vv. 23670; 216788, 217179), Telemachus stands only once in a *skyphos* of red figures (v. 216789), adult, leaning on a spear, but with eyes fixed on his mother (which seems to underline the insecurity that the

⁶⁴Nominal references used in the text and in footnotes are those present in CARC (Classical Art Research Centre) database (<https://www.carc.ox.ac.uk/carc/Home>), where they can be consulted. In the four examples of vases commented on as examples (below), the CARC's generic classification has been supplemented with references from the catalogues of the respective museum spaces that exhibit them.

Homeric model reflected in him), who, melancholically seated, waits, before the web that is being made.

Concerning Achilles, the Greek vases corroborate the poetic testimonies, approaching the theme of his irregular birth (through the tumultuous relationship of Thetis and Peleus, v. 6168), and multiplying as central the traditional theme of his childhood away from his mother, entrusted to the care of the preceptor Chiron (vv. 3412, 6905, 8257, 14007, 24301, 300550, 300588, 301336, 302017, 303372, 306873, 320079, 320452, 330748). In the exceptional reckoning of his figurations, as a young warrior called to the tribulations of war (v. 9203), allusions to the inordinacy of his affections are multiplied, both towards his companion Patroclus (vv. 31726, 200108, 200457, 201713, 300000) and towards conquered victims⁶⁵. Prominent here are also the themes of anger and mourning (vv. 201691, 202656, 203103, 216945), that isolate him and make him the target of diplomatic embassies from the Greeks (vv. 202217, 202832, 205225) and from the maternal care of Thetis (vv. 168, 30230, 203087; 209484, 213512, 213842, 213854, 275252; 21655, 23065), or recipient of Priam's rescue effort (vv. 7276, 14344, 23730, 44246, 200510, 204068, 204333; 310007, 350427, 350209, 350427, 352403, 380848). In the same symbolic context of turbulence, his weapons, designed by the gods and disputed by men, after his death (1580, 3367, 3368, 7721, 7827, 301072) also resort.

The much smaller number of vases depicting Neoptolemus (vv. 206070, 207342) obsessively insist on noting his exceptional status as an extremely young warrior, called by determination of fate to complete the destructive enterprise of the father (v. 205070), and his unspeakable fury, especially exercised against the child victims of the vanquished army⁶⁶.

Conclusions

Ever since they became known, from the Archaic period onwards, the Homeric Poems, the first documents of the West, irradiating in an incomparable way their fascination, have assumed themselves as a model and inspiration for all literary genres, all philosophical debates and all manifestations of the arts. Recognised also as historical testimonies of an early phase of European civilisation, which recent archaeological approaches tend to confirm, they also offer an exquisite field of work for scientific research. In this framework, it seemed useful to us to revisit the poetic testimony of the *Iliad* and *Odyssey*, recovering in a detailed analysis of the present references the most ancient image we have of the childhood universe.

⁶⁵Notably Briseis (vv. 200436, 201661, 204400, 204682, 213821), Hector (vv. 5818, 11078, 11079, 20331, 200058, 201956, 202257, 203796; 204364, 205336, 310005), Memnon (vv. 201941, 202142) and Penthesileia (vv. 3881, 201987, 206941, 211565, 310389; 310390); or very young victims, such as Troilus and Polixene (vv. 42165, 44864; 300381, 310353, 203224, 302023).

⁶⁶The scenes of attack near altars stand out, on Polixena (vv. 310027, 302032), and on Priam and Astyanax (vv. 16776, 44590, 310170; 5042, 13363, 202098, 370004; 2756, 202461, 202641, 203900, 300496, 301645; 310315, 320398, 320429).

The analysis made allowed us to notice that some of the homeric notations, assuming a mere value of generic allusions, transport to the narrative scenario the referential presence of children, as representatives of a certain extract of human society, almost always defined by contrast with the troubled world of adults, and marked by peculiar characteristics, functions and needs. Others, sustained by concrete mentions of specific children, endowed with a name and a particular history, seem to assume already in the mythical plot of the two poems a specific dramatic function, which contributes to the peculiar symbolic density of the narrative.

The regular traditional recourse to similes and patronymic titles tends to convoke, in the poetic enunciation, the theme of the bond between children and parents, recurrently articulated on the complementary notations of affectivity, inheritance and emulation. The generalized concern of fathers for sons and sons for fathers is registered as a central motif in the Homeric universe, emphasizing the peculiar consciousness of the legacy of values that the memory of the sons tributes to the action of their fathers. Often, above all in the context of battle, yearning is manifested in each new generation to honour, equalling or surpassing it, the merit of the previous one.

The divine Achilles opts for the certainty that he will die in Troy, leaving a heritage of immortal glory to his son who never even knew him. Hector's human situation, devoted to his closest family, and at the same time responsible for the defence of the city, inspires in him the pungent suspicion that he will not survive the very harsh hardships of combat, nor be able to save his little son and his wife. The astute Odysseus, forced to stay away from his wife and little son for twenty years, will suffer with incomparable patience until, vilified in his palace, he can restore the family to safety.

Despite Hector's wish (*Il.* VI 475 sqq.), Astyanax will not one day provide his mother with happiness, nor will he be recognized among his peers as much better than his father, who sacrificed his life in defence of the city and the family. Even Telemachus, raised from earliest childhood in the dramatic absence of his father, will relapse into the pathological pattern of doubt about his own identity (*Od.* I 214-220), and the constant need for the reinforcement of interlocutors who guarantee his resemblance to the paternal value. These images of the fragility of childhood, both absolute symbols of families torn apart by the tragedy of war, illuminate us with particular expressive force.

The protection of women and small children, an effective rhetorical resource of the leaders to stimulate the discouraged spirit of the troops, reiterated as a vector of meaning throughout the poems, occurs dramatically figured in the concrete characters of Scamandrius, the small son of Hector (to whom the Trojans tributed the honorific name of Astyanax, as son of the greatest defender of the city, *Il.* VI 402-03), and of Telemachus, coerced to grow up insecure among enemies in the absence of the father: in the complementary frame of the two poems, each of the boys, Astyanax and Telemachus, will lend concretely to the anonymous figuration of childhood, peculiarly targeted in war scenarios, the human density, deeply tragic, of the most fragile of beings that crawls on earth (*Od.* XIX 130-131).

These notations, permeated by the drift proposed by other narrative traditions, from which the Cyclic Epic stands out, appeared reflective in the storytelling of the Greek vessels, and in their pedagogical functionality.

In the Berlin Museum's classic collection, there is an athenian *lekythos* on a white background (v. 209215)⁶⁷: the delicacy of the stroke represents a grief-stricken woman tenderly holding a bandaged child in her arms and presenting it to a warrior, who is leaning on his spear and has in his right hand the helmet removed from his head; despite not having any referential inscription, the image unmistakably echoes the tragic farewell of Hector and Andromache, smiling through tears, in *Iliad* VI.

This moment of luminous pause precedes, as a narrative piece, the extraordinary proliferation of paintings in which, in vessels of the most varied types and artistic techniques, through the exceptional refinement of the stroke and the brilliance of colour, the sombre moments of the Trojan War were figured. Embodied in the model of the later literary tradition, this war figuration seems to have debased to a level of ethical discredit the Homeric model. After presenting the anomalous circumstances of Achilles' life, favoured by the Olympian Zeus, as an expedient of destruction capable of relieving the overcrowded earth of unfortunate mortals from excess weight, and detailing, with refinements of perversion, his irrepressible barbarity in plundering cities and decimating armies, classical vase paintings did not fail to note how the seed of Achilles' inordinacy – genetically transmitted in a little more than sporadic encounter at Scyros – was exceeded in the savagery of Neoptolemus, taken at a very young age to the plains of Troy to fulfil his father's ominous efforts at barbarism. Brilliantly reproducing the literary narratives, many Greek vases (see n. 66) of the classical period display the horrors of war, depicting, with a cruelty beyond all limits, the figure of Neoptolemus, who beats to death, on the altar of the gods, Priam, whom ten years of war had already stripped of an incomparable offspring. The belly *amphora*, in the British Museum's Classic Collection (v. 310315= BM 1842,0314.3)⁶⁸, the *lekanis*, in the Museo Archeologico Nazionale of Naples (v. 300496 =MAN: 132615)⁶⁹ or the *pyxis* in the Schloss Charlottenburg's Antikensammlung (v. 360 = F3988)⁷⁰, in Berlin, stand out as fascinating examples. In each of them, by the same athenian pattern of black figure technique, is depicted the barbaric conduct of the young Neoptolemus, killing the powerless old king, who had approached the sacred space as a suppliant. But the height of savagery, which would repulse the gods themselves, manifests itself in an repetead astonishing detail: the throwing weapon there is no sword or spear (as one would expect of a valid warrior in attacking another valid and armed warrior): the mortal weapon is none other than the corpse of Asthyanax, the little son of Hector. On either side of the vases are currently presented in despair two figures of women, possibly Andromache, widow of Hector, and mother of the baby, and the old queen Hecabe, wife of Priam, mother of many sons decimated by the fury of the Greeks, and grandmother of the dead baby.

⁶⁷<https://www.carc.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=1&start=0>.

⁶⁸<https://www.carc.ox.ac.uk/xdb/ASP/recordDetails.asp?recordCount=33&start=0>.

⁶⁹<https://www.carc.ox.ac.uk/xdb/ASP/recordDetails.asp?recordCount=25&start=0>.

⁷⁰<https://www.carc.ox.ac.uk/xdb/ASP/recordDetails.asp?recordCount=1&start=0>.

It is possible that the paintings show a mechanism of expressive concentration, bringing together into one two scenes that the narrative separated in time and space (and even in agents), that of the brutal episode of the throwing of the baby and that of the death of the defenceless old king. But it is also possible that, without written record, a narrative version of this execrable excess ran. A terrible version in which the son of the irascible Achilles, following, in a paroxysm of barbarism, the model of his father's fury, but much more savage than him, thus mercilessly decimated, at a single blow, the past and the future of Troy.

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What are the Goals of Teaching Literature in L1? Examining European Models of Essays in the Upper Secondary School-leaving Exam

By Ivana Zajc *

The comparative analysis of ten different European models of essays in the upper secondary school-leaving external examination in a mother tongue shows that different models of essays anticipate different types of goals and show different approaches to literature teaching. We show that students in some countries can avoid educational and emotional goals of literature teaching in the upper secondary school-leaving essays and that for the models of essays in other countries the functional goals (writing and reading skills) seem to be more important. We argue that the model which would effectively check the achievement of the educational goals of teaching literature, should include both literary-theoretical and literary-historical knowledge and the emotional goals of teaching literature that are often neglected or oversimplified in essay assignments.

Keywords: didactics of literature, L1 language, literature teaching, upper secondary school-leaving exam, essay

Introduction

In different European countries, an essay assignment on a literary topic is a part of the mother language section of the general upper secondary school-leaving external examination. It is important how it looks as this is the final external exam which checks the fulfilment of the objectives of teaching literature that express what we want students to learn as a result of our teaching (Anderson and Kratwohl 2001, pp. 21–22, Bloom 1984). In addition, the secondary school-leaving exam and its contents have a reciprocal effect on teaching in school (Cheng and Curtis 2012, Xerri 2016).

As a model of a school-leaving essay, school-leaving essay assignments with accompanying assessment forms are used - taking them both into account contributes to a more detailed insight into the characteristics and goals of each essay part of the high-school leaving examination. The models don't change suddenly but gradually so we focused our analysis on the essays used in the examination period from 2015 to 2020. The types of models of essays show a general orientation in what is emphasized when teaching literature in a particular environment. This article presents the results of a comparative analysis of ten different models of essays in the general upper secondary school-leaving exam and examines the differences between them in terms of achieving three basic types of goals of teaching literature: functional, educational, and emotional. We explore

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whether an individual essay model anticipates these types of goals and in what way are they included. Furthermore, the role of the possibility of choosing between different types of essay in terms of achieving the above mentioned types of goals is also discussed. On the basis of our findings we propose some ideas how to effectively include functional, educational, and emotional goals of literature teaching in the essay assignments.

The Basis of Comparative Analysis of Essay Models

We examine various models of the essay in the school-leaving exam using the method of comparative analysis. We analyzed the essay models in the period from 2014 to 2020 when the essay models in each country were unchanged. All included models are comparable because they are written assignments on a literary topic and are all a part of the secondary school-leaving exam in different countries. They belong to the standardized state school-leaving exam, they determine the completion of upper secondary education and they apply to the entire country. In those countries where students can choose between different assignments, we examined only assignments on a literary topic excluding other topics. Ten different models in the comparative analysis are included:

- English graduation essay assignments within the literature module,
- elective Italian assignments on a literary topic (so-called type A and B assignments),
- French assignments, called commentary and an issue response,
- a Russian essay on a literary topic within the mother tongue part of the exam,
- an elective assignment on a literary topic in the Swiss model of a school essay,
- Slovenian essay at the secondary school-leaving exam,
- Croatian essay assignments, called the comparative analysis of two or more texts, interpretive, and argumentative school essay,
- Hungarian essay assignment which features the analysis of literary texts,
- an elective Austrian essay assignment on a literary topic,
- an essay model at the Slovenian international general upper secondary school-leaving exam in Slovenian as language A (mother tongue).

Types of Aims of Literature Teaching

The general secondary school-leaving exam in a mother tongue assesses the goals of the corresponding school subject in grammar school. The acquisition of literature in school consists of three equally important parts: functional abilities, knowledge about literature, and emotional components. Other goals also appear in the classroom, e.g., cross-curricular. Different aims may not be achieved individually but are interlinked and linked with different other goals of language teaching, for example the use of grammar. In this article we focus on the goals that

are connected with the teaching of literature. Functional goals include various activity aspects, educational goals anticipate the acquisition of literary knowledge, while emotional goals refer to the experience and evaluation of literary works.

Comparative Analysis of Essay Models in the Upper Secondary School-Leaving Exam in Terms of Educational Goals

Literary knowledge is related to educational or cognitive learning objectives (Bloom 1984) and is divided into literary-theoretical, and literary-historical knowledge (cf. Mailloux 1990, Reising 1991, Pilkington 1994), both are connected with general knowledge. Some upper secondary school-leaving exams do not include topics in literature so they anticipate that the students will base their writing on their general knowledge. On the other hand we analyse how knowledge about literature is included in the essays on a literary topic and what kind of literary knowledge is included in the models of essays.

The Austrian essay assignment requires the student to show mostly general knowledge, while literary knowledge is not as important. When it does appear, it refers mainly to the candidate's knowledge of themes and motifs of the discussed literary work, to the aspect of fictional events in the literary text and the appearance of their linguistic form (cf. "Standardisierte kompetenzorientierte" 2017). The model often focuses on the topicality of the literary work in relation to contemporary social phenomena. In doing so, the student uses only the knowledge of fictional events in the literary text and the general knowledge, not literary-historical or literary-theoretical knowledge.

The interpretive essay in the Slovenian secondary school-leaving exam demands literary-theoretical knowledge, which is connected to the analysis of the meaning of the given literary works and to the reflection of the effects of the text on the reader. For example, the instructions encourage the candidate to identify how stylistic and linguistic means express feelings, experiences, and moods (Slovenščina 2015, 2016) or characterize the characters (Slovenščina 2018). Literary-historical knowledge is not required in the current essay model in Slovenia.

An essay in the secondary school-leaving exam in Hungary occasionally effectively requires the use of literary-theoretical and/or literary-historical knowledge, e.g. knowledge about types, forms and genres (Magyar nyelv 2014); polysemy in literary texts (Magyar nyelv 2015); and the relationship between literary history and history (Magyar nyelv 2017). A student must ground their claims by showing examples from other literary works. However, the second type of essay occasionally demands merely discussing general cultural phenomena without the inclusion of specific literary knowledge. Even in the Hungarian school essay of the first type, literary-historical knowledge is mostly neglected. Textual analysis and the content of a literary work in question are the most important while literary-theoretical knowledge is rarely highlighted.

In Italy, the educational goals connected with literary knowledge are not systematically present in the secondary school-leaving exam type A essay assignment. Literary theoretical knowledge is primarily a tool of analysis, as the essay assignments encourage the candidate to explore the author's stylistic choices

and find examples of stylistic means in the text (Esami di Stato 2017) or peculiarities of structure, style, and vocabulary (Esami di Stato 2015). The use of literary-historical knowledge is not required, except for the last of the three points of the type A assignment, which states that the student should establish a connection between a literary text and other literary works from the same author or works from the same period. (Esami di Stato 2014, 2015, 2016, 2017). The task of type B secondary school-leaving essay in mother tongue in Italy supports educational goals to a lesser extent, as the instructions are not specific to the literary and artistic field and guide the candidate to find arbitrary but established connections between different (non)literary texts and visual material mainly based on their general knowledge.

The school-leaving essay in mother tongue in Croatia often asks students to compare given texts and to place the excerpt into the whole literary work and in the literary-historical context (cf. Hrvatski 2014, 2015, 2017). The interpretive type of essay also includes the literary-historical placement of given literary texts, and in addition, the candidate is often expected to know their authors and similar works. The essay in secondary school-leaving exam therefore examines the achievement of the educational goals of teaching literature, having more focus on literary-historical knowledge, and less on literary-theoretical knowledge.

In the French secondary school-leaving essay, called a commentary, the candidate demonstrates knowledge of the considered literary works within the framework of an individual topic. In the essay work of the Matura in France, the student chooses a topic in advance while preparing to write the Matura, e.g., intertextuality from the 17th century to the present day (Les épreuves). The assessment form, which refers to a task called response to a problem, explicitly focuses on literary-historical knowledge. For the highest grade, for example, the student is expected to present and comment on several examples of literary texts from a predetermined corpus of literary works or outside it, develop argumentation, and show a broad reading and artistic culture. Literary-historical knowledge is also required in the commentary, but it is not as important as in the response to the problem, because it is mentioned only in the criteria of knowing the read texts (Bac français 2016, 2017). Although the paper emphasizes the analysis of literary work and the search for examples, literary-theoretical knowledge is not the top priority, as the emphasis is primarily on the precise semantic analysis of the given and various other literary works. The commentary therefore focuses on the educational goals of teaching literature, namely the comparative knowledge of their content, while literary-theoretical knowledge as well as more complex literary-historical knowledge are not relevant.

The English model of the essay in the secondary school-leaving exam tests the candidate's knowledge of different contexts of production of given texts and their later interpretations within the category of knowledge in the assessment form for the highest grade. In addition, it states that literary-theoretical knowledge also helps to understand the textual meaning. Understanding how the author's choices affect the meaning of the text are the most important. The candidate proves this by effectively analysing the literary means, the context, as well as genres and conventions that are used (Mark scheme 2017). Effective use of literary knowledge,

especially literary-historical knowledge of the context, and in some places also literary-theoretical knowledge, is characteristic of the highest rated essay assignments (Mark scheme 2017). Candidates write several essays from various areas of content (drama, poetry, prose, opus by William Shakespeare, other older authors, etc.) or from different literary-historical periods (for example, before and after 1800 (GCE English)) and have to compare different literary works (A Level 2014, 2017). Assessment instructions for example demands a student to understand that contemporaries of the literary text at the time of its creation understood it through specific, socially conditioned codes. Another instruction encourages the candidate to be aware of the past social differences and different British responses to the events in Germany when interpreting literary works from the 1930s (Mark Scheme 2017, p. 9). Some elective essay assignments focus exclusively on the content of literary works.

The essay model in the secondary school-leaving exam in Switzerland places a strong emphasis on literary-theoretical knowledge, as students must find and describe rhetorical figures in relation to their content in an unknown literary text (Esame svizzero 2017). They must also understand fictional events.

Educational goals in the model of an essay in the general upper secondary school-leaving exam in Russia focus on understanding the content of the text, namely the views that the literary work represents or defends (ЕДИНЫЙ 2017). The student identifies and comments on them, looking for examples in a given text. When doing so, they must include at least one argument from the artistic, journalistic, or scientific literature if it is to be rated high. Literary-historical knowledge is also evaluated with only 1 out of a total of 24 points (Русский 2016). The essay model at the school-leaving exam does not require the literary-theoretical knowledge.

The essay part of the international school-leaving exam in Slovenian as a mother tongue requires the student to form conclusions that they independently discuss. In the first type of essay, they must show the understanding of the connections between the formal and semantic level of a literary text and evaluate them. In an unknown passage they are required to independently identify the formal properties of the text and connect its meaning to them. They recognize the author's choices (Paper 1 HL 2018), which, in addition to the writer's personality and life, are also influenced by broad social and cultural aspects. The second type of essay in the international Slovenian secondary school-leaving exam encourages the student to recognize, understand, and evaluate the literary conventions of the genre of a given text. It is apparent that the essay part of the international school-leaving exam, especially the second type of essay, requires the students to use their literary knowledge, primarily literary-theoretical. In the assessment forms, the emphasis is on understanding, as the candidate must include in his argumentation his own examples from other relevant literary works (Slovene A 2017). They must also connect different formal aspects of the text with its meaning and in their argumentation include learning that supports their thesis. There is slightly less emphasis on the inclusion of knowledge about literary history or the context of the creation of a literary work. Other dimensions of literary knowledge are at more important: the student discusses the artistic language, structure, technique, and

style that influence the meaning, as well as literary conventions (Paper 1 HL 2018, Paper 2 HL 2018).

Comparative Analysis of Essay Models at the General Upper Secondary School-Leaving Exam in Terms of Emotional Goals

Emotional goals of literature lessons refer to the student's emotions when coming in touch with literary works or to his or her experience with them. According to Bloom's taxonomy, this is affective or emotional-motivational area which includes educational goals. In the literature area, the reader's emotional-empathic responses are the starting point for the value dimensions of reading literary works, and thus for the value goals of teaching literature. A sovereign reader with a highly developed literary ability is able to recognize and reflect the emotions triggered by contact with a literary work. They directly connect the formal aspects of literary works with their semantic dimension or with the affect they have on him or her (cf. Appleyard 1994, p. 120).

Maria Nikolajeva (2010, p. 154) argues that an individual's literary ability develops when the reader goes beyond complete identification with fictional literary characters. In her opinion, the belief that readers must fully assume the aspect of one of the characters in a literary text hinders the development of literary ability (cf. Tatar 2009, p. 19–23 as cited in Nikolajeva 2010, p. 154). Readers need to free themselves to some extent from the subjectivity of the characters in order to judge them clearly - this significantly accelerates the ideological and aesthetic perception of the text, and crucially influences the reader's empathic response (Nikolajeva 2010, p. 154, Coplan 2004, p. 144). An empathetic reader stands up for a certain character in an unfavorable situation, even though he does not fully share his beliefs, desires and values with him (Beecher 2016, p. 269).

The emotional goals in the Slovenian model of an essay in the secondary school-leaving exam are included in the evaluation form of an interpretive, but not of a discussion essay. The essay assignments test the candidate's ability of empathy, as they are supposed to empathize with the literary person. The aspect of recognizing the ethical dimension of a literary text is emphasized to a lesser extent compared to some other secondary school-leaving exam models. Emotional goals are especially present in the discussive school essay assignments that directly refer emotional effects to textual structures and encourage the candidate to justify and reflect on their experience and list specific elements of the text that trigger emotional responses (cf. Slovenščina 2015). Thus, the candidate reflects their emotions in relation to fictional events in the literary work, to the findings of linguistic and stylistic analysis of a given text, and to useful literary-theoretical knowledge.

The essay assignment on a literary topic of the secondary school-leaving exam in the mother tongue in Austria does not have consistent goals in connection with the student's emotions and experiences. When they are present, they mainly refer to the candidate's ability to empathize with literary characters. For example, a task that requires the writer to describe how the lyrical subject experiences the situation in which they find themselves (Standardisierte kompetenzorientierte

2017). The assignment does not require the candidate to analyse the ethical aspects of a literary text.

The Hungarian model of essay in the secondary school-leaving exam is similar to these types of goals. The assessment form lists the student's emotional response mainly in the context of summarizing the content of a literary work, as well as students empathizing with individual characters and thus having a deep understanding of the characters' position. They also discuss how a literary person understands the world around them. This is important because the Hungarian model of the secondary school-leaving exam essay is based mainly on lyrical literary texts that express the emotions and experiences of lyrical subjects (Magyar nyelv 2017). The second type of essay occasionally encourages the students to include their own reading experience.

In the Italian secondary-school leaving exam essay, emotional goals of teaching literature are often neglected or ineffectively included. Goals related to a student's emotions are often completely missing, for example, a type B task does not involve any emotional aspects. In the type A assignment, students can achieve emotional goals when they write about how emotional content develops in the text in connection with the motives or the theme of the literary work (Esami di Stato 2015). In doing so, they empathize with fictional characters and situations. In addition, the thesis contains an otherwise loose instruction that students can include subjective observations in the literary interpretation of given literary works (Esami di Stato 2017). There are no emotional goals in the type B assignment, while in the type A task they appear. For example, when a student reflects a certain contemporary social phenomenon, e.g., discrimination and marginalization, by giving examples from a literary work and with a justification derived from examples of other literary texts (Esami di Stato 2018). The assignment also asks students to express their empathy for literary characters and situations, and at the same time encourages them to reflect on their values and the values of the text. However, the candidate's task is to reflect on non-literary phenomena. This is an example of achieving emotional goals that are not directly related to literary content and thus the individual's literary ability.

The Croatian model of the essay at the general upper secondary school-leaving exam often instructs the students to describe the personality of literary characters, but less often directs them to reflect on the emotional state of literary characters or the narrator (Hrvatski 2014). This kind of reflection of fictitious characters presupposes emotional sensitivity and empathy, while at the same time supports the establishment of distance that prevents direct and uncritical identification. In the criteria of evaluation, the emotional dimension is not very important, as the description of the reading experience is mentioned only in the category that is related to the knowledge and the understanding of a literary text (Ispitni 2018/2019). It is apparent that the essay model does not require a reflection of the influence of linguistic means of expression in literary work on the receiver. The same is true for both types of essay assignment in the French model, where formal analysis of an individual literary text and analysis of the effects of linguistic means on the receiver are not important. This is also reflected in the evaluation criteria, where the emotional aspects are not included (Bac français 2016, 2017).

The essay model at the English general upper secondary school-leaving exam sometimes includes emotional goals of literature lessons. The assessment criteria include the student's personal response to a literary text, which is highly rated if it shows perceptiveness, is often fresh and personal, and the student approaches to answering the essay questions in an original way (Mark Scheme 2017). The assessment form for the area of poetry 1800-1945, for example, requires that the candidate discusses how they are affected by the language, image and form of the poetic work (GCE English). They thus reflect their own emotional responses to reading and identify which aspects of a literary work trigger them. The candidate should empathize with the more complex emotional dimensions of a literary text and describe the emotional states of the characters (A Level English Literature 2014).

In the Russian model of the essay in the secondary school-leaving exam, the emotional goals of literature lessons connected with the dimension of values are important, as the student must identify, describe, and discuss the views of the narrator or literary author that appear in the text. In the assignment instructions, this goals appear in the requirement that the candidate states the position of the narrator or a literary author. They must give their own opinion and argue by giving examples from a literary text and using what is the basis of their substantive knowledge, their own observations, and their experience of the literary work (Единый 2017). The emphasis on emotional goals is also reflected in the Swiss model of the school-leaving exam essay, as the instructions ask the student to refer to the evaluation of substantive and intra-textual aspects, for example how the main character understands and judges themselves and what his or her attitude is towards other characters in the story (Esame svizzero 2015). Similar to the Russian model, the candidate identifies with a literary character and observes the character's fictitious personality profile from a distance, which presupposes the fact that they respond emphatically to fictitious events.

Comparative Analysis of Essay Models in the General Upper Secondary School-Leaving Exam in Terms of Functional Goals

The transfer activities related to reading and writing as a part of the functional objectives of teaching literature are emphasized for the purposes of the comparative analysis. We find that they are always taken into consideration when designing a secondary school-leaving exam essay. Especially because some essay models focus only on the mentioned components and do not show awareness that the teaching of literature addresses the student from an emotional and cognitive point of view, but only expose his or her reading and writing skills. This is especially evident in the essay models in the secondary school-leaving exam, which allow the candidate to write about a non-literary topic. In addition, functional goals in some models in assessment can be very important, while other types of goals not so much. An example of the predominance of functional goals is the Austrian model of an essay in the school-leaving exam which focuses on the ability to write different texts, e.g., a comment, speech, or a reader's letter (Standardisierte kompetenzorientierte 2016). Although one of the possible choices is an essay on a literary topic, it is not necessary for the student to opt for it. The

assignment on a literary topic asks the candidate to show accurate literary knowledge. The following categories are assessed: content, text structure, style and expression, and normative linguistic correctness. Three categories out of four refer to the functional goals of literature teaching. Assignments on a literary topic also give priority to checking the achievement of functional goals, as students can achieve up to 75% of all points. How many points students can receive for achieving functional goals is shown in Table 1.

Table 1. *Comparative Analysis of Essay Models in Terms of Functional Objectives*

Essay model in the general upper secondary school-leaving exam	Percentage of grade related to functional objectives
Austrian model	cca. 75%
Italian model	50%
Hungarian model	50%
Croatian model	50%
Russian model	58%
Slovenian model	40%
French model	app. 15%
English model	app. 25%
Swiss model	app. 27%
International general upper secondary school-leaving exam in Slovenia	20%

There are significant differences between the shares that contribute to the overall grade by the functional goals. These can be from a minimum of approx. 15% (French model) up to a maximum of approx. 75% (Austrian model). The differences are also reflected in how individual models of the secondary school-leaving exam understand the achievement of functional goals. They can emphasize either spelling, morphology, style, and other rules (e.g., in Russian, Slovenian, Hungarian, and Croatian models) or the efficiency of presenting the content, comprehensibility for the reader, etc. (e.g., in English, French models, and International general upper secondary school-leaving exam in Slovenia).

Comparative Analysis in Terms of the Possibility of Choosing Between Essay Assignments at General Upper Secondary School-Leaving Exam

The possibility to choose between essay assignments at secondary school-leaving exam allows individualization and adapts to individual interests, which has a motivating role. Nevertheless, electives can also be problematic, especially when the essay part of the secondary school-leaving exam in the mother tongue allows students to avoid the literary topic and thus reach neither educational nor emotional goals of teaching literature. Such an essay requires only the achievement of the functional goals of teaching literature. Table 2 shows whether each model offers a choice between different essay assignments and if, by choosing between different assignments, the candidate can avoid writing about a literary topic.

Table 2. *Selectiveness in the Discussed Essay Models*

Essay model (country / type of school-leaving exam)	Possibility to choose between different tasks		Can the student avoid writing about a literary topic with selectiveness?	
	Yes	No	Yes	No
Slovenia	X			X
Austria	X		X	
Italy	X		X	
Croatia	X			X
Hungary		X		X
France	X			X
England	X			X
Switzerland	X		X	
Russia		X		X
International general upper secondary school- leaving exam in Slovenia	X			X

It is not possible to choose between different essay assignments in the general upper secondary school-leaving exam in Croatia, Russia, and Hungary. In Slovenia, Austria, Italy, Switzerland, England, and at the international upper secondary school-leaving exam in Slovenia, students can choose different assignments. Models of essays at the school-leaving exam that provide selectiveness are divided into two groups according to whether the candidate can avoid writing about a literary topic. The secondary school-leaving exam in mother tongue in Austria, Italy, France, and Switzerland offers various topics in the essay assignment, including literary, which is optional. In France, one of the possible assignments is focused on creative writing. Although it requires the student to design his or her own literary text, while convincingly following the literary-historical determinants of the style of the source text, the candidate does not write directly about the literary topic. Similarly, the essay model at secondary school-leaving exam in Italy offers a choice of four assignments: in addition to two on the literary topic, there is a socio-economic, historical-political, and technical-scientific topic (Regolamento degli esami). Essay models at the secondary school-graduation exam in Slovenia, Russia, Hungary, Croatia, England, and at the international secondary school-leaving exam in Slovenia, always instruct students to write about literature, either due to no selectiveness or the electiveness that is always on literary topics.

The Hungarian and Russian models of essays at the secondary school-leaving exam do not offer a choice between different essay assignments, thus depriving them of opportunities to motivate candidates and, to some extent, also individualize essay assignments.

Conclusion

Our analysis shows that functional goals (writing and reading skills) rather than educational and emotional goals of literature teaching seem to be more important. All the discussed essay models in the general upper secondary school-leaving exam presuppose that the candidate achieves the functional goals of teaching literature, that include reading and writing. These goals are central in some models, neglecting cognitive and emotional goals. Thus, literary instruction is reduced to a means of acquiring useful, practical skills. We find that the only goals of literature lessons, which students cannot avoid if there is selectiveness in the essay assignments, are functional goals. The Austrian, Italian and Swiss models of the secondary school-leaving exam essay enable students to avoid literary topics, while neglecting to check the educational and emotional goals of literature lessons. Other models offer different choices and thus additionally motivates the student and offers him or her a certain individualization, while at the same time anticipating exclusively literary topics.

The general upper secondary school-leaving essay, which effectively checks the achievement of the educational goals of teaching literature, demands of students both literary-theoretical and literary-historical knowledge. This means that it does not focus only on the content dimensions of literary texts, such as a Russian essay, and not on thematic connections to other literary works, such as an Italian type B essay and a French commentary. This can be reduced to summarizing or in generalized writing on a particular topic and without the inclusion of literary knowledge. By connecting literary texts with contemporary social phenomena, which is characteristic of the Austrian model, only general knowledge is checked and not literary knowledge. It is of key importance that the required literary knowledge is directly intertwined with the semantic analysis of the text and is not a separate unit, unrelated to other parts of the essay paper as in the Croatian model. Literary-theoretical knowledge is anticipated effectively if it is not focused solely on finding examples of linguistic means of expression in a literary text, such as in the Italian essay of type A. It should be concerned with understanding the content, analysing the effects on the reader, and literary-historical knowledge. The English model emphasizes literary-historical knowledge and encourages students to discuss how the context of a given text is reflected in its formal aspects. The French essay connects literary-theoretical knowledge with understanding the content of a given text.

Because literature is directly related to the emotional content that the reader relives, these dimensions are an important part of teaching literature. That is why it is crucial that essay assignments anticipate them. Emotional goals are often neglected in essay assignments (for example, in the Italian type B essay and in the French essay model) or oversimplified, like when they anticipate embracing characters without the critical distancing of the reader. They can be effectively incorporated into an essay assignment in such a way that the candidate recognizes and analyses the values and attitudes of literary subjects, to which they also define themselves, which is characteristic of Russian and Swiss model essays in their secondary school-leaving exams. There is a danger that the writer will fall into

stereotypical divisions of characters into good and evil, so special attention should be paid to the essay's problem, which must be complex enough to avoid. In assignments focusing on the actualization of motive-thematic aspects of a literary work (e.g., in an Italian essay of type A), the emotional content that the student writes about is not related to the literary theme. The candidate writes about their emotional or ethical responses, but not in connection with literature. They are linked to another, non-literary topics, so such tasks do not check the achievement of emotional goals of literature lessons. The Croatian model of an essay at the secondary school-leaving exam is an example of good practice, as it anticipates empathising with the characters. This is not naive, but requires a certain distance from the writer, i.e., by including literary knowledge in the argument.

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Tirukkural, Quran and Old Testament: The Relationship between Greek Hippolytus, Hebrew Joseph, Arabic Yūsuf and Buddha with Chastity, Orphic and Sobriety

*By D Pugazhendhi**

Hippolytus is a tale seen in ancient Greek literature. It deals primarily with the sexual desire of a stepmother towards her stepson. Euripides also wrote a play on this theme with the similar name. In this he mentioned familiarity in which the poet also can sing. Ancient Greek Historian Pausanias mentioned that the alien who has learnt Greek, knows about this tale. So it is a need to search, how far this tale could travel. Ancient Greeks traded with Tamil Nadu, India. The same tale is also seen in Indian Buddhist text, with other proper names, that mentioned the same is related with the former birth of Buddha. A similar story of Hippolytus is also found in the Hebrew Old Testament and the Arabic Qur'an. These also need comparison. So this study considered the religious value of this Greek tale 'Hippolytus'. The chastity and vegetarianism of Hippolytus are mentioned as the best morals in an ancient book called Tirukkural, which is on par with Buddhist philosophy. This paper outcomes the concept of chastity and vegetarianism, mingled in the tale, which is the philosophy of Buddhism and how the Greek philosophy admired and induced the Indians to worship the Grecian Deities.

Keywords: *Tirukkural, Hippolytus, Tamil Nadu, Buddhism, Chastity, Quran, Old Testament*

Introduction

Ancient Greeks travelled to the far off places including Tamil Nadu, India. It gives a way to spread Greek thoughts to these places. One of the thoughts is related with Hippolytus. This can be called as a tale or a story or a myth. A similar story is also found in the Hebrew Old Testament and the Arabic Qur'an. Comparison of these four stories will lead to the advancement of the comparative research field. And the closest relation between these also enables to identify. And it can also be ascertained that they have been received. This will lead to explore or learn more about the connection between the communities to which these stories belongs. This may open many more doors to the field of comparative research at the level of influence theory. The Greek Hippolytus story forms the basis or the beginning of all these study.

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Hippolytus

Unmarried men and women have desire on sex with one another, and this leads to marriage is always appreciated by the society. But anybody's desire on another married person is not accepted by the society (Coleridge 1938)¹. In the same way married person's desire on another except their life partner is also not accepted by the society (Goodwin 1874e)². It leads to some punishment (Whiston 1895)³. It was seen by the society as a more unacceptable thing that, if a son to marry a woman, who has engaged to be a stepmother or a stepmother to have sex with her husband's first wife's son (Jebb 1892)⁴. The tale of Hippolytus or Hippolytos (Ἰππόλυτος) is also related with this theme. It is mentioned in ancient Greek literatures.

(18) Φαίδρα δὲ γεννήσασα Θησεῖ δύο
παιδία Ἀκάμαντα καὶ Δημοφῶντα ἐρᾷ
τοῦ ἐκ τῆς Ἀμαζόνος παιδὸς ἥγουν τοῦ
Ἰππολύτου καὶ δεῖται συνελθεῖν αὐτῇ. ὁ
δὲ μισῶν πάσας γυναῖκας τὴν συνουσίαν
ἔφυγεν. ἡ δὲ Φαίδρα, δείσασα μὴ τῷ
πατρὶ διαβάλλῃ, κατασχίσασα τὰς τοῦ
θαλάμου θύρας καὶ τὰς ἐσθῆτας
σπαράξασα κατεψεύσατο Ἰππολύτου
βίαν.

(19) Θησεὺς δὲ πιστεύσας ἠῤῥατο
Ποσειδῶνι Ἰππόλυτον διαφθαρῆναι: ὁ
δέ, θέοντος αὐτοῦ ἐπὶ τοῦ ἄρματος καὶ
παρὰ τῇ θαλάσῃ ὄχουμένου, ταῦρον
ἀνῆκεν ἐκ τοῦ κλύδωνος. πτοηθέντων
δὲ τῶν ἵππων κατηρράχθη τὸ ἄρμα.
ἐμπλακεῖς δὲ ταῖς ἡνίαις Ἰππόλυτος

(18) And Phaedra, after she had borne
two children, Acamas and Demophon,
to Theseus, fell in love with the son he
had by the Amazon, to wit, Hippolytus,
and besought him to lie with her.
Howbeit, he fled from her embraces,
because he hated all women. But
Phaedra, fearing that he might accuse
her to his father, cleft open the doors of
her bed-chamber, rent her garments,
and falsely charged Hippolytus with an
assault. (19) Theseus believed her and
prayed to Poseidon that Hippolytus
might perish. So, when Hippolytus was
riding in his chariot and driving beside
the sea, Poseidon sent up a bull from
the surf, and the horses were frightened,

¹(920) though you were wronging my father's bed. Know that whoever ruins another's wife, in secret love, and then is forced to take her himself, is pitiable, if he thinks that the chastity which did not govern her before will do so with him.

²And indeed a virtuous and generous lady, once linked to her lawful husband by an unfeigned affection, will sooner choose the embraces of bears and dragons, than to be the bed-fellow of any other person whatsoever but her only spouse (Plut.Amatorius.21).

³If she had violated her chastity, her right thigh might be put out of joint; that her belly might swell; and that she might die thus (J AJ 3.270).

⁴Heracles: Do you know, then, the maiden, daughter of Eurytus?

Hyllus: (1220) You mean Iole, I would guess.

Heracles: You know her. Just this is the command that I impose upon you, my son: when I am dead, if you wish to show your piety by remembrance of your oath to your father, make this woman your wife and do not disobey your father. (1225) Let no other but you take her who has lain close at my side. You, my son, make that marriage-bond your own. Obey; for although you were obedient in great affairs, your disobedience in small ones cancels the gratitude already won (Soph. Trach.1220-1230).

It is remarkable that Herakles should be represented as so earnestly desiring that his concubine should become the wife of his eldest son by Deianira. In many polygamous tribes of Africa it is customary for the eldest son to inherit all his father's wives, except his own mother.

συρόμενος ἀπέθανε. γενομένου δὲ τοῦ ἔρωτος περιφανοῦς ἑαυτὴν ἀνήρτησε Φαίδρα.

the chariot dashed in pieces, and Hippolytus, entangled in the reins, was dragged to death. And when her passion was made public, Phaedra hanged herself.(20)

(Apollod. Epit. E. 1.18&19) (Frazer 1921a)

Thus the myth of Hippolytus is related with the desire of stepmother on her stepson. This myth also had a form of play by Euripides. The play was first produced for the City Dionysia of Athens in 428 BC. Euripides first treated the myth in a previous play, *Hippolytos Kalypptomenos* (Ἰππόλυτος καλυπτόμενος – Hippolytus Veiled), which is now lost; what is known of it is based on echoes found in other ancient writings. The earlier play, and the one that has survived are both titled *Hippolytus*, but in order to distinguish the two they have traditionally been given the names, *Hippolytus Kalypptomenos* and *Hippolytus Stephanophoros* (Ἰππόλυτος στεφανοφόρος – “Hippolytus the wreath bearer”).

Fame of the Play

This theme has been blessed by the God as it grows from being one, it belongs to everyone over the passage of time. It is not one’s personal concept or else belongs to a certain period of time, but it is something that belongs to all at all time.

Artemis: To you, unhappy man, I shall grant, in recompense for these sorrows, supreme honors (1425) in the land of Trozen. For unmarried girls before their marriage will cut their hair for you, and over the length of ages you will harvest the deep mourning of their tears. The practiced skill of poetry sung by maidens will for ever make you its theme, and Phaedra's love for you (1430) shall not fall nameless and unsung (Kovacs 1994).

This ensures its outmoded glorification of this theme. It has gained popularity, which is not only beyond a certain period of time, but also beyond the limits of place or a society of people.

μετὰ δὲ τὸ ἱερὸν τοῦ Ἀσκληπιοῦ ταύτη πρὸς τὴν ἀκρόπολιν ἰοῦσι Θέμιδος ναός ἐστι. κέχωσται δὲ πρὸ αὐτοῦ μνημα Ἰππολύτου: τοῦ δὲ οἱ βίου τὴν τελευτὴν συμβῆναι λέγουσιν ἐκ καταρῶν. δῆλα δέ, καὶ ὅστις βαρβάρων γλῶσσαν ἔμαθεν Ἑλλήνων, ὃ τε ἔρως τῆς Φαίδρας καὶ τῆς τροφοῦ τὸ ἐς τὴν διακονίαν τόλμημα. ἔστι δὲ καὶ Τροϊζηνίοις Ἰππολύτου τάφος: ἔχει δὲ σφισιν ὧδε ὁ λόγος.

After the sanctuary of Asclepius, as you go by this way towards the Acropolis, there is a temple of Themis. Before it is raised a sepulchral mound to Hippolytus. The end of his life, they say, came from curses. Everybody, **even a foreigner who has learnt Greek, knows about the love of Phaedra and the wickedness the nurse dared commit to serve her.** The Troezenians too have a grave of Hippolytus, and their legend

about it is this.

(Paus. 1.22.1) (Jones 1918)

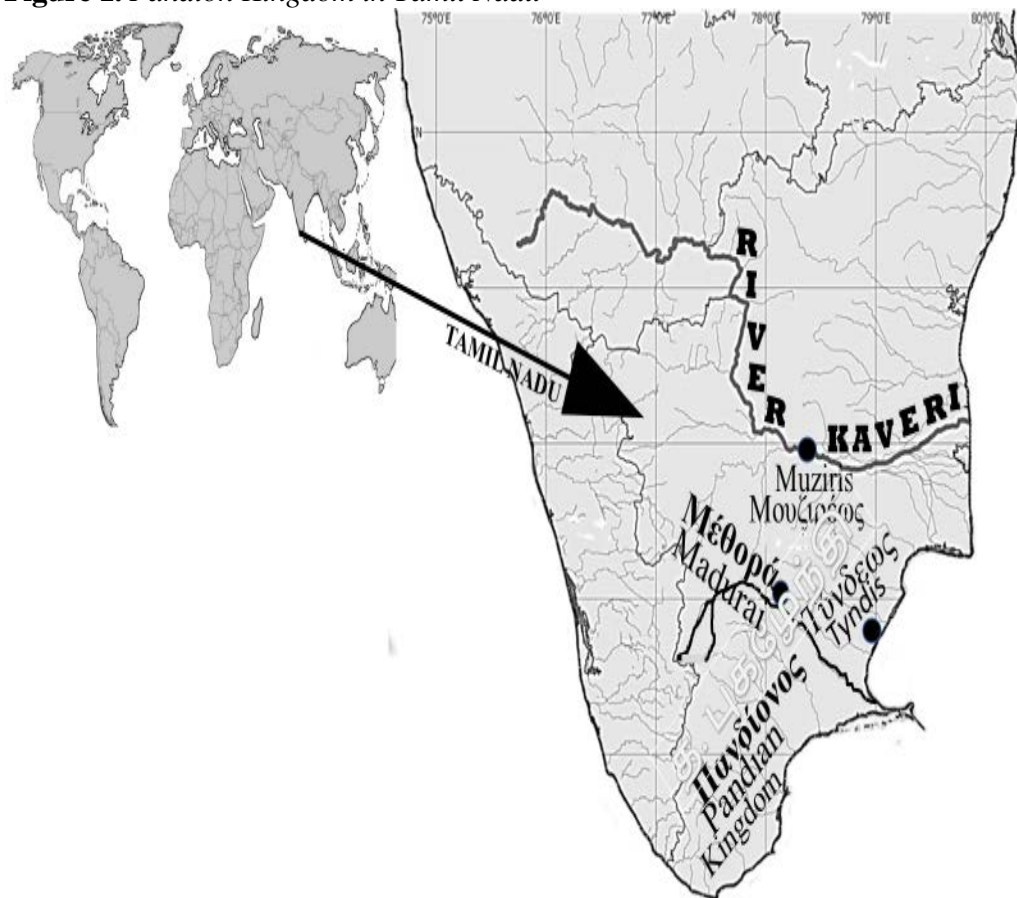
Thus it has aroused from being something known not only to the Greeks, but also to foreigners associated with Greek world. The Greeks were in contact with many foreigners who were close to them. And they were in contact with few foreigners who were much far away. The popularity of this theme widened depending on the extent to which this has gone to foreigners who are far away. Therefore, it is necessary to examine in the foreigner who are much far away to the Greeks having this theme. Therefore it is necessary to search the distant connection of the Greeks. In this respect, the trade relations of the Greeks with the distant place called Tamil Nadu, India is noteworthy.

Relationship with Trade

The ancient Greek work called 'Periplus of the Eritheranian Sea' confirmed the ancient trade of the Greeks with Tamil Nadu, India.

Βασιλείας δ' ἐστὶν ἡ μὲν Τύνδις Κηπροβότρου, κόμη παραθαλάσσιος ἔνσημος· ἡ δὲ Μουζιρίς βασιλείας μὲν τῆς αὐτῆς, ἀκμάζουσα δὲ τοῖς ἀπὸ τῆς Ἀριακῆς εἰς αὐτὴν ἐρχομένοις πλοίοις καὶ τοῖς Ἑλληνικοῖς· κεῖται δὲ παρὰ ποταμὸν, ἀπέχουσα ἀπὸ μὲν Τύνδεως διὰ τοῦ ποταμοῦ καὶ διὰ θαλάσσης σταδίου πεντακοσίου, ἀπὸ δὲ τοῦ κατ' αὐτὴν εἴκοσι. Ἡ δὲ Νέλκυνδα σταδίου μὲν ἀπὸ Μουζιρέως ἀπέχει σχεδὸν πεντακοσίου, ὁμοίως διὰ τε ποταμοῦ (καὶ πεζῇ) καὶ διὰ θαλάσσης, βασιλείας δὲ ἐστὶν ἑτέρας, τῆς Πανδίωνος · κεῖται δὲ καὶ αὐτὴ παρὰ ποταμὸν, ὥσει ἀπὸ σταδίων ἑκατὸν εἴκοσι τῆς θαλάσσης. — παράγραφοι 53-54, Περίπλους της Ερυθράς Θαλάσσης	Tyndis is of the Kingdom of Cerobothra; it is a village in plain sight by the sea. Muziris, of the same Kingdom, abounds in ships sent there with cargoes from Arabia, and by the Greeks; it is located on a river, distant from Tyndis by river and sea five hundred stadia, and up the river from the shore twenty stadia. Nelcynda is distant from Muziris by river and sea about five hundred stadia, and is of another Kingdom, the Pandion . This place also is situated on a river, about one hundred and twenty stadia from the sea.
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This description has been mapped to specifically know the exact location of that place in Figure 1.

Figure 1. *Pandion Kingdom in Tamil Nadu*

There have been many studies on this trade relation (Pugazhendhi 2020a, 2021d, 2022a, Warmington 1928⁵, Schoff 1917)⁶.

Relationship with Literature

This trade was not merely an exchange of merchandise, but it also led to various literary exchanges (Campbell 1960, Edmunds 2002, Allen 2007, 2014, Adluri 2012, Alonso 2017) that provided way for transaction of many poetic metres (Figure 2) poetic forms (Figures 3-5) (Pugazhendhi 2020b, 2022a). It is noteworthy that some of these literatures are religious. In this way, religious ideas

⁵Literature tells us that traders in coral and pearls frequented Kaviripaddinam of the Chola Kingdom, and this town consist of resident Greek merchants; similarly, a poet who visited Uraiyur, the ancient Chola. Capital, speaks of coral and pearls together, with rare gems also, and as is shown by the passage in the “Toy cart,” jewellers’ shopsregularly sold coral.

⁶The Tamil poem Paddinappalai gives us a vivid description of a busy port of the Chola Kingdom, Kaviripaddinam,... The goods were stamped with the royal tiger stamp after payment of customs duty and then released to the merchants. Close by were settlements of the Yavana merchants, which name included not only Ionians or Greeks, but Graeco-Bactrians and Parthians.

and their associated philosophies were also exchanged through this trade (Pugazhendhi 2022b, Alonso 2009^{7,8}, Goodwin 1874b)⁹.

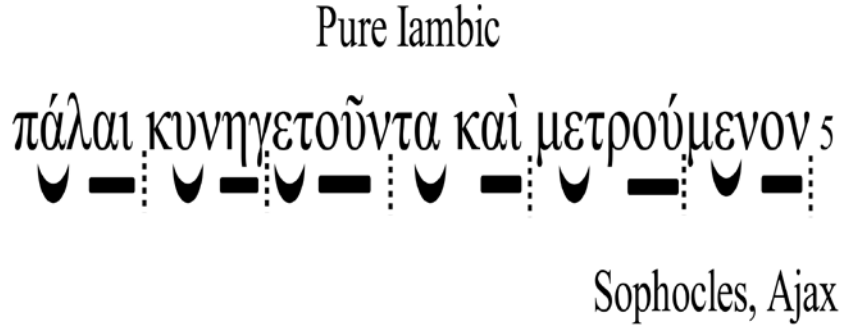
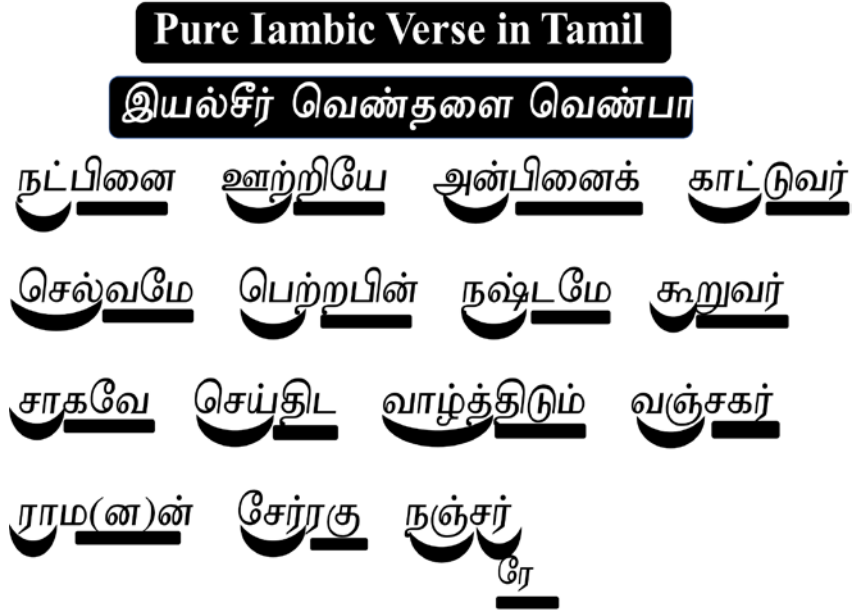
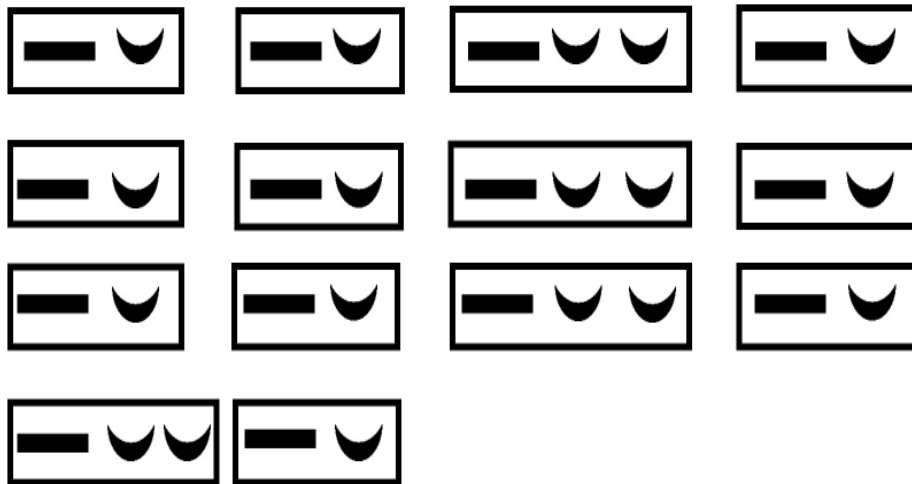
Figure 2. Greek and Tamil Poetic Metres



⁷The 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. 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 purpose.

⁸Let 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.

⁹Most admirable philosophy, which induced the Indians to worship the Grecian Deities (Plut. De Alex.1).

Figure 3. Pure Iambic Verse in Greek**Figure 4. Pure Iambic Verse in Tamil****Figure 5. Greek Sapphic Stanza (Scanning)**

In this way ancient contacts between the people of Greek and Tamil can be seen at various levels. So it is possible that the Greek story of Hippolytus definitely had an influence on the literatures of Tamil and India.

Tirukkural

It is a classical text consisting of 1,330 short couplets or kurals, of seven words each. The text is divided into three books with aphoristic teachings on virtue (aram), wealth (porul) and love (inbam), respectively. It is one of the greatest work written on ethics and morality. It is traditionally praised as 'Divine Book'. It emphasizes non-violence and moral vegetarianism as virtues for an individual. In addition, it highlights truthfulness, self-restraint, gratitude, hospitality, kindness, goodness of wife, duty, offering and so forth, besides covering a wide range of social and political topics such as king, ministers, taxes, justice, forts, war, greatness of army and soldier's honor, death sentence for the wicked, agriculture, education, abstinence from alcohol and intoxicants. It also includes chapters on friendship, love, sexual unions, and domestic life. It is translated by Rev Dr GU Pope, Rev WH Drew, Rev John Lazarus and Mr F W Ellis, that reveals the aesthetical value of this book. The relationship of this book with the European literary world is worth exploring.

Tirukkural and Greek

The Greek word 'γάμον' means alliance or marriage.

τὸ δυσπάρεινον λέκτρον ἐνδατούμενος (792) σοῦ τῆς ταλαίνης, καὶ τὸν Οἰνέως γάμον οἷον κατακτήσαιο λυμαντὴν βίου, . Soph. Tr. 792	as he dwelled on his ill-mated marriage with miserable you and his alliance with Oeneus, (Jebb 1892)
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The word also occurs in Iliad and Odyssey of Homer.

‘οὐ τοι τέκνον ἐμὸν δέδοται πολεμήϊα ἔργα, ἀλλὰ σύ γ’ ἱμερόεντα μετέρχεο ἔργα γάμοιο, (430) ταῦτα δ’ Ἄρηϊ θεῶ καὶ Ἀθήνῃ πάντα μελήσει. Hom.II.Bk.5.	“Not unto thee, my child, are given works of war; nay, follow thou after the lovely works of marriage , (430) and all these things shall be the business of swift Ares and Athene.” (Murray 1924)
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οἱ δὲ γάμον τεύξουσιν καὶ ἀρτυνέουσιν ἔεδνα (277) πολλὰ μάλ’, ὅσσα ἔοικε φύλης ἐπὶ παιδὸς ἔπεσθαι.	if her heart bids her marry , let her go back to the hall of her mighty father, (Murray 1919)
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Hom.Od. Bk.1.

This same word is also seen in Tamil Tirukkural and has come to mean marital love.

Fire burns the hands that touch; but smart of (Gama)

Will burn in hearts that far away remove.

1159 (Pope 1886)

(Fire burns when touched; but, like the sickness of **Gama**, can it also burn when removed?)

From thought of her unfailing (Gama) gladness springs,

Sweeter than palm-rice wine the joy brings.

1201(Pope 1886)

(**Gama** is sweeter than liquor, because when remembered, it creates a most rapturous delight.)

In addition to such a semantic analogy, a philosophical analogy can also be found between Tirukkural and Greek literary world.

Chorus: Divine strength is roused with difficulty, but still is sure. It chastises those mortals (885) who honor folly and those who in their insanity do not extol the gods. The gods cunningly conceal the long pace of time and (890) hunt the impious (Eur. Ba.882-890) (Buckley 1850).

Here Greek Euripides illuminates that mortals who don't worship God are worthy to be god. Tirukkural also emphasizes the same notion for divine women.

No God adoring, low she bends before her lord;

Then rising, serves: the rain falls instant at her word!

(If she, who does not worship God, but who rising worships her husband, say, "let it rain," it will rain.)

55. (Pope 1886)

This confirms the connection between Tirukkural and Greek literary world. It is also followed in English literary world. John Dryden is one of the famous author in the literary world of English language. His work "Amphitryon or The Two Sosias" discusses the "way of worshipping God by the best women".

Merc. Item, that she shall keep no male servants in her house: Item, no rival lap-dog for a bedfellow: Item, that she shall never pray to any of the gods.

Phæd. What, would you have me an atheist?

Merc. No devotion to any he-deity, good Phædra.

Amphitryon or The Two Sosias - John Dryden (Walter 1808)

Here John Dryden highlights that women who do not worship God or male gods are women who are worthy to be gods.

Here it is noteworthy that, in the above references from Tirukkural, are not mentioned the personal names of the lover and the beloved, but are generally indicated as he-she. This is one of the significant literary feature seen in Tamil Tirukkural, during discourse about love. Tamil Tirukkural is not only related with Greek language but also to the Latin language.

Tirukkural and Latin

Latin subjective love elegy has the form consisting of a hexameter verse followed by a pentameter verse. The rhyme scheme is as follows:

omnes humanos sanat medicina dolores:
solus amor morbi non amat artificem.

57&58, Book II,
The Elegies of Propertius,
(Butler 1912)

The translation of this is

Medicine cures all the anguish of mankind; love alone loves no physician.

This form and theme are parallel with the subjective love elegy of Tamil Tirukkural that runs as follows.

இருநோக்கு இவளுண்கண் உள்ளது ஒருநோக்கு
நோய்நோக்கொன் றந்நோய் மருந்து.

1091, Kurriparithal
Tirukkural (Tamil Virtual University 1995)

Thus, the Tamil form of Thirukkural is also made up of hexameter followed by a pentameter. The meaning of this Tirukkural stanza is as follows:

Her gorging eyes have two gazes, one gaze inflicts the malady' the other gaze is remedy for that malady.

Thus the form and the content of the Tamil Tirukkural is as closely related to the subjective love elegy of Latin. Here it is also noteworthy that, in the above references from Tirukkural, are not mentioned the personal names of the lover and the beloved, but are generally indicated as he-she. In the same way Tamil Tirukkural also has some relation with Hebrew Old Testament.

Tirukkural and Hebrew Old Testament

In the Canticles of the Hebrew Old Testament, the name of the lover is not mentioned. It is treated there as a literary technique.

[Song 5.11] His head is like the purest gold. His hair is bushy, black as a raven.

[Song 6.10] Who is she who looks forth as the morning, Beautiful as the moon, Clear as the sun, Awesome as an army with banners?

[Song 8.3] His left hand would be under my head. His right hand would embrace me.

Canticles (Rainbow Missions 1901)

This literary technique followed in the Hebrew Old Testament without mentioning the name of lover – beloved is also handled in Tamil Tirukkural. Thus the Tamil Tirukkural is related with the Hebrew Old Testament in the literary procedure. In this way Tirukkural is associated not only with ancient literature of Europe but also with modern literature.

These analogies reveal the relationship of Tamil Tirukkural with the literature of Greek, Latin, Hebrew and English. Similarly Tirukkural is associated with Buddhist concepts. There is no separate stories cited in Tirukkural, but the morals or concepts evolved from the stories are mentioned in it. In this way the content of the Buddhist text are in a way of illustrative stories of the concepts of Tirukkural. Thus, Tirukkural is related with Buddhism.

Buddhism

Buddhism is the world's fourth-largest religion with over 520 million followers, about 7% of the global population are Buddhists. It originated in ancient India, sometime between the 6th and 4th centuries B.C., spreading in most of the places of Asia. Later, China and Japan followed Buddhism. Some features of Buddhism have parallels with Greek thoughts.

Beckwith mentioned that Buddhism rose from the Greek philosophy, especially from the thoughts of Pyrrho (Beckwith 2015)¹⁰. The Myth of Herakles related with Iole and Deianira has 28 parallels with the myth of Rama which is both in Hinduism and Buddhism (Pugazhendhi 2021a)¹¹. Greek Goddess Hera

¹⁰Moreover the Scythians - Sakas are well attested in Greek and Persian historical sources before even the traditional 'high' date of the Buddha, so the epithet should presumably have been applied to him already in Central Asia The Ancient Indian Gymnetae Sect and Early Buddhism the Indian philosophical – religious teacher best known in classical sources in Calanus, who met the Greeks when Alexander of Macedon invaded Gandhara. ... and in this particular case it has been shown to be false. The practice of Yoga by Pyrrho and the well-known Greek description of the same kind of Yoga in India.... this is due in final analysis to the coherence of Pyrrho's thought, which is in turn based on Early Buddhist thought.

¹¹The Greek Historian mentions that the Indians portrayed the Herakles as their own. The resemblances seen between Herakles and Rama proves that both are same. The same person can be seen in Greek religion, Hinduism and Buddhism. There are many sacred places called temples for Rama in Tamil Nadu and all over India. In Thailand the Temple of the Emerald Buddha or Wat Phra Kaew has the story of Phra Rama, the hero of Ramakien, as the Thai Ramayana. Further, in Sri Lanka Kelaniya is a Buddhist Temple related to Rama. Thus, the Greek Herakles is worshipped in the name of Rama in many parts of the world. And he is also mentioned in Buddhist text.

“The Master having ended this discourse, declared the Truths, and identified the Birth: (now at the conclusion of the Truths, the land-owner was established in the fruit of the First Path:) ‘At that time the king Suddhodana was king Dasaratha, Mahāmāyā was the mother, Rāhulā’s mother was Sītā, Ānanda was Bharata, and I (Buddha) myself was Rāma-pañḍita’” (No. 461, Dasaratha-Jātaka, Jataka (Buddha’s former birth) (Rouse 1901).

(Jones 1918)¹² also has resemblances with the Buddhist Goddess Kujaku Myoo (Alice 1988) with Lotus, Pomegranate and Peacock as shown in Figure 6.

Figure 6. *Greek and Buddhist Goddess*



Greek Jason in the name of Kovalan has been portrayed ‘Bodhisattva’ (near to Buddha) in Buddhism. The daughter of Kovalan (Greek Jason) has joined Buddhism. The chaste wife of Kovalan is (Greek Jason) portrayed as Buddhist Goddess¹³ (Pugazhendhi 2021b). Greek Prometheus in the names of Sembean or Sibi or Sivi or Sibae is portrayed as Buddhist Pantheons (Pugazhendhi 2021c)¹⁴. Thus, the Greek characters are featured in Buddhism. So it is also possible to

¹²The statue of Hera is seated on a throne; it is huge, made of gold and ivory, and is a work of Polycleitus. She is wearing a crown with Graces and Seasons worked upon it, and in one hand she carries a pomegranate and in the other a sceptre.

Paus. 2.17.4

This is of silver, but the peacock dedicated by the Emperor Hadrian is of gold and gleaming stones. He dedicated it because they hold the bird to be sacred to Hera.

Paus. 2.17.6

¹³Worship of chaste woman or Patthini Goddess

¹⁴Buddhist Pantheons and painted in the Dunhuang Cave #254, Northern Wei Dynasty, 4-6th Centuries Wall Painting, and the sculptures were made in the Buddhist temple of Borobudur, Indonesia.

search Greek Hippolytus in alien thoughts by considering the words of the Pausanias (Paus. 1.22.1) (Jones 1918).

Comparison:

1. Hippolytus and Mahapaduma-Jataka (The Wicked Step-Mother)

2. Hebrew Old Testament and Arabic Qur'an

'The Jataka - Buddha's former birth' is a sacred Buddhist text in India. It has mentioned one story related with the former birth of Buddha. It is numbered as 472 under the name of 'Mahapaduma-Jataka (The Wicked Step-Mother). The theme of the text is, 'A queen tempts her stepson to sin, and on being refused pretends that he wished to force her. He is saved by the deity of the hill down which he is cast, and reconciled to his father' (Francis 1916).

This text has been associated with the myth of Greek Hippolytus on various platforms.

Similar with this story is also found in the Hebrew Old Testament and the Arabic Qur'an. It is necessary to compare these four stories. It is helpful to find the connections and differences between them. This story needs to begin with the Hebrew Old Testament and the Arabic Qur'an. This story is referred in the Qur'an as follows.

We do relate unto thee
The most beautiful of stories,
In that we reveal to thee
This (portion of the) Qur'ān
Section 1.3. Yūsuf, or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

Dream of Joseph - Hebrew Old Testament

This story is found in the Genesis chapter of the Hebrew Old Testament. There the story is adopted to Joseph. He claims that he dreamed the sun, moon and 11 stars bowed down to him.

Behold, I have dreamed yet another dream: and behold, the sun and the moon and eleven stars bowed down to me.
Genesis 37.9, (Rainbow Missions 1901)

Dream of Yūsuf or Joseph - Arabic Qur'an

In the Arabic Qur'an this story is adopted to Yusuf. A translator from Arabic to English translates the name Yusuf as Yūsuf, or Joseph. The beginning of this story is as follows.

Behold, Joseph said
To his father: "O my father!
I did see eleven stars
And the sun and the moon:
I saw them prostrate themselves
To me!"
Section 1.4. Yūsuf, or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

Thus, in the Arabic Qur'an also, the narrator says that Joseph or Yusuf dreamed that the sun, moon and 11 stars bowed down to him. Thus, the two stories bear the analogy of two ropes coming together. This is diagrammed in Figure 7.

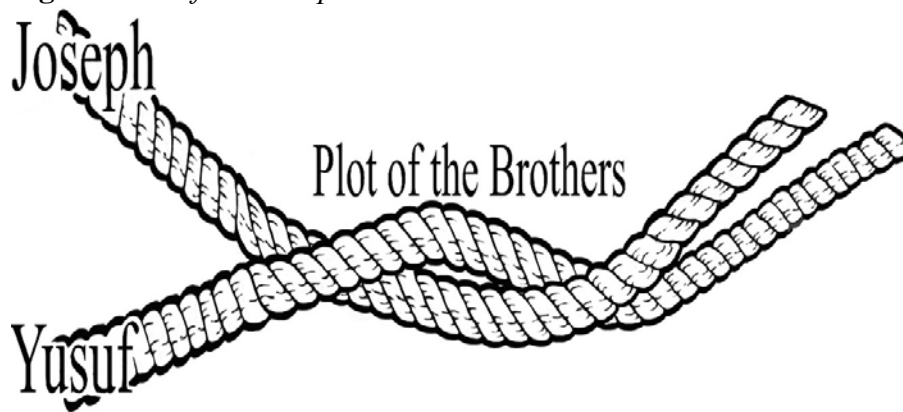
Figure 7. *Yūsuf and Joseph - A likeness 1*



The story is continuous both in Hebrew Old Testament and the Arabic Qur'an.

Plot of Brothers

Yūsuf or Joseph told to his brothers about his dream. His brothers believed that the sun and the moon are worshiping, meant that they also want to worship their younger brother. So they plan to kill his brother. This planning is also found in both the Hebrew Old Testament and the Arabic Qur'an. This analogy is shown in Figure 8.

Figure 8. *Yūsuf and Joseph - Alikeness 2***Joseph and a Pit or Well**

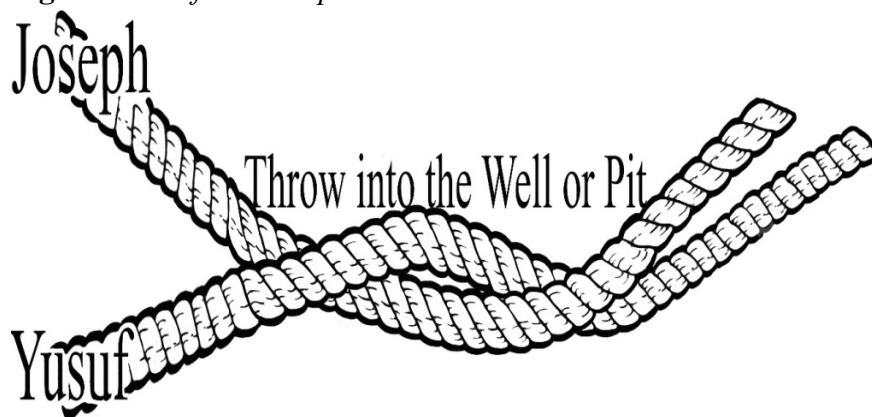
The plot of the brothers is to kill Joseph in the Hebrew Old Testament and Yusuf or Joseph in the Arabic Qur'an by throwing him into a pit or well.

and they took him, and threw him into the pit. The pit was empty.
Genesis 37.24, (Rainbow Missions 1901)

This is referred in the Qur'an as follows.

10. Said one of them: "Slay not
Joseph, but if ye must
Do something, throw him down
To the bottom of the well
Section 2.10. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

Thus, the parallel seen between these two literatures is indicated in Figure 9.

Figure 9. *Yūsuf and Joseph - Alikeness 3*

Joseph and Animal Blood

Next the brothers took another plan. The brothers smear the animal's blood on Joseph's or Yusuf's shirt to make their plot look natural. They make up a story that the animal has killed his brother. This act is recorded both in the Hebrew Old Testament and the Arabic Qur'an.

They took Joseph's coat, and killed a male goat, and dipped the coat in the blood. (32) They took the coat of many colors, and they brought it to their father, and said, "We have found this. Examine it, now, whether it is your son's coat or not." (33) He recognized it, and said, "It is my son's coat. An evil animal has devoured him. Joseph is without doubt torn in pieces."

Genesis 37.33, (Rainbow Missions 1901)

This is stated in the Qur'an as follows.

They stained his shirt

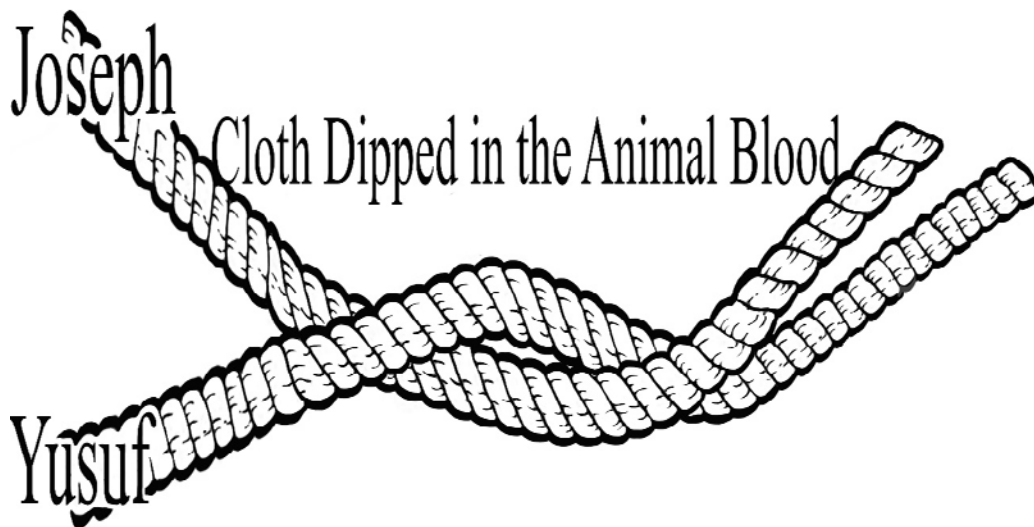
With false blood.

Section 2.18. Yūsuf or Joseph, Sūra XII,

The Holy Qur'an, (Yusuf 1934)

This analogy found in the two literatures is drawn in Figure 10.

Figure 10. *Yūsuf and Joseph - A likeness 4*



Sold as Slave

Neither Joseph of Hebrew Old Testament nor Yūsuf of Arabic Qur'an haven't died because there was no water in the well. Instead, passers-by rescue him and sold him as a slave. Both the Hebrew Old Testament and the Arabic Qur'an say that they were sold to an Egyptian.

Midianites who were merchants passed by, and they drew and lifted up Joseph out of the pit, and sold Joseph to the Ishmaelites for twenty pieces of silver.
Genesis 37.28, (Rainbow Missions 1901)

They brought Joseph into Egypt.
Genesis 37.28, (Rainbow Missions 1901)

The Midianites sold him into Egypt to Potiphar, an officer of Pharaoh's, the captain of the guard.
Genesis 37.36, (Rainbow Missions 1901)

Joseph was brought down to Egypt. Potiphar, an officer of Pharaoh's, the captain of the guard, an Egyptian, bought him from the hand of the Ishmaelites that had brought him down there.
Genesis 39.1, (Rainbow Missions 1901)

This is indicated in the Qur'an as follows.

The man in Egypt
Who bought him, said
Section 3.21. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

The (Brethren) sold him
For a miserable price,—
For a few dirhams counted out:
In such low estimation
Did they hold him
Section 2.20. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

This analogy is represented metaphorically in Figures 12 and 13.

Figure 12. *Yūsuf and Joseph - A likeness 5*



Figure 13. *Yūsuf and Joseph - A likeness 6*



Slave as Adopted Son

The enslaved Egyptians saw the divine image in the face of Joseph or Yusuf and regarded him as a son in Hebrew Old Testament and adopted him as a son in Arabic Qur'an. This rose the status of a slave to a stepson is paralleled in the Hebrew Old Testament and the Arabic Qur'an.

The man in Egypt
Who bought him, said
To his wife: "Make his stay
(Among us) honourable:
Maybe he will bring us
Much good, or we shall
Adopt him as a son."
Section 3.21. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

(3) His master saw that Yahweh was with him, and that Yahweh made all that he did prosper in his hand. (4) Joseph found favor in his sight. He ministered to him, and he made him overseer over his house, and all that he had put into his hand. (5) It happened from the time that he made him overseer in his house, and over all that he had, that Yahweh blessed the Egyptian's house for Joseph's sake; and the blessing of Yahweh was on all that he had, in the house and in the field. (6) He left all that he had in Joseph's hand.
Genesis 39.3-6, (Rainbow Missions 1901)

This analogy is denoted as Figure 14.

Figure 14. *Yūsuf and Joseph - A likeness 7*

Thus, the story found in both these literatures is alike. In the same way there are some likeness seen between the Greek and Buddhist stories.

Hippolytus and Paduma Kumara - Family of Kings

Hippolytus and Paduma Kumara, both the texts are associated with the royal family. Hippolytus is the son of Theseus who is the king of Athens (Kovacs 1994). Once upon a time, when Brahmadata was king of Benares, the Bodhisatta was born as the son of his chief queen; and because of his all-blessed countenance was like a lotus full-blown, Paduma-Kumara they named him, which is to say, the Lotus Prince (Francis 1916). Thus, both Greek Hippolytus and former birth of Buddha named Paduma-Kumara seems to belong to the kings' family.

The above notion is visualized in Figure 15.

Figure 15. *Hippolytus and Paduma-Kumara (Buddha) - A likeness 1*

Death of Biological Mother and Second Marriage

Both the texts are similar with the death of first wife of the king. The biological mother of Hippolytus and wife of Theseus is dead. So Theseus married a second wife (Kovacs 1994). It is also same in the Mahapaduma-Jataka.

‘When he grew up he was educated in all arts and accomplishments. Then his mother departed this life; the king took another consort, and appointed his son viceroy (Francis 1916).

Thus both Greek Hippolytus and former birth of Buddha named Paduma-Kumara lost their biological mother and got stepmother. Thus both Hippolytus and Paduma-Kumara (Buddha) have two likeness’s.

Father’s Departure for War

Both the texts are allied with the departure of biological father for war.

“Theseus has left the land of Cecrops, fleeing the blood-guilt he incurred for the murder of the Pallantidae, consenting to a year-long exile from his home” (Kovacs 1994). It is same as in the Mahapaduma-Jataka.

“After this the king, being about to set forth to quell a rising on the frontier, said to his consort, ‘Do you, lady, stay here, while I go forth to quell the frontier insurrection.’ But she replied, ‘No, my lord, here I will not remain, but I will go with you.’ Then he shewed her the danger which lay on the field of battle, adding to it this: ‘Stay then here without vexation until my return, and I will give charge to Prince Paduma, that he be careful in all that should be done for you, and then I will go’. So thus, he did, and departed” (Francis 1916).

Thus both Greek Hippolytus and former birth of Buddha named Paduma-Kumara left from their father and it leads to live with their stepmother at the age of their adulthood. Thus, both Hippolytus and Paduma-Kumara (Buddha) have three likeness’s.

Ambition of Stepmother and Denial of Stepson

Greek Hippolytus and former birth of Buddha named as Paduma-Kumara were in their adulthood. The age of the stepmother is also more or less equal to the age of stepson. And the biological father of the stepson left for the purpose of war. This gave the opportunity to the stepmother and stepson to be alone. And the stepmother expressed her sexual affair on her stepson. In the Greek play also servant of the stepmother expressed the desire of the stepmother to stepson. The stepson Hippolytus declined it. And also didn’t wish to convey his father.

“(656) I tell you plainly, it is my piety that saves you, woman. For if I had not been off my guard and trapped by an oath in the name of the gods, I would not forbear to tell this whole story to my father. But as it is, while Theseus is out of the country, (660) I shall leave the house and hold my tongue. But I shall return with

my father and then see how you look upon him, you and your mistress” (Kovacs 1994).

In the Buddhist text, the stepmother directly expressed her wish to her stepson.

“The Bodhisatta learning of his father’s return, adorned the city, and setting a watch over the royal palace, went forth alone to meet his father. The queen observing the beauty of his appearance, became enamoured of him. In taking leave of her, the Bodhisatta said, ‘Can I do anything for you, mother?’ ‘Mother, do you call me?’ she quoted. She rose up and seized his hands, saying. ‘Lie on my couch!’ ‘Why?’ he asked. ‘Just until the king comes,’ she said, ‘let us both enjoy the bliss of love!’ ‘Mother, my mother you are, and you have a husband living. Such a thing I have never before seen, that a woman, a matron, should break the moral law in the way of fleshly lust. How can I do such a deed with you?’” (Francis 1916).

Thus in both the texts, the context in which the stepmother expresses her desire are similar.

This event is also found in the Hebrew Old Testament and the Arabic Qur'an.

(7) It happened after these things, that his master’s wife cast her eyes on Joseph; and she said, “Lie with me.” (8) But he refused, and said to his master's wife, “Behold, my master doesn’t know what is with me in the house, and he has put all that he has into my hand. (9) He isn’t greater in this house than I, neither has he kept back anything from me but you, because you are his wife. How then can I do this great wickedness, and sin against God?” (10) It happened that as she spoke to Joseph day by day, that he didn’t listen to her, to lie by her, or to be with her. (11) It happened about this time, that he went into the house to do his work, and there were none of the men of the house inside. (12) She caught him by his garment, saying, “Lie with me!” He left his garment in her hand, and ran outside. Genesis 39.7-12, (Rainbow Missions 1901)

This is revealed in the Qur'an as follows.

23. But she in whose house
He was, sought to seduce him
From his (true) self: she fastened
The doors, and said:
“Now come, thou (dear one)!”
He said: “God forbid!
Truly (thy husband) is
My lord! he made
My sojourn agreeable!
Truly to no good
Come those who do wrong!”
Section 3.23. Yūsuf or Joseph, Sūra XII,
The Holy Qur’an, (Yusuf 1934)

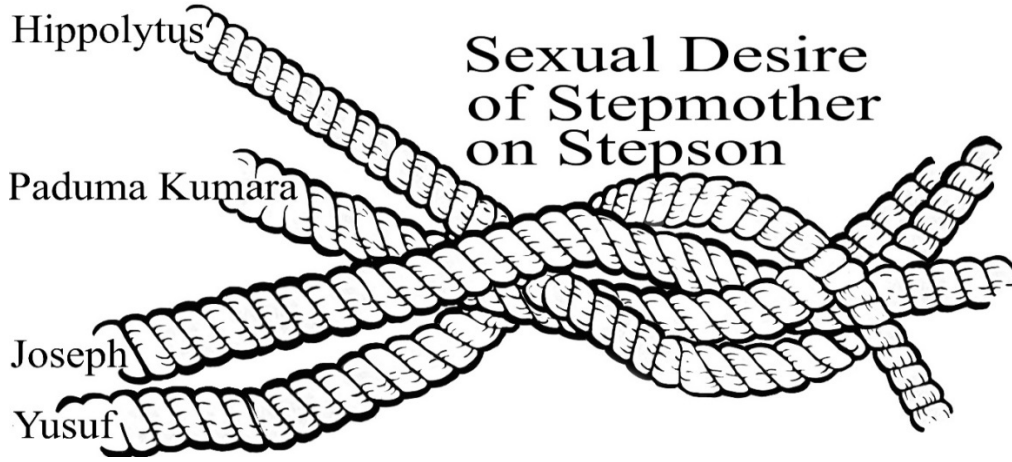
Thus, all the four stories have parallels related with the “Ambition of Stepmother and Denial of Stepson”. This analogy is pictured in Figure 16 and metamorphosed in Figure 17.

Figure 16. *Yūsuf and Joseph - A likeness 8, Hippolytus and Paduma Kumara (Buddha) - A likeness 4 – Picturised*



Figure 17. *Yūsuf and Joseph - Alikeness 8, Hippolytus and Paduma Kumara (Buddha) - Alikeness 4 – Metamorphosed*

திருக்குறள் - பிறன் இல் விழையாமை



Thus, the sexual thirst of the stepmother and the character of the stepson or adopted son who refuses to comply with it are found as one in all of the four literatures. The stepmother fears that her adopted son will betray her. So she falsely accuses her stepson of forcing her to have sex. The same scenario is present in all four literatures.

Confession of the Stepmother Betraying Stepson to her Husband

In all the four texts, the stepmother conceals her mistake from her husband and falsely blames her stepson. In this, in Greek play the stepmother conveys the message to her husband through a letter.

“Theseus: What’s this? What can it be, this tablet hanging from her dead hand? Does it want to tell me of something I do not know? Has the poor woman written me a message of entreaty about our marriage and children? (860) Fear not, poor woman: there is no woman who shall take possession of the bed and house of Theseus. He takes up the tablet. See, the impress of the dead woman’s gold-chased seal attracts my eyes. Come, let me open its sealed wrappings (865) and see what this tablet wishes to tell me. He opens the tablet and reads it silently” (Kovacs 1994).

In the Buddhist text, the stepmother directly conveyed to her husband about the wrong behaviour of the stepson towards her.

Then in fear she thought: “If he tells the king first, there is no life for me! I must get speech of him first myself.” Accordingly leaving her food untouched she donned a soiled robe, and made nail-scratches upon her body; giving orders to her attendants, that when the king should ask of the queen’s whereabouts, he should be told she was ill, she lay down making a pretence of illness.

Now the king made solemn procession about the city right wise, and went up into his dwelling. When he saw her not, he asked, "Where is the queen?" "She is ill," they said. He entered the state chamber, and asked her, "What is amiss with you, lady?" She made as though she heard nothing. Twice and yet thrice he asked, and then she answered, "O great king, why do you ask? Be silent: women that have a husband must be even as I am." "Who has annoyed you?" said he. "Tell me quickly, and I will have him beheaded." – "Whom did you leave behind you in this city, when you went away?" – "Prince Paduma." "And he," she went on, "came into my room, and I said. My son, do not so, I am your mother: but say what I would, he cried, None is king here but me, and I will take you to my dwelling, and enjoy your love; then he seized me by the hair of my head, and plucked it out again and again, and as I would not yield to his will, he wounded and beat me, and departed." (Francis 1916).

Thus in both the texts, the tendency of the stepmother to hide her error and lie about her stepson are the same.

This scene is depicted in the Hebrew Old Testament as follows: ...that she called to the men of her house, and spoke to them, saying (Crosby 1905), "Behold, he has brought in a Hebrew to us to mock us. He came in to me to lie with me, and I cried with a loud voice (Dryden 1994). It happened, when he heard that I lifted up my voice and cried, that he left his garment by me, and ran outside" (Edmunds 2002). She laid up his garment by her, until his master came home (Evans 1850). She spoke to him according to these words, saying, "The Hebrew servant, whom you have brought to us, came in to me to mock me (Francis 1916), and it happened, as I lifted up my voice and cried, that he left his garment by me, and ran outside" (Frazer 1921a). It happened, when his master heard the words of his wife, which she spoke to him, saying, "This is what your servant did to me," that his wrath was kindled.

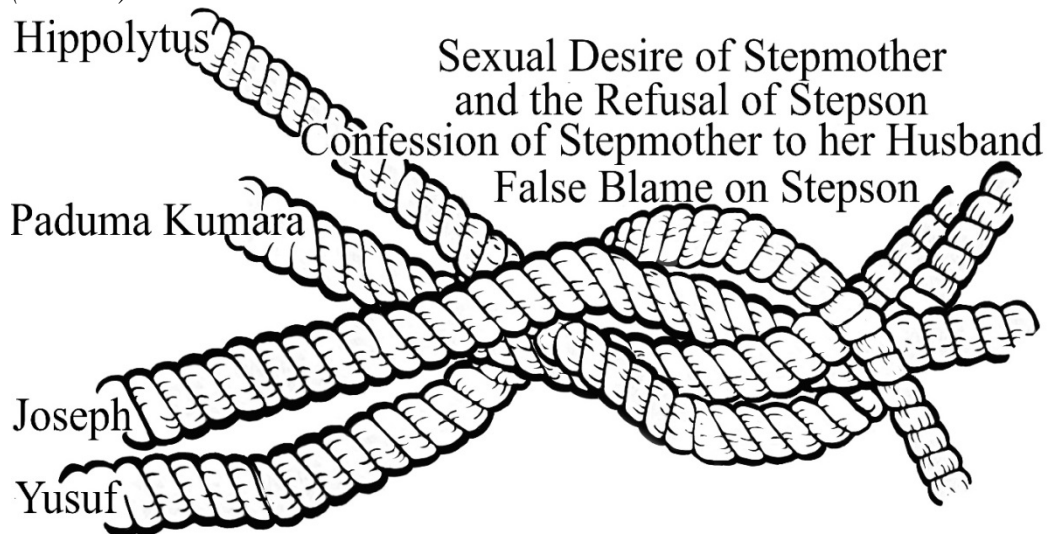
Genesis 39.14-19, (Rainbow Missions 1901)

This scene is depicted in the Arabic Qur'an as follows.

They both found her lord
Near the door. She said:
"What is the (fitting) punishment
For one who formed
An evil design against
Thy wife, but prison
Or a grievous chastisement?"
Section 3.25. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

Thus this is the ninth likeness between Yūsuf of Qur'an and Joseph of Old Testament. And fifth likeness between Hippolytus and Paduma-Kumara (Buddha). In this manner in some scenes these four literatures have likeness as shown in the Figure 18.

Figure 18. *Yūsuf and Joseph - Aliveness 9, Hippolytus and Paduma Kumara (Buddha) - Aliveness 5*



But in some other events the Hebrew Old Testament and the Arabic Qur'an bear distinct analogies. Similarly, Greek Hippolytus and Buddhist text draw a unique analogy. Like this some parallels are followed in the Greek Hippolytus and Buddhist text which are absent from the Hebrew Old Testament and the Arabic Qur'an.

Ailment of Step Mother

Ailing of stepmother is seen in both the texts. In Greek the stepmother was cluttered in two situations. When love is on fire she is in ailment and also in her final stage.

“Chorus: She lies afflicted, they say, in a bed of sickness and keeps indoors, with fine-spun cloths covering her blond head. (135) And I hear that for three days now, her mouth taking no food, she has kept her body pure of Demeter's grain, wishing because of some secret grief (140) to ground her life's craft in the unhappy journey's-end of death” (Kovacs 1994).

In the Buddhist text, the mother cunningly disguises herself and sympathizes with her husband to criminalize her stepson.

“Accordingly leaving her food untouched she donned a soiled robe, and made nail-scratches upon her body; giving orders to her attendants, that when the king should ask of the queen's whereabouts, he should be told she was ill, she lay down making a pretence of illness” (Francis 1916).

In this way, although the ailment of stepmother was found in both the texts, in Greek it seems as reality and in Buddhist text, it was a false disguise of receiving the sympathy of her husband. Thus this is the sixth aliveness seen between Hippolytus and Paduma-Kumara (Buddha).

Search of the King

Both the texts gave parallel in the search of the kingly husband for his wife after his return from the war.

“Theseus: (790) Women, do you know what was the shout that came with leaden sound through the door? For the house has not seen fit to open its gates and greet me in friendly fashion as befits a sacred ambassador. Has anything happened to old Pitheus? (795) He is far on in years, and yet his going from this house would be a grief to me” (Kovacs 1994).

“Now the king made solemn procession about the city right wise, and went up into his dwelling. When he saw her not, he asked, ‘Where is the queen?’ ‘She is ill,’ they said. He entered the state chamber, and asked her, ‘What is amiss with you, lady?’ She made as though she heard nothing” (Francis 1916).

Thus in Greek, the royal husband finds his wife who was distressed and committed suicide. Where as in Buddhist text, the royal husband finds his wife as an embodiment of suffering. Thus this is the seventh likeness seen between Hippolytus and Paduma-Kumara (Buddha).

Assassination of the King (Father)

In both the texts, the king sentences his own biological son to death, believing the cunningness of his wife to be true and without considering the virtues of his own son, and without trial.

“(885) Hippolytus has dared to put his hand by force to my marriage-bed, dishonoring the holy eye of Zeus. But, father Poseidon, with one of the three curses you once promised me kill my son, and may he not live out (890) this day, if indeed you have granted me curses I may rely on” (Kovacs 1994).

“The king made no investigation, but furious as a serpent, commanded his men, ‘Go and bind Prince Paduma, and bring him to me!’ They went to his house, swarming as it were through the city, and bound him and beat him, bound his hands fast behind his back, put about his neck the garland of red flowers, making him a condemned criminal, and led him thither, beating him the while. It was clear to him that this was the queen's doing, and as he went along he cried out, ‘Ho fellows, I am not one that has offended against the king! I am innocent.’ All the city was a-bubble with the news: ‘They say the king is going to execute Prince Paduma at the bidding of a woman!’ They flocked together, they fell at the prince's feet, lamenting with a great noise, ‘You have not deserved this, my lord!’

At last they brought him before the king. At sight of him, the king could not restrain what was in his heart, and cried out, ‘This fellow is no king, but he plays the kingfinely! My son he is, yet he has insulted the queen. Away with him, down with him over the thieves' cliff, make an end of him!’ But the prince said to his father, ‘No such crime lies at my door, father. Do not kill me on a woman's word.’ The king would not listen to him” (Francis 1916).

Thus both Greek Hippolytus and former birth of Buddha named Paduma-Kumara, the most well behaved sons were falsely charged and sentenced to death

by their own father. Thus this is the eighth likeness seen between Hippolytus and Paduma-Kumara (Buddha). This similarity is metaphorized in Figure 19.

Figure 19. *Hippolytus and Paduma-Kumara (Buddha) - Alikeness 8*



These are the scenes found only in Hippolytus and Buddhist text. In this the accused is sentenced to death, but in Hebrew Old Testament and the Arabic Qur'an he is imprisoned.

Joseph's master took him, and put him into the prison, the place where the king's prisoners were bound, and he was there in the custody.
Genesis 39.20, (Rainbow Missions 1901)

This scene is depicted in the Arabic Qur'an as follows.

Then it occurred to the men,
After they had seen the Signs,
(That it was best)
To Imprison him
For a time.
Section 4. 35. Yūsuf or Joseph, Sūra XII,
The Holy Qur-an, (Yusuf 1934)

This analogy is shown in Figure 20.

Figure 20. *Yūsuf and Joseph - Alikeness 10*



And the following scenes are found only in Hippolytus and Buddhist texts, but not either in the Old Testament or Qur'an.

Favour of Others

Both the texts have recorded the voice of the others arguing with the king, favouring the stepson who is falsely convicted.

“Chorus Leader: My lord, I beg you by the gods, take back your prayer! For you will learn in time that you have made a mistake. Be ruled by me!

Theseus: It cannot be. And what is more, I shall banish him from this land, and of two fates one shall strike him: (895) either Poseidon, honoring my curses, will send him dead to the house of Hades or being banished from here he will wander over foreign soil and drain to the dregs a life of misery” (Kovacs 1994).

“I am, I know, a slave of your house, my lord, (1250) but I shall never have the strength to believe that your son was guilty, not even if the whole female sex should hang themselves and fill with writing all the pine-wood that grows upon Mount Ida. For I know that he was good” (Kovacs 1994).

“Then all those of the royal seraglio, in number sixteen thousand, raised a great lamentation, saying, ‘Dear Paduma, mighty Prince, this dealing you have never deserved!’ And all the warrior chiefs and great magnates of the land, and all the attendant courtiers cried, ‘My lord! The prince is a man of goodness and virtuous life, observes the traditions of his race, heir to the kingdom! Do not slay him at a woman’s word, without a hearing! A king’s duty it is to act with all circumspection.’ So saying, they repeated seven stanzas: No king should punish an offence, and hear no pleas at all, not thoroughly shifting it himself in all points, great and small. The warrior chief who punishes a fault before he tries, Is like a man born blind, who eats his food all bones and flies. Who punishes the guiltless, and let’s go the guilty, knows no more than one who blind upon a rugged highway goes. He who all this examines well, in things both great and small, and so administers, deserves to be the head of all. He that would set himself on high must not all-gentle be nor all-severe: but both these things practise in company. Contempt the all-gentle wins, and he that’s all-severe has wrath: So of the pair be well aware, and keep a middle path. Much can the angry man, king, and much the knave can say: And therefore for a woman’s sake thy sou thou must not slay. But for all they could say in many ways the courtiers could not win him to do their bidding. The Bodhisatta also, for all his beseeching, could not persuade him to listen: nay, the king, blind fool, said ‘Away! Down with him over the thieves’ cliff!’ repeating the eighth stanza” (Francis 1916).

Thus both these texts have similarity with that the king is seen punishing his own son without trusting him, but others believe in those sons and argue with the king to annul the punishment. Thus this is the ninth likeness seen between Hippolytus and Paduma-Kumara (Buddha).

Exile of the Stepson

Both the texts show the departure of the stepson from their home country.

“I shall leave glorious Athens as an exile. Now farewell, city (1095) and land of Erechtheus! O land of Trozen, how many blessings you possess to pass one’s youth in! Farewell: this is my last look at you and my last greeting!

Come, you my age-mates of this land, bid me farewell and send me forth from the land. (1100) For you will never see a man more chaste than I, even though my father thinks not so” (Kovacs 1994).

In the same manner in the Buddhist text too, the stepson is expelled from the country. Thus, both Greek Hippolytus and former birth of Buddha named Paduma-Kumara were separated from their own country. Thus, this is the tenth likeness seen between Hippolytus and Paduma-Kumara (Buddha).

Death of Stepson

Both the texts have recorded the execution of the murder sentence of the stepson.

“Messenger: Hippolytus is dead, as good as dead; though he still sees the light of day, yet it will not take much to incline the balance the other way.

Theseus: Who killed him? Did someone have a quarrel with him (1165) whose wife he ravished as he did his father’s?

Messenger: His own chariot destroyed him, and the curses of your mouth which you uttered against your son to your father, lord of the sea.

Theseus: stretching out his arms, palm upwards, in prayer

Merciful gods! So you were after all truly my father, Poseidon, (1170) since you have heard my prayer. How did he perish? Tell me, how did Zeus’s cudgel strike him for dishonoring me?” (Kovacs 1994).

In this way the death of Hippolytus is mentioned in the play. But it slightly differs from the Buddhist text.

“The king said, ‘Let these but try to prevent the throwing of this fellow over the cliff!’ and amidst his followers, though the crowd wailed around, he caused the prince to be seized, and cast down the precipice over heels head-first. Then owing to the magic power due to his practice of friendliness the deity of the hill comforted the prince, saying, ‘Fear not, Paduma!’ and in both hands he caught him, pressed him to his heart” (Francis 1916).

Thus unlike in Greek, the stepson was not killed in the Buddhist text. On the contrary, he was saved by the divine power. In the same way, in other Greek

references, it is mentioned that the stepson Hippolytus, is resurrected again (Frazer 1921b¹⁵, Dryden 1994¹⁶) as that of the Buddhist text.

<p>ταύτης τῆς στήλης τῷ ἐπιγράμματι ὁμολογοῦντα λέγουσιν Ἀρικιεῖς, ὥς τεθνεῶτα Ἴππόλυτον ἐκ τῶν Θησέως ἄρῶν ἀνέστησεν Ἀσκληπιός:</p>	<p>The Aricians tell a tale that agrees with the inscription on this slab, that when Hippolytus was killed, owing to the curses of Theseus, Asclepius raised him from the dead. (Paus.2.27.4.) (Jones 1918)</p>
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In this respect, the two myths have parallels. Thus this is the eleventh likeness seen between Hippolytus and Paduma-Kumara (Buddha).

Interruption of God

Both the texts have the appearance of God on behalf of the stepson.

“Artemis: Nobly-born son of Aegeus! Listen, I order you! (1285) It is I, Artemis, Leto’s daughter, who address you. Why, unhappy man, do you take joy in these things? You have godlessly killed your son, persuaded of things unseen by the false words of your wife. But all too clearly seen is the ruin you have won for yourself! (1290) Why do you not hide yourself beneath the earth’s depths in shame or change your life for that of a bird above and take yourself out of this pain? For among good men (1295) you possess no share in life” (Kovacs 1994).

“The king said, ‘Let these but try to prevent the throwing of this fellow over the cliff!’ and amidst his followers, though the crowd wailed around, he caused the prince to be seized, and cast down the precipice over heels head-first. Then owing to the magic power due to his practice of friendliness the deity of the hill comforted the prince, saying, ‘Fear not, Paduma!’ and in both hands he caught him, pressed him to his heart, sent a divine thrill through him, set him in the abode

¹⁵ As she was burning, he snatched the babe from the pyre and brought it to Chiron, the centaur, by whom he was brought up and taught the arts of healing and hunting. And having become a surgeon, and carried the art to a great pitch, he not only prevented some from dying, but even raised up the dead; for he had received from Athena the blood that flowed from the veins of the Gorgon, and while he used the blood that flowed from the veins on the left side for the bane of mankind, he used the blood that flowed from the right side for salvation, and by that means he raised the dead. I found some who are reported to have been raised by him, to wit, Capaneus and Lycurgus, as Stesichorus says in the Eriphyle; **Hippolytus**, as the author of the Naupactica reports; Tyndareus, as Panyasis says; Hymenaeus, as the Orphics report; and Glaucus, son of Minos, as Melesagoras relates (Apollod.3.10.3)

¹⁶ Hippolytus, as old records have said,
Was by his stepdam sought to share her bed;
But, when no female arts his mind could move,
She turn'd to furious hate her impious love.
Torn by wild horses on the sandy shore,
Another's crimes th' unhappy hunter bore,
Glutting his father's eyes with guiltless gore.
But chaste Diana, who his death deplor'd,
With Aesculapian herbs his life restor'd.
(Verg. A.7. 767-75)

of the nagas of the eight ranges, within the hood of the naga-king. The king received the Bodhisatta into the abode of the nagas, and gave him the half of his own glory and state. There for one year he dwelt” (Francis 1916).

Thus both the texts mentioned about the active involvement of God in the death related issues of the stepson. Thus this is the 12th likeness seen between Hippolytus and Paduma-Kumara (Buddha). This likeness is also found in the Hebrew Old Testament and the Arabic Qur'an.

But Yahweh was with Joseph, and showed kindness to him, and gave him favor in the sight of the keeper of the prison. (22) The keeper of the prison committed to Joseph's hand all the prisoners who were in the prison. Whatever they did there, he was the doer of it. (23) The keeper of the prison didn't look after anything that was under his hand, because Yahweh was with him; and that which he did, Yahweh made it prosper.

Genesis 39.21-23, (Rainbow Missions 1901)

This scene is depicted in the Arabic Qur'an as follows.

Thus did we establish
Joseph in the land,
That we might teach him
The interpretation of stories
(And events). And God
Hath full power and control
Over His affairs; but most
Among mankind know it not.
Section 3.21. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an, (Yusuf 1934)

Thus, this is the 12th likeness seen between Hippolytus and Paduma-Kumara (Buddha). And eleventh likeness seen between Old Testament and the Arabic Qur'an related with Joseph or Yūsuf. And 3rd likeness seen between all the four stories. Some of the following scenes are present only in Hippolytus and Buddhist Texts, but not in the Texts of Hebrew Old Testament and the Arabic Qur'an related with Joseph or Yūsuf.

Realization of Truth by Father

At the end, both the texts have eventually wiped out the infamy of the stepson. At first Hippolytus has requested God to wipe out the disrepute of him.

(1190) First he spread his hands palms up in prayer to the gods and said, “O Zeus, may I no longer live if I am guilty! But whether I am dead or look on the light may my father come to know that he dishonors me!” (Kovacs 1994).

Then God fulfilled his prayer and the father came to know the truth and beg his son for forgiveness.

“Theseus: (1410) Would I could die, my son, instead of you!” (Kovacs 1994).

I will take you back, prince, to my own home again: And there what is the wood to you? With blessing you shall reign. As who a hook has swallowed, and

draws it forth all blood, Drawn forth, is happy: so I see in me this bliss and good. Why speak you thus about a hook, why speak you thus of gore, Why speak about the drawing out? Come tell me, I implore. Lust is the hook: fine elephants and horse by blood I shew; These by renouncing I have drawn; this, chieftain, you must know, “Thus, O great king, to be king is nothing to me; but do you see to it, that you break not the Ten Royal Virtues, but forsake evil-doing, and rule in righteousness.” In those words the Great Being admonished the king. He with weeping and wailing departed, and on the way to his city he asked his courtiers: “On whose account was it that I made a breach with a son so virtuous?” they replied, “The queen’s.” (Francis 1916).

Thus, at the end of both the texts, the father learns the true goodness of his son and the false accusation of his wife. Thus this is the 13th likeness seen between Hippolytus and Paduma-Kumara (Buddha).

Demise of Stepmother

The death of stepmother is seen to be featured in both the texts.

“Chorus Leader: It is not the old who are affected by this stroke of fortune: the death of the young is your grief.

Theseus: Oh no! Is it my sons my life is robbed of!

Chorus Leader: (800) They live. Their mother—great grief to you—is dead.

Theseus: What do you mean? My wife is dead? But how?

Chorus Leader: She tied aloft a noose to hang herself” (Kovacs 1994).

Thus, it is shown that the stepmother of Hippolytus was to commit suicide. But in the Buddhist text, the royal husband executes the death penalty for the stepmother.

‘On whose account was it that I made a breach with a son so virtuous?’ they replied, ‘The queen’s.’ Her, the king caused to be seized, and cast headlong over the thieves' cliff! And entering his city ruled in righteousness” (Francis 1916).

Thus, although the death of the mother is mentioned in both texts, in Greek it is seen as suicide and in the Buddhist text it is a sentence of death. Thus this is the 14th likeness seen between Hippolytus and Paduma-Kumara (Buddha). And these are not in the Hebrew Old Testament and the Arabic Qur'an. In this way the Texts of Hippolytus and Buddha have certain level of analogy, but the Hebrew Old Testament and the Arabic Qur'an have separate level of analogy. This is further confirmed by the following scenes, which occur only in the Hebrew Old Testament and the Arabic Qur'an, and not in the Texts of Hippolytus and Buddha. These scenes continue with the dream that Joseph or Yusuf had while in prison (Figure 20).

Dream of the Egyptian King Pharaoh

The Egyptian king Pharaoh dreamt and asked for its meaning.

It happened at the end of two full years that Pharaoh dreamed: and, behold, he stood by the river (Alice 1988). Behold, there came up out of the river seven cattle, well-favored and fat-fleshed, and they fed in the reed-grass (Allen 2014). Behold, seven other cattle came up after them out of the river, ill-favored and lean-fleshed, and stood by the other cattle on the brink of the river (Allen 2007). The ill-favored and lean-fleshed cattle ate up the seven well-favored and fat cattle. So Pharaoh awoke (Alonso 2009). He slept and dreamed a second time: and, behold, seven ears of grain came up on one stalk, rank and good (Beckwith 2015). Behold, seven ears, thin and blasted with the east wind, sprung up after them (Bostock 1855). The thin ears swallowed up the seven rank and full ears. Pharaoh awoke, and, behold, it was a dream.

Genesis 41.1-7, (Rainbow Missions 1901)

This scene is depicted in the Arabic Qur'an as follows.

The king (of Egypt) said:

“I do see (in a vision)

Seven fat kine, whom seven

Lean ones devour,—and seven

Green ears of corn, and seven (others)

Withered. O ye chiefs!

Expound to me my vision

If it be that ye can

Interpret visions.”

Section 6.43. Yūsuf or Joseph, Sūra XII,

The Holy Qur'an (Yusuf 1934)

Thus, the Hebrew Old Testament and the Arabic Qur'an allude to the dream of the Egyptian king Pharaoh. This scene is absent in the Texts of Hippolytus and Buddha. Thus this is the 12th likeness seen between Old Testament and the Arabic Qur'an related with Joseph or Yūsuf. And no one can explain the meaning of this dream. Both these literatures analogically indicate that only Joseph or Yusuf utters its meaning as follows.

(25) Joseph said to Pharaoh, The dream of Pharaoh is one. What God is about to do he has declared to Pharaoh. (26) The seven good cattle are seven years; and the seven good ears are seven years. The dream is one. (27) The seven lean and ill-favored cattle that came up after them are seven years, and also the seven empty ears blasted with the east wind; they will be seven years of famine. (28) That is the thing which I spoke to Pharaoh. What God is about to do he has shown to Pharaoh. Genesis 41.25-28, (Rainbow Missions 1901)

This scene is depicted in the Arabic Qur'an as follows.

(Joseph) said: For seven years

Shall ye diligently sow

As is your wont:

And the harvests that ye reap,
Ye shall leave them in the ear,—
Except a little, of which
Ye shall eat.
Section 6.47. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an (Yusuf 1934)

Then will come
After that (period)
Seven dreadful (years),
Which will devour
What ye shall have laid by
In advance for them,—
(All) except a little
Which ye shall have
(Specially) guarded.
Section 6.48. Yūsuf or Joseph, Sūra XII,
The Holy Qur'an (Yusuf 1934)

Thus, these two literatures indicate the dream specifies that there will be a good harvest in the country for the first seven years and severe drought will be there for the next seven years. Thus this is the 13th likeness seen between Old Testament and the Arabic Qur'an related with Joseph or Yūsuf. This analogy is represented in Figure 21.

Figure 21. *Yūsuf and Joseph - A likeness 12&13*



Seeing the divine grace seen in Joseph or Yusuf, the prophet of the dream, the Egyptian king, Pharaoh, appointed him as his successor. Joseph or Yusuf saves the seven years of crops well and copes well with the seven years of drought so that the people do not suffer. The Sun, Moon, and 11 Stars which he saw at the beginning are kneeling down and worshiped him. His brothers also worshiped him. They realized their mistake. Thus, the likeness between Hebrew Old Testament and the Arabic Qur'an are unbrokenly and continually flowing (Figures 22-23). This does not occur in the texts of Hippolytus and Buddha.

Figure 22. *Yūsuf and Joseph - Alikeness 14***Figure 23.** *Yūsuf and Joseph - Alikeness 15*

Finally the fabricated guilt instigated by the stepmother will be enhanced to the world in these two literatures.

(The king) said (to the ladies):
 “What was your affair
 When ye did seek to seduce
 Joseph from his (true) self?”
 The ladies said: “God
 Preserve us! no evil
 Know we against him!”
 Said the ‘Azīz’s wife:
 Now is the truth manifest
 (To all): it was I
 Who sought to seduce him
 From his (true) self:
 He is indeed of those
 Who are (ever) true (and virtuous).
 Section 7.51. Yūsuf or Joseph, Sūra XII,
 The Holy Qur’an, (Yusuf 1934)

In the end, he who appears in the four literatures is blessed by God and eventually gets renowned. This is metamorphized in Figure 24.

Figure 24. *Yūsuf and Joseph - Continuous A likeness, Hippolytus and Paduma-Kumara (Buddha) - A likeness 15*

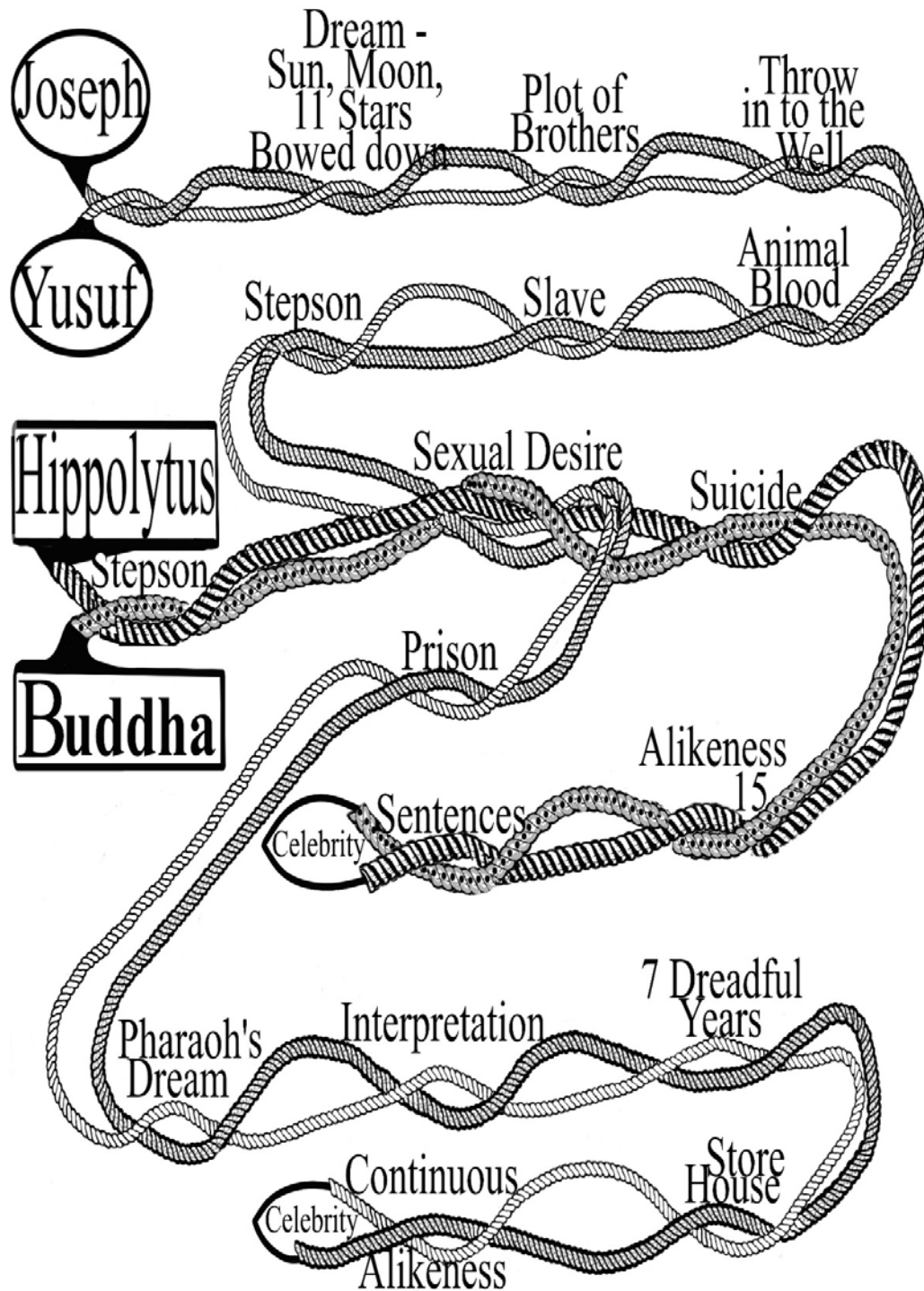


Thus, the stepmother's sexual desire for her adopted son is mentioned in all four literatures. It is a central theme in the Texts of Hippolytus and Buddha, but as one of the incident in the Hebrew Old Testament and the Arabic Qur'an, which give weightage to the power of interpretation of dreams. In this way, the Texts of Hippolytus and Buddha have unique analogies in this narrative, and the Hebrew Old Testament and the Arabic Qur'an have distinct unique analogies. The way of analogical narrative configuration of these four texts are diagramed in Figure 25.

This diagram draws attention that the Greek story of Hippolytus bears a close resemblance to the story of Buddha, rather than to the Hebrew Old Testament and the Arabic Qur'an. In the same manner Old Testament and the Qur'an have close analogous. The Texts of Hippolytus and Buddha give importance to chastity. The Text of Old Testament and Qur'an are giving importance to the power of interpretation of dreams. Living with chastity is a human form of life. Having the power of interpretation of dreams is the divine form of life. Thus, the Texts of Hippolytus and Buddha are giving importance to the philosophy that "the chaste way of life makes a human to a deity". And the Text of Old Testament and Qur'an are giving importance to the philosophy that "the divinity is the inborn power". Therefore both the Texts of Hippolytus and Buddha may be said to have originated in a place or situation or time, when importance was given to humanity and human morality. It is also worth to note that the story is told as a story of a royal lineage. The opportunities and the arrogance of power that can lead to wrong doings. So the story can also be used as an instruction for the royal family. On the contrary the Text of Old Testament and Qur'an can be seen as a story that gives self-confidence to a society that wanders about as refugees. The story may have been concocted to instill confidence that a slave can also be promoted to the royal rank if God's grace is there. The Text of Hippolytus not only bears a close resemblance to the story of Buddha's former birth, but also with the religious

philosophy of Buddhism linked with Orphic and Sobriety, which are not associated with Old Testament and Qur'an.

Figure 25. *Similarities and Dissimilarities*



Religiosity

The son, who has been falsely accused, is religious in Buddhist text.

Then he said, "I would go back to the ways of men." "Whither?" they asked. "To Himalaya, where I will become an ascetic." The naga-king gave his consent; taking him, he conveyed him to the place where men go to and fro, and gave him the requisites of an ascetic, and went back to his own place. So he proceeded to Himalaya, became a hermit-sage, and cultivated the faculty of ecstatic bliss; there he abode, feeding upon fruits and roots of the woodland (Francis 1916).

Thus, these two tales, Greek Hippolytus is in the name of Mahapaduma-Jataka (The Wicked Step-Mother) numbered 472 in the Buddhist text which belongs to far of place have resemblances. The trade of ancient Greeks with Tamil Nadu, India ensures that the aforementioned similarity was not accidental and was due to the influence. And also it ensures the words of Pausanias, "even a foreigner who has learnt Greek, knows about the love of Phaedra and the wickedness the nurse dared commit to serve her" (Paus. 1.22.1) (Jones 1918). But Pausanias had not cleared the reason for knowing this tale by the foreigner. And Pausanias did not reveal what was so special in the story to admire foreigners. So it is also worth finding out the special merits the story acquired so much that it can live across time and landscape. It should be explored. In particular, it is necessary to examine the background of its occurrence in religious literature. Apart from this tale format, one of the foreign philosophers evolved some philosophy based on this theme called Tirukkural.

Tirukkural and not coveting another's Wife

Tirukkural which is an ancient work in the time of Buddha and stands on the line of Buddhist philosophy mentioned the sin connected with this theme of adultery.

(1.2.11) (141). Who laws of virtue and possession's rights have known, Indulge no foolish love of her by right another's own. (142). No fools, of all that stand from virtue's pale shut out, Like those who longing lurk their neighbour's gate without. (143). They are numbered with the dead, e'en while they live, -how otherwise? With wife of sure confiding friend who evil things devise. (144). How great soe'er they be, what gain have they of life, who, not a whit reflecting, seek a neighbour's wife. (145). "Mere trifle!" saying thus, invades the home, so he ensures. A gain of guilt that deathless eye endures. (146). Who home invades, from him pass nevermore, Hatred and sin, fear, foul disgrace; these four. (147). Who sees the wife, another's own, with no desiring eye. In sure domestic bliss he dwelleth ever virtuously (148). Manly excellence, that looks not on another's wife, is not virtue merely, 'tis full 'propriety' of life. (149). Who are good indeed, on earth begirt by ocean's gruesome tide? The men who touch not her that is another's bride. (150). Though virtue's bounds he pass, and evil deeds hath wrought; At least, 'tis good if neighbour's wife he covet not (Pope 1886). Simply say desire on other's wife is not a manly character, but not visualising is a manly character.

Thus, the theme of Greek Hippolytus becomes an ethic in the moral literature. And the Buddhism added an ethic that “adultery with a married woman is a big sin” (Harvey 2001¹⁷, Paul 1985¹⁸, Skesaburo 1900¹⁹). And it seems one of the “three sins of the body” (Skesaburo 1900)²⁰ in Buddhist philosophy. Here it can be argued that, The Buddhist text itself accepted that the incident mentioned in the “Mahapaduma-Jataka (The Wicked Step-Mother) numbered 472” belongs to the former birth of Buddha. That is, the person related with this occurrence is the forefather of Buddhism. In this way Hippolytus seems to be one of the originator of Buddhism. This view is further confirmed by its theory of chastity.

Chastity and Religion

Sexuality is the basic instinct of the living beings. Man is also a living being. Sex is very important to bear the offsprings of living beings. It is also applicable for man. Thus sexuality is useful for all living beings. Other living beings don't have any progress in their life. The life of man is waiting for much progress. Here sexuality makes obstacle and distraction in the aims and the progress of the human beings. So scholars made some restriction in the desire of sex. Greek philosophers thought over it (Bury 1967)²¹. So they derive a life style of sexual chastity. There

¹⁷For adultery with a married woman the consequence is hell.

¹⁸The fool committing adultery, lusts over another's wife imagining there is joy, but like the domestic chicken or the wild pheasant while wandering he is killed.

The howling wind of their deeds

Will return them to existence after death.

If one assaults another's

Wife, concubine, virgin,

One will make iron- thorned trees

And axes and clubs one's misfortune.

¹⁹“Not to commit adultery”, but lead a life of chastity. By this precept we are forbidden to commit unchaste freedom with another's wife or husband; also all immodesty even with one's own wife or husband at forbidden times, forbidden places, and commanded to be pure in thought and modest in all our words and actions. He who keeps perfectly this precept can enjoy domestic happiness with his wife and children.

²⁰“The three sins of the body are murder, theft and adultery. The four sins of the tongue are lying, slander, abuse and idle talk. The three sins of the mind are covetousness, hatred and error.”

²¹Athenian: Well then, if those men had the fortitude to abstain from that which most men count bliss for the sake of victory in wrestling, running, and the like, shall our boys be unable to hold out in order to win a much nobler victory—that which is the noblest of all victories, as we shall tell them from their childhood's days, charming them into belief, we hope, by tales [840c] and sentences and songs.

Clinias: What victory?

Athenian: Victory over pleasures,—which if they win, they will live a life of bliss, but if they lose, the very opposite. Furthermore, will not the dread that this is a thing utterly unholy give them power to master those impulses which men inferior to themselves have mastered?

Clinias: It is certainly reasonable to suppose so.

Athenian: Now that we have reached this point in regard to our regulation, [840d] but have fallen into a strait because of the cowardice of the many, I maintain that our regulation on this head must go forward and proclaim that our citizens must not be worse than fowls and many other animals which are produced in large breeds, and which live chaste and celebrate lives without sexual intercourse until they arrive at the age for breeding; and when they reach this age they pair off, as

are two forms in the chastity related with sexuality, viz chastity of unmarried and chastity of married persons. If a person is unmarried even his mind should not think of opposite sex, while in the case of married, one should not even think of opposite sex except their life partner. This is applicable both for men and women (Pugazhendhi 2021b). Both the type of chastities have been appreciated. Some of them tried to live without life partner in their life time (Hamilton 1903)²². Deviation of chastity is viewed seriously. In the line of development unintentionally deviation of chastity is also viewed seriously and it leads to death (Roberts 1912)²³. Thus, sexual chastity is sometimes treated as more valuable than life. So minute deviation is also prohibited in sexual chastity (Ovidius 1813)²⁴, and also it cures diseases (McDevitte 1850)²⁵. It leads to give holiness to the sexual chastity (Coleridge 1938)²⁶ (Spillan 1849)²⁷. Then the religion has always cheered sexual chastity in their priest and priestess (Jones 1918^{28,29}). There were some problems

instinct moves them, male with female and female with male; and thereafter (840e) they live in a way that is holy and just, remaining constant to their first contracts of love: surely our citizens should at least be better than these animals. If, however, they become corrupted by most of the other Hellenes or barbarians, through seeing and hearing that among them the "lawless Love" (as it is called) is of very great power, and thus become unable to overcome it (Plat. Laws 8.840).

²²And it is not likely that the same people should regard as an unhappy life that which is passed without the enjoyment of many women, and at the same time regard as a dignified and holy life that which is passed in celibacy without any women. But that those living without wives should be considered holy, and termed Capnobatae (Strab.7.3.4).

²³(9) They all successively pledged their word, and tried to console the distracted woman, by turning the guilt from the victim of the outrage to the perpetrator, and urging that it is the mind that sins not the body, and where there has been no consent there is no guilt 'It is for you,' she said, 'to see that he gets his deserts: (10) although I acquit myself of the sin, I do not free myself from the penalty; no unchaste woman shall henceforth live and plead Lucretia's example.' (11) She had a knife concealed in her dress which she plunged into her heart, and fell dying on the floor. (12) Her father and husband raised the death-cry (Liv. 1.58.9-12).

²⁴Chastity, when once sullied, can never be recovered; one false step ruins it for ever (Ov. Ep. Sapph.5).

²⁵(3) The Bacchanalian rites were the only way to effect the ruin of the youth. (4) His mother told him, that, during his sickness, she had made a vow for him, that if he should recover, she would initiate him among the Bacchanalians; that being, through the kindness of the gods, bound by this vow, she wished now to fulfil it; that it was necessary he should preserve chastity for ten days, and on the tenth, after he should have supped and washed himself, she would conduct him into the place of worship (Liv.39.9.3&4).

²⁶Electra: He is a man poor but noble, and respectful to me.

Orestes: What is this respect that your husband has?

Electra: (255) He has never dared to touch me in bed.

Orestes: Does he hold some form of religious chastity, or does he think you unworthy?.

²⁷Virginia boasted with truth that she had a right to enter the temple of patrician chastity, as being of patrician birth, and chaste in her character, and, besides, the wife of one husband, to whom she was betrothed a virgin, and had no reason to be dissatisfied either with her husband, or his exploits or honours: (Liv.10.23.5).

²⁸At the foot of Mount Cronius, on the north..., between the treasuries and the mountain, is a sanctuary of Eileithyia, and in it Sosipolis, a native Elean deity, is worshipped. Now they surname Eileithyia Olympian, and choose a priestess for the goddess every year. The old woman who tends Sosipolis herself too by an Elean custom lives in chastity, bringing water for the god's bath and setting before him barley cakes kneaded with honey (Paus.6.20.2).

that arose in the appointment of pure virgin (Jones 1918)³⁰. It leads to virgin women chastity to married women chastity, that is 'must not have had intercourse with more than one man', in the selection of priestess (Jones 1918³¹, Roberts 1912³²). In this way sexual chastity has been respected at the highest level in religion (Perrin 1914)³³. Thus it is thought that it has some divine power (Hicks 1925)³⁴ (Evans 1850)^{35,36}

²⁹The Mantineans, too, share it . . . a priestess also and a priest. It is the custom for these to live their whole lives in purity, not only sexual but in all respects, and they neither wash nor spend their lives as do ordinary people, nor do they enter the home of a private man (Paus.8.13.1).

³⁰(11) Artemis Hymnia has been worshipped by all the Arcadians from the most remote period. At that time the office of priestess to the goddess was still always held by a girl who was a virgin. (12) The maiden persisted in resisting the advances of Aristocrates, but at last, when she had taken refuge in the sanctuary, she was outraged by him near the image of Artemis. When the crime came to be generally known, the Arcadians stoned the culprit, and also changed the rule for the future; as priestess of Artemis they now appoint, not a virgin, but a woman who has had enough of intercourse with men (Paus.8.5.11&12).

³¹The woman who from time to time is priestess henceforth remains chaste, and before her election must not have had intercourse with more than one man. The test applied is drinking bull's blood. Any woman who may chance not to speak the truth is immediately punished as a result of this test. If several women compete for the priesthood, lots are cast for the honor (Paus.7.25.13).

³²The ritual and ceremonial practised at this altar was almost identical with that at the older one; no matron was allowed to sacrifice there whose moral character was not well attested, and who had had more than one husband (Liv.10.23.9).

³³(4) The chief of the Pontifices, the Pontifex Maximus, had the duty of expounding and interpreting the divine will, or rather of directing sacred rites, not only being in charge of public ceremonies, but also watching over private sacrifices and preventing any departure from established custom, as well as teaching whatever was requisite for the worship or propitiation of the gods. (5) He was also overseer of the holy virgins called Vestals; for to Numa is ascribed the consecration of the Vestal virgins, and in general the worship and care of the perpetual fire entrusted to their charge. It was either because he thought the nature of fire pure and uncorrupted, and therefore entrusted it to chaste and undefiled persons, or because he thought of it as unfruitful and barren, and therefore associated it with virginity....(6) it must not be kindled again from other fire, but made fresh and new, by lighting a pure and unpolluted flame from the rays of the sun. (8) perpetual fire is guarded by the sacred virgins (Plut.Num.9.4&5).

³⁴This type of thoughts also seen in Greeks.

They are also, it is declared, godlike; for they have a something divine within them; whereas the bad man is godless. And yet of this word--godless or ungodly--there are two senses, one in which it is the opposite of the term "godly," the other denoting the man who ignores the divine altogether: (D.L.7.1.119).

³⁵(11) After the ship arrived at the mouth of the Tiber, Scipio, according to the directions given him, sailed out into the open sea, and, receiving the goddess from the priests, conveyed her to land. (12) The chief matrons in the state received her, among whom the name of Claudia Quinta alone is worthy of remark. Her fame, which, as it is recorded, was before that time dubious, became, in consequence of her having assisted in so solemn a business, illustrious for chastity among posterity (Liv.29.14.11&12).

³⁶Claudia Quinta, is supposed to have been the sister of Appius Claudius Pulcher, and granddaughter of Appius Claudius Cæcus. The vessel which was conveying the statue of Cybele from Pessinus to Rome having stuck fast on a shallow at the mouth of the Tiber, the soothsayers declared that none but a really chaste woman could move it. Claudia, who had been previously accused of unchastity, being in the number of the matrons who had accompanied Scipio to Ostia to receive the statue, immediately presented herself, and calling upon the goddess to vindicate her innocence, seized the rope, and the vessel moved forthwith. A statue was afterwards erected to her in the vestibule of the temple of the goddess.

Chastity of Penelope

In the feminine side of the Greeks Penelope has been most appreciated for her chastity³⁷ (Bostock 1855³⁸, Mahoney 1855³⁹, O'Neill 1938⁴⁰, Goodwin 1874a⁴¹). Thus, Penelope is regarded as a criterion for chastity (Perrin 1920⁴², Goodwin 1874f⁴³). It is thought that this sexual chastity has the power to safeguard the family partner (Ovidius 1813)⁴⁴. In the Greek masculine side Tarentum, Crison, Astylus and Diopompus have mentioned their chastity (Bury 1967)⁴⁵. It is so doubtful that, whether they have praised at the level of Penelope. Here it is necessary to see the chastity of Hippolytus.

³⁷Here it is noted that, some other also portryed like this viz. the first Agrippina, grand-daughter of Augustus, appears to have been a woman of virtuous character, and spotless chastity, without a vice, with the exception, perhaps, of ambition. The daughter of M. Antony by Octavia. She was the mother of Germanicus Cæsar, and the grandmother of the emperor Caligula, whom she lived to see on the throne, and who is supposed to have hastened her death. She was celebrated for her beauty and chastity a rare virtue in those days.

³⁸Sulpicia, the daughter of Paterculus, and wife of Fulvius Flaccus, has been considered, in the judgment of matrons, to have been the **chastest of women**. She was selected from one hundred Roman ladies, who had been previously named, to dedicate a statue of Venus, in obedience to the precepts contained in the Sibylline books. (Plin.Nat.7.35)

³⁹But chaste Penelope, left to her own will
And free disposal, never thought of ill;
She to her absent lord preserv'd her truth,
For all th' addresses of the smoother youth,
What's rarely seen, our fancy magnifies; (Ov.Am.3.4.21-25)

⁴⁰But of Penelope he has never said a word, because she was reputed chaste and good (Aristoph.Thes. 548).

⁴¹Helen was covetous, Paris luxurious. On the other side, Ulysses was prudent, Penelope chaste (Plut.Conjug.21).

⁴²(6) And of all the kings Lysimachus had most hatred for Demetrius. He was once revealing the man's passion for Lamia, and said that this was the first time he had ever seen a harlot coming forward to play a great tragic part; Demetrius, however, declared that his own harlot was more chaste than the Penelope of Lysimachus (Plut.Demetr.25.6).

⁴³And for the chastity of thy Penelope, the ten thousand rooks and daws that chatter it abroad do but make it ridiculous and expose it to contempt, there being not one of those birds but, if she loses her mate, continues a widow, not for a small time, but for nine ages of men; so that there is not one of those female rooks that does not surpass in chastity thy fair Penelope above nine times (Plut.Bruta.5).

⁴⁴But the righteous gods had regard to my chaste flame; my husband lives, and Troy is reduced to ashes (Ov. Ep.Sapph.1).

⁴⁵(839a) Athenian: Do we not know by report about Iccus of Tarentum, because of his contests at Olympia and elsewhere,— (840a) how, spurred on by ambition and skill, and possessing courage combined with temperance in his soul, during all the period of his training (as the story goes) he never touched a woman, nor yet a boy? And the same story is told about Crison and Astylus and Diopompus and very many others (Plat. Laws 8.840).

Chastity of Hippolytus

When Hippolytus was speaking with his lady servant he said that, (85) “I spend my days with you and speak with you, **I hear your voice but never see your face**. May I end my life just as I have begun it!” (Kovacs 1994).

Thus, the sexual chastity of Hippolytus is the highest esteem, not even to see a woman’s face. Actually, it itself is an extreme level of chastity, that is related with the mental chastity.

Hippolytus: “**Upon this sun-lit earth there is no man (995) —though you deny it—more chaste than I. to this very moment my body is pure of the bed of love**. I do not know this act save by report (1005) **or seeing it in painting**. I am **not eager to look at it** either, since **I have a virgin soul**” (Kovacs 1994).

Thus, it ensures that the chastity of Hippolytus is not only related with his body, but also his mind. So Hippolytus always trusted that, no one in the world is as chaste as him.

Hippolytus: “Upon this sun-lit earth there is no man (995) —though you deny it—more chaste than I” (Kovacs 1994).

Hippolytus: “Here am I, the holy and god-revering one, (1365) the man who surpassed all men in chastity”, (Kovacs 1994).

The concept of the tale is shown in Figure 23.

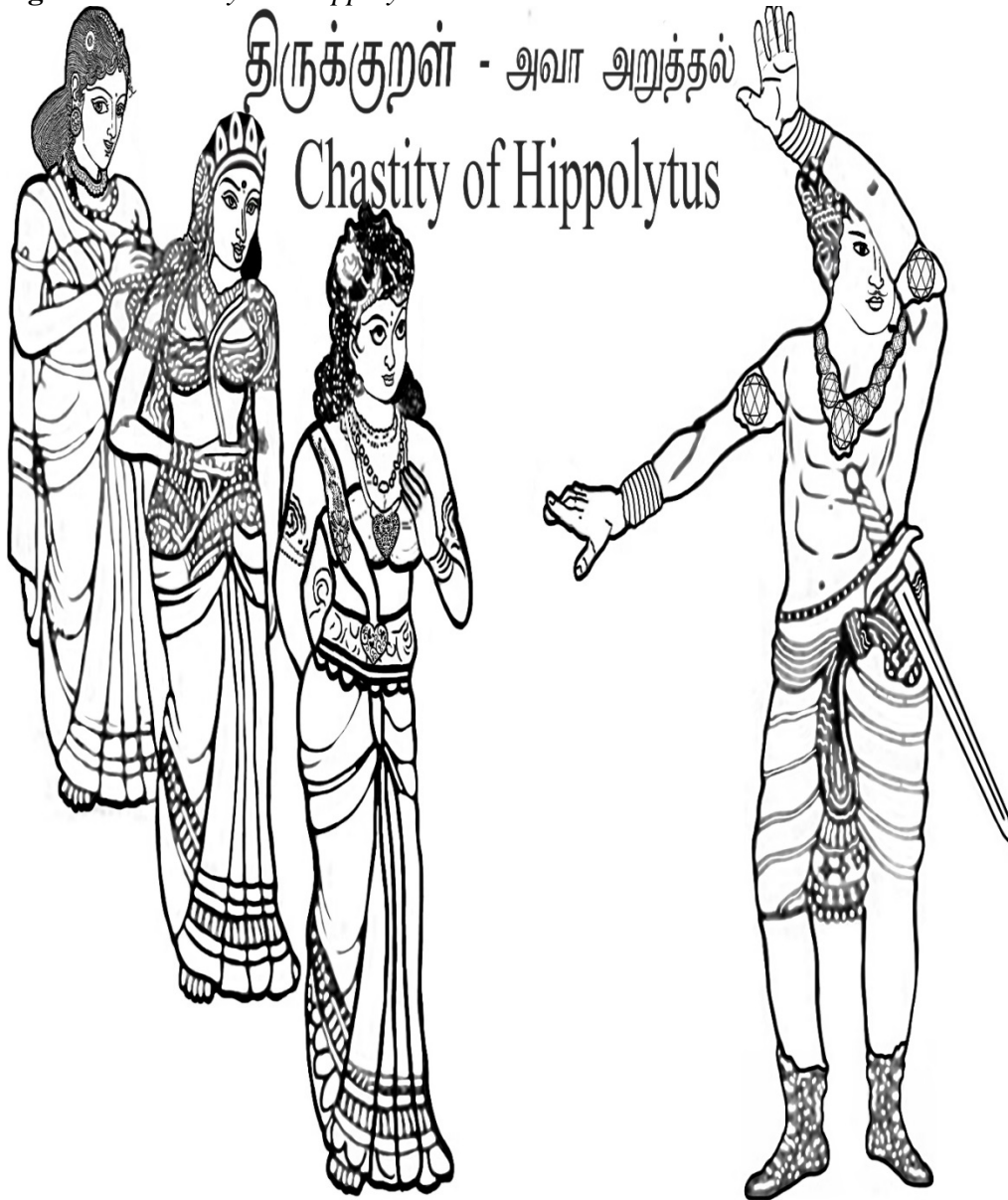
In this respect the chastity of Hippolytus is no less than that of Penelope. Just as Penelope has got divine power by chastity, Hippolytus also might attain the divine power. Because some divine power is always related with chastity (Bostock 1855⁴⁶, Goodwin 1874c⁴⁷, Goodwin 1874d⁴⁸). Like this chastity of Hippolytus, his diet also is worth exploring.

⁴⁶To believe that there are a number of Gods, derived from the virtues and vices of man, as Chastity, Concord, Understanding, Hope, Honour, Clemency, and Fidelity; (Plin.Nat.2.5).

⁴⁷And Phoebus was the name given by the ancients to everything that is pure and chaste (Plut. De E.20).

⁴⁸There is in Phocis a temple consecrated to Hercules the woman-hater, the chief priest of which is forbid by the law and custom of the place to have private familiarity with his wife during the year that he officiates (Plut. De Pyth.20).

Figure 23. Chastity and Hippolytus



Vegetarian Diet

Food is related with living beings. The procedure of taking food is called diet. Sometimes diet is associated with some policy (Crosby 1905)⁴⁹. Some religions

⁴⁹Which is the better vegetarian — the one who starves himself to death by sticking to his diet under unfavorable circumstances, thus making himself a living, or rather a dying argument against his principles; or the one who is willing to eat meat for the sake of the cause? There is a good deal to be said for the latter individual (11.81).

cherish vegetarianism (Hamilton 1903⁵⁰, Higginson 1898⁵¹, Peterfield 1917⁵²). This is also stated in Tirukkural, which is on par with Buddhist philosophy.

The Renunciation of Flesh

(251) How can the wont of “kindly grace” to him be known,
Who other creatures’ flesh consumes to feed his own?

(How can he be possessed of kindness, who to increase his own flesh, eats the flesh of other creatures.)

(252) No use of wealth have they who guard not their estate;
No use of grace have they with flesh who hunger sate.

(As those possess no property who do not take care of it, so those possess no kindness who feed on flesh.)

(253) Like heart of them that murderous weapons bear, his mind,
Who eats of savoury meat, no joy in good can find.

(Like the (murderous) mind of him who carries a weapon (in his hand), the mind of him who feasts

with pleasure on the body of another (creature), has no regard for goodness.)

(254) “What’s grace, or lack of grace”? “To kill” is this, that “not to kill”;
To eat dead flesh can never worthy end fulfil.

(If it be asked what is kindness and what its opposite, the answer would be preservation and

destruction of life; and therefore it is not right to feed on the flesh (obtained by taking away life).

(255) If flesh you eat not, life’s abodes unharmed remain;
Who eats, hell swallows him, and renders not again.

(Not to eat flesh contributes to the continuance of life; therefore if a man eat flesh, hell will not open its mouth (to let him escape out, after he has once fallen in).

(256) “We eat the slain,” you say, by us no living creatures die;

⁵⁰Posidonius relates that the Mysians religiously abstain from eating anything that had life, and consequently, from cattle; but that they lived in a quiet way on honey, milk, and cheese; wherefore they are considered a religious people, and called Capnobatae. He adds, that there are amongst the Thracians some who live without wives, and who are known by the name of Ctistae. These are considered sacred and worthy of honour, and live in great freedom. (He pretends) that the poet comprehends the whole of these people when he says, “and where abide, On milk sustain’d, and blest with length of days, The Hippemolgi, justest of mankind (Strab.7.3.3).

⁵¹.... a certain family of factory operatives known as the “Briggs girls.” “Not know the Briggs girls? I should think you would certainly know them. Work in the Globe Mills; interested in all the reforms; bathe in cold water every morning; one of ‘em is a Grahamite,” ing (120) a disciple of vegetarianism; that faith being then a conspicuous part of “the Sisterhood of Reforms,” (6.119& 120).

⁵²Shortly after this he removed to a farm in the town of Harvard, where, with two English friends, he instituted the community of Fruitlands. The ideals of this miniature Utopia were extreme. The diet was strictly vegetarian, even milk and eggs being tabooed. Water was the only beverage. The “aspiring” vegetables, those which grow into the air like the fruits, were allowed, but the baser ones, like potatoes and beets, which grow downward, were forbidden. When cold weather came the experiment had proved itself, materially at least, a complete failure. This was too much for Alcott, who, losing for once his perennial serenity and turning his face to the wall, asked only to be allowed to die (2.18.338).

Who'd kill and sell, I pray, if none came there the flesh to buy?

(If the world does not destroy life for the purpose of eating, then no one would sell flesh for the sake of money.)

(257) With other beings' ulcerous wounds their hunger they appease;

If this they felt, desire to eat must surely cease.

(If men should come to know that flesh is nothing but the unclean ulcer of a body, let them abstain from eating it.)

(258) Whose souls the vision pure and passionless perceive,

Eat not the bodies men of life bereave.

(The wise, who have freed themselves from mental delusion, will not eat the flesh which has been

severed from an animal.)

(259) Than thousand rich oblations, with libations rare,

Better the flesh of slaughtered beings not to share.

(Not to kill and eat (the flesh of) an animal, is better than the pouring forth of ghee etc., in a thousand

sacrifices.)

(260) Who slays nought, -flesh rejects- his feet before

All living things with clasped hands adore.

(All creatures will join their hands together, and worship him who has never taken away life, nor

eaten flesh)

(1.3.2, The Renunciation of Flesh, Tirukkural) (Pope 1886)

Former birth of Buddha is also related with this type of food habit.

“So he proceeded to Himalayas, became a hermit-sage, and cultivated the faculty of ecstatic bliss; there he abode, feeding upon fruits and roots of the woodland” (Francis 1916).

In Greek, it is mentioned as ‘Orphic life’.

(782c) Athenian: The custom of men sacrificing one another is, in fact, one that survives even now among many people; whereas amongst others we hear of how the opposite custom existed, when they were forbidden so much as to eat an ox, and their offerings to the gods consisted, not of animals, but of cakes of meal and grain steeped in honey, and other such bloodless sacrifices, and from flesh they abstained as though it were unholy to eat it or to stain with blood the altars of the gods; instead of that, those of us men who then existed lived what is called an **“Orphic life,”** keeping wholly to inanimate food and, (782d) contrariwise, abstaining wholly from things animate (Plat.Laws.6.782c-d) (Bury 1967).

Hippolytus was also related with this type of lifestyle.

Theseus to Hippolytus: (952) “**take up a diet of greens and play the showman with your food, make Orpheus your lord and engage in mystic rites**, holding the vaporings of many books in honor.”

The concept of the tale is shown in Figure 24.

Figure 24. *Vegetarianism and Hippolytus*

திருக்குறள் - ஊன் உண்ணாமை

Hippolytus and Orphic Life



It shows the vegetarianism of the Hippolytus. Thus, he is shown to have observed chastity and vegetarianism.

Orphic and Sobriety⁵³

Vegetarianism is sometimes accompanied with non-alcoholic habits (Rainbow 1901)⁵⁴. Non-alcoholic is portrayed as holy (Rainbow Missions 1901)⁵⁵. The habit of alcoholic consumption is likely to trigger sexual arousal (Frazer 1921b)⁵⁶. So alcoholic drinking is seen to be refuted (Rainbow Missions 1901)⁵⁷. Therefore, the

⁵³I, in my sobriety, with you who touch no wine (Soph.OC.99) (Jebb 1889).

⁵⁴It is good to not eat meat, drink wine,... (Romans.14.21)

⁵⁵For he will be great in the sight of the Lord, and he will drink no wine nor strong drink. He will be filled with the Holy Spirit, even from his mother's womb (Luke.1.15).

⁵⁶The oracle had warned him not to beget a son, for the son that should be begotten would kill his father; nevertheless, flushed with wine, he had intercourse with his wife (Apollod.3.5.7).

⁵⁷(1) The words of king Lemuel; the oracle which his mother taught him. (2) “Oh, my son!” Oh, son of my womb! Oh, son of my vows! (3) Don't give your strength to women, nor your ways to that

same Tirukkural, which contains Buddhist ideas that emphasize vegetarianism also stress non-drinking of wine.

(921) Who love the palm's intoxicating juice, each day,
No rev'rence they command, their glory fades away.
(Those who always thirst after drink will neither inspire fear (in others) nor retain the light (of their fame).)

(922) Drink not inebriating draught. Let him count well the cost.
Who drinks, by drinking, all good men's esteem is lost.
(Let no liquor be drunk; if it is desired, let it be drunk by those who care not for esteem of the great.)

(923) The drunkard's joy is sorrow to his mother's eyes;
What must it be in presence of the truly wise?
(Intoxication is painful even in the presence of (one's) mother; what will it not then be in that of the wise?)

(924) Shame, goodly maid, will turn her back for aye on them
Who sin the drunkard's grievous sin, that all condemn.
(The fair maid of modesty will turn her back on those who are guilty of the great and abominable crime of drunkenness.)

(925) With gift of goods who self-oblivion buys,
Is ignorant of all that man should prize.
(To give money and purchase unconsciousness is the result of one's ignorance of (one's own actions).)

(926) Sleepers are as the dead, no otherwise they seem;
Who drink intoxicating draughts, they poison quaff, we deem.
(They that sleep resemble the dead; (likewise) they that drink are no other than poison-eaters.)

(927) Who turn aside to drink, and droop their heavy eye,
Shall be their townsmen's jest, when they the fault espy.
(Those who always intoxicate themselves by a private (indulgence in) drink; will have their secrets detected and laughed at by their fellow-townsmen.)

(928) No more in secret drink, and then deny thy hidden fraud;
What in thy mind lies hid shall soon be known abroad.
(Let (the drunkard) give up saying "I have never drunk"; (for) the moment (he drinks) he will simply betray his former attempt to conceal.)

(929) Like him who, lamp in hand, would seek one sunk beneath the wave.
Is he who strives to sober drunken man with reasonings grave.
(Reasoning with a drunkard is like going under water with a torch in search of a drowned man.)

(930) When one, in sober interval, a drunken man espies,
Does he not think, 'Such is my folly in my revelries'?

which destroys kings. (4) It is not for kings, Lemuel; it is not for kings to drink wine; Nor for princes to say, 'Where is strong drink?' (5) Lest they drink, and forget the law, and pervert the justice due to anyone who is afflicted. (6) Give strong drink to him who is ready to perish; and wine to the bitter in soul: (Proverbs.31).

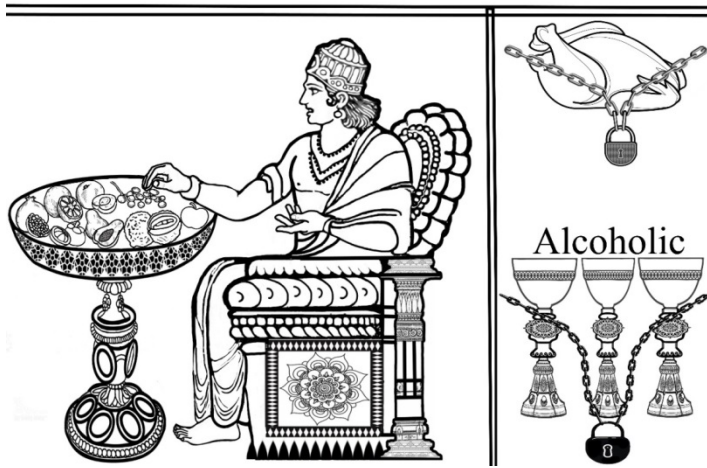
(When (a drunkard) who is sober sees one who is not, it looks as if he remembered not the evil effects of his (own) drink.)
(2.3.20. Not Drinking Wine, Tirukkural) (Pope 1886)

In this way, abstaining from drinking alcohol becomes essential for maintaining good discipline. Although it is not explicitly stated whether Hippolytus has this habit of sobriety, it is possible to conclusively predict that he would have avoided wine because of his sense of alertness to safeguard his chastity and a policy of vegetarianism. The concept of the tale is shown in Figure 25.

Figure 25. *Hippolytus and Non Alcoholic*

திருக்குறள் - கள் உண்ணாமை

Hippolytus and Sobriety



The question may arise as to whether those who follow this code of conduct will remain so until their death. In this regard Strabo has given important information (Hamilton 1903)⁵⁸.

⁵⁸The philosophers live in a grove in front of the city within a moderate-sized enclosure. Their diet is frugal, and they lie upon straw pallets and on skins. They abstain from animal food, and from sexual intercourse with women; their time is occupied in grave discourse, and they communicate with those who are inclined to listen to them; but the hearer is not permitted to speak or cough, or even to spit on the ground; otherwise, he is expelled that very day from their society, on the ground of having no control over himself. After living thirty-seven years in this manner, each individual retires to his own possessions, and lives with less restraint, wearing robes of fine linen, and rings of gold, but without profuseness, upon the hands and in the ears. They eat the flesh of animals, of those particularly which do not assist man in his labour, and abstain from hot and seasoned food. They have as many wives as they please with a view to numerous offspring, for from many wives greater advantages are derived (Strab.15.1.59).

Hippolytus and Religiosity

Chastity and vegetarianism are associated with religion. Buddhism also has appreciated the godly power of chastity. It is mentioned as a story in the Buddhist text (Francis 1916)⁵⁹. Tirukkural also emphasizes this divine power of a married chaste woman.

No God adoring, low she bends before her lord;
Then rising, serves: the rain falls instant at her word! (55, Tirukkural) (Pope 1886)
(If she, who does not worship God, but who rising worships her husband, say, “let it rain,” it will rain.)
This sexual chastity is not only related with body, but also mind and is expressed by Tirukkural.
Spotless be thou in mind! This only merits virtue’s name;
All else, mere pomp of idle sound, no real worth can claim. (34, Tirukkural) (Pope 1886)
(Let him who does virtuous deeds be of spotless mind; to that extent is virtue; all else is vain show.)

It is this pure chastity that Hippolytus has practiced. And vegetarianism of Hippolytus is also appreciated in a section of Buddhism (Johnston 1994)⁶⁰ (Harvey 2000)^{61,62} and sobriety is also praised by Buddhism (Rainbeau 2016)⁶³. In this respect the chastity, vegetarianism and sobriety cherished by Hippolytus are all treasured by Buddhism. These made Hippolytus to be pious in both Greek land and Buddhism.

Ἴππολύτῳ δὲ τῷ Θησέως τέμενός τε ἐπιφανέστατον ἀνεῖται καὶ ναὸς ἐν αὐτῷ καὶ ἄγαλμά ἐστιν ἀρχαῖον. ταῦτα μὲν Διομήδην λέγουσι ποιῆσαι καὶ προσέτι θῦσαι τῷ Ἴππολύτῳ πρῶτον: Τροίηνοις δὲ ἱερεὺς μὲν ἐστὶν Ἴππολύτου τὸν χρόνον τοῦ βίου πάντα ἱερώμενος καὶ θυσίαι καθεστήκασιν ἐπέτειοι, δρῶσι δὲ καὶ ἄλλο τοιόνδε: ἐκάστη	To Hippolytus, the son of Theseus, is devoted a very famous precinct, in which is a temple with an old image. Diomedes, they say, made these, and, moreover, was the first to sacrifice to Hippolytus. The Troezenians have a priest of Hippolytus, who holds his sacred office for life, and annual sacrifices have been established. They
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⁵⁹ Andabhuta-Jataka, 62 ... A girl is bred up among women only, without ever seeing any man but her husband. Her innocence gives him luck in gaming. The story of her intrigue with a lover and of her trick at the ordeal to test her innocence.

⁶⁰ He must obey the ‘commandments’ (which are practically identical with the commandments contained in every sound moral code), he must be strictly chaste and he must confine himself to a vegetarian diet.

⁶¹ At a time when Buddhist influence had led to widespread vegetarianism and a resurgence in Hinduism had strengthened ideas of purity of caste,

⁶² In the west vegetarianism among Buddhist is more common than in many parts of Buddhist Asia.

⁶³ We have faith not only in our sobriety and the teaching, but in our own existence as being good.... I began to hope and believe that I could be in the world without drugs and alcohol. Sobriety, freedom from alcohol through the teaching and practicing of the twelve steps is the sole purpose of a group.

παρθένος πλόκαμον ἀποκείρεται οἱ πρὸ γάμου, κειραμένη δὲ ἀνέθηκεν ἐς τὸν ναὸν φέρουσα. ἀποθανεῖν δὲ αὐτὸν οὐκ ἐθέλουσι συρέντα ὑπὸ τῶν ἵππων οὐδὲ τὸν τάφον ἀποφαίνουσιν εἰδότες: τὸν δὲ ἐν οὐρανῷ καλούμενον ἡνίοχον, τοῦτον εἶναι νομίζουσιν ἐκεῖνον Ἴππόλυτον τιμὴν παρὰ θεῶν ταύτην ἔχοντα.

also observe the following custom. Every maiden before marriage cuts off a lock for Hippolytus, and, having cut it, she brings it to the temple and dedicates it. They will not have it that he was dragged to death by his horses, and, though they know his grave, they do not show it. But they believe that what is called the Charioteer in the sky is the Hippolytus of the legend, such being the honor he enjoys from the gods.

(Paus.2.32.1) (Jones 1918)

In this fashion, he has attained a religious status. It is worth noting that the ritual mentioned herein takes place in the play.

Ἄρτεμις
κόραι γὰρ ἄζυγες γάμων πάρος
κόμας κεροῦνταί σοι, δι' αἰῶνος μακροῦ
πένθη μέγιστα δακρύων καρπουμένῳ.
ἀεὶ δὲ μουσοποιὸς ἐς σὲ παρθένων
ἔσται μέριμνα, κοῦκ ἀνώνυμος πεσῶν
(1430) ἔρωσ ὁ Φαίδρας ἐς σὲ
σιγηθήσεται.

Artemis
For unmarried girls before their
marriage will cut their hair for you, and
over the length of ages you will harvest
the deep mourning of their tears. The
practiced skill of poetry sung by
maidens will for ever make you its
theme, and Phaedra's love for you
(1430) shall not fall nameless and
unsung (Kovacs 1994).

Although not like this a ritual associated with the hair of women is also shown in the Buddhist text.

“At these words, not one among the sixteen thousand women could remain unmoved, while all the populace stretched out their hands, and tore their hair, with lamentations” (Francis 1916).

Thus the worship of Hippolytus is not related with heroic deeds but chastity. This level of chastity of Hippolytus is equal to the chastity of Buddha. Thus the tale in the Buddhist text which has resemblance with the Hippolytus and declare that it is the tale of the former birth of Buddha, and the chastity and vegetarianism of Hippolytus highlighted in the Greek play, have led to the conclusion that Greek Hippolytus is nothing but former birth of Buddha or in other words he is one of the originator of the Buddhism or one of the contributor to Buddhist philosophy like the other Greek philosophies and deities present in Indian land (Goodwin 1874b)⁶⁴.

⁶⁴Most admirable **philosophy**, which induced the **Indians to worship** the **Grecian Deities** (Plut. De Alex.1).

Conclusion

Hippolytus is a tale or myth present in Greek literatures. Goddess Artemis ensures that the Hippolytus will be the main theme of the future literatures. Pausanias revealed that even the foreigners were interested to know about the theme of Hippolytus. Ancient Greeks were familiar with many foreigners. Even Ancient Greeks had travelled up to Tamil Nadu, India which is far off from Greek land for trade. Along with the trade goods, literary forms, religious thoughts also transformed with them. Greek Herakles, Hera, Jason, Prometheus and the wife of Jason are all celebrated in Buddhism. In this way Greek Hippolytus is also placed in Buddhist text. This is one of the proofs for the words of the Pausanias. The tale No. 472. Mahapaduma-Jataka (The Wicked Step-Mother) which has parallels with Greek Hippolytus present in the Buddhist text mentioned that the incident belongs to the former birth of Buddha. A similar story of this is also found in Old Testament and Qu'ran. It is seen that the story of Hippolytus goes parallel to the story of Buddha rather than Old Testament and Qu'ran. It is also seen that the theme of the Greek Hippolytus related with the 'desire on other's wife and chastity' 'Orphic' and 'Sobriety' are included in Buddhist philosophy. Thus it seems that, 'Hippolytus' is not just a character or play or tale or myth. It is a symbolic representation of a moral concept related with aesthetical chastity and Vegetarianism (Orphic life). These are admired in Buddhism. It obliged Buddhism to adapt him within its Pantheon and philosophy. In other words the lifestyle of Hippolytus, itself might make him, one of the originator of the Buddhist philosophy. Thus Greek Hippolytus is portrayed as former birth of Buddha in the Buddhist text of 'The Jataka'.

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Pragmatic Features of Code-switches in Gender-oriented Glossy Magazines

By Ekaterina Bakalova *

Linguists all over the world have conducted various research on how gender affects language. Code-switches, as one of the forms of bilingual speech, interact with many variables, including gender. This paper provides insights on the phenomenon of code-switches in mass media discourse, specifically in modern glossy magazines Elle and Gentlemen's Quarterly. We focus our analysis mostly on pragmatic and gender aspects. The objective of the research is to illustrate how the code-switch patterns differ by gender in terms of frequency and pragmatic use. We collected the data from two gender-oriented glossy magazines. The theoretical and conceptual background of the study is the Matrix Language Frame Model by C. Myers-Scotton and the functional classification of code-switches by G. Chirsheva. Findings indicate that code-switches in glossy magazines have eight different functions: topic-related, effort-saving, quotational, self-identification, humorous, metalinguistic, addressee-oriented and emotional. One of the major research results expressed in numerical form: journalists use twice as many code-switches in Elle in comparison to Gentlemen's Quarterly (434 and 234, respectively). The contrastive analysis has also shown that code-switches perform common and specific pragmatic functions in women-oriented and in men-oriented glossy publications.

Keywords: *bilingualism in media discourse, code-switch, glossy magazine, gender in language, pragmatic features of code-switches*

Introduction

Bilingualism is the use of two or more languages (or dialects) in everyday communication (Grosjean and Byers-Heinlein 2018, p. 5). Bilinguals can shift to another language for a word, a phrase, or a sentence. In other words, they code-switch (Grosjean and Byers-Heinlein 2018, p. 109).

Nowadays, code-switch (CS) is a recognized natural product of bilingualism in most countries (Nguyen et al. 2022, p. 1). It is the central issue of bilingual studies which attract the attention of many scholars and continue to motivate them to conduct research on language contact (Bakuro 2020, p. 216). Most scientific papers deal with CSs in oral speech, while CSs in written discourse have only recently become a subject of increased focus (Gunko 2021, p. 142). Linguistic studies on CS consider a number of aspects: sociopragmatic, sociolinguistic and psycholinguistic. All these different views on CS have suggested various definitions of this phenomenon. For example, Grosjean states that CS is “the alternate use of two or more languages in the same conversation” (Grosjean 1982,

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p. 145). Myers-Scotton defines CS as “the selection by speakers of forms from an *embedded language* (EL) in utterances of a *matrix language* (ML) during the same conversation” (Myers-Scotton 1993, p. 4). Gumperz describes CS as “the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems” (Gumperz 1982, p. 59). For Poplack CS is “the alternation of two languages within a single discourse, sentence or constituent” (Poplack 1980, p. 581).

Myers-Scotton (1993, 2006) elaborated the *Matrix Language Frame Model* (MLF) which describes the basic grammatical structure of bilingual clauses with CSs (Myers-Scotton and Jake 2016, p. 342). The key feature of this model is that it differentiates participating languages (the ML and the EL) and types of morphemes (*content* and *system morphemes*). The ML provides the grammatical frame of the bilingual clause. The EL is inserted in the form of content elements or phrases. Content morphemes convey semantic and pragmatic meaning. They generally include nouns, verbs, adjectives and adverbs. System morphemes are inflectional affixes and some functional words. They do not receive thematic roles. The MLF also contains the *morpheme order principle* and the *system morpheme principle*. They imply that only the ML provides the morphosyntactic frame of the clause and all required system morphemes (Myers-Scotton and Jake 2009, p. 338). Chirsheva and Korovushkin (2020) used the major rules and principles of this theoretical framework as the basis for their research. Other scholars have also contributed greatly to the issue of CSs in bilingual speech (e.g., Poplack 1980). The studies of above-mentioned researchers are mostly concerned with grammatical perspective, trying to define morpho-syntactic constraints on CSs (Alhourani 2018, p. 11).

Sociolinguistic approach is intended to achieve a better understanding of CSs by studying them in a social context. In general, it describes the relationship between language and society and language usage in a multilingual speech community (Wibowo et al. 2017, p. 13). Sociolinguists have always been interested in the reasons that stand behind CSs. These reasons can include social status, topics and persuasion. Sociolinguistic aspect also involves the study of CSs’ policy in multilingual states, gender differences and CS strategies in various social groups. CS deals with numerous variables like age, gender and rank (Huang et al. 2020, p. 1). Different social groups (junior/senior age; men/ women; high/ low rank) use CSs in different ways and for specific purposes (Jagero and Odongo 2011, p. 1, Huang et al. 2020, p. 1). The aim of such research on CSs (e.g., Gardner-Chloros 2009, Milroy 1987) is to find out how to identify the role of each language in the community and the motivation of the speakers to switch codes. Sociolinguists describe CSs as discourse markers which have particular functions in context (Alhourani 2018, p. 11).

Blom and Gumperz (1972) introduced the widely used dichotomy of *situational* vs. *metaphorical* CSs. Situational CSs refer to changes in a social background (situation, participant or setting). Metaphorical CSs occur when bilinguals shift between languages to discuss a particular topic, the setting remains the same. Gumperz (1982) made a distinction between situational and conversational CSs. The linguist defined conversational CSs as the alternating use of multiple languages within a single conversation, with the same settings or participants.

The pragmatic approach focuses on the reasons behind CS in bilinguals' conversations. Some studies show that speakers use CS for a number of purposes (e.g., Grosjean 1982) that vary from linguistic need to emotional expression (Blackburn and Wicha 2022, p. 1).

Our interest in this research is to show how gender of the target audience of glossy magazines influences the pragmatic features of CSs.

The study addresses the following research questions:

What are the most frequent pragmatic features of CSs in glossy magazines?

What are common and specific pragmatic functions of CS in women's and men's glossy magazines?

Literature Review

This theoretical review involves four sections. The first section provides a brief history of language and gender studies and focuses on the differences between women's and men's speech. The second section presents the content comparison of modern gender-oriented magazines *Elle* and *Gentlemen's Quarterly*. The third section offers a review of studies on gender-related variations in CSs. The fourth section deals with pragmatic features of CSs in bilingual speech and seeks to survey various functional classifications of CSs.

Language and Gender

Gender is one of the most important sociolinguistic categories which is distinguished from 'sex' in that sex refers to biological characteristics of man and woman and mainly connected with reproductive potential and anatomical, chromosomal and endocrinal features (Eckert and McConnell-Ginet 2003, p. 10) whereas gender includes socially acquired components and governs the behavior and the role of a person in accordance with the norms prescribed by society (McCormick 2001, p. 366).

Gender issues have a long history. They started to develop as a field of science during the second wave of feminism in the 1970s to 1980s. Researchers in most of the studies in this time period focused on asymmetry in the way women and men speak (Weatherall 2002, pp. 1–2). The key figure in language and gender research is Robin Lakoff. She firstly described gender differences in language use in the article *Language and Woman's Place* published in the journal *Language in Society* (1973), afterwards these ideas appeared in the book with the same title

(1975) which now is a classic one (Hall et al. 2021, p. 2). R. Lakoff follows a *dominance approach* to language and gender which is based on gender inequality. It means that women's subordination and men's dominance are reflected in the linguistic phenomena (Cameron 2005, p. 485). Thus, gendered language highlights unequal roles of women and men in society (Svendsen 2019, p. 1). Later Tannen in the book *You Just Don't Understand: Women and Men in Conversation* (1990) suggested the *cultural differences approach* or *two-culture theory* focused on social arrangements: during socialization, girls and boys belong to different subcultures. They learn various ways of speaking and communication (genderlects) due to their separation in the period of childhood (Cameron 2005, p. 485). The separation of children reinforces the differences in linguistic forms (Eckert and McConnell-Ginet 2003, p. 24). However, it is no longer the only reason why gender differences persist in today's language. See some more recent publications on the topic (e.g., Gracia et al 2022).

Language reflects stereotypes. Women's speech is generally polite and tentative. It indicates powerlessness and dependence (Lakoff 1973, p. 80). Women tend to be indirect, whereas men are direct. The constraint in the emotions that women and men can express intensifies imbalance (power-powerlessness) between the sexes (Lakoff 2003, pp. 162–163). We can see gender differences in suppression strategies which vary depending on the situation and emotion type (e.g., women try to suppress disgust and contempt, whereas men conceal emotions of fear and surprise). Men use problem-solving and externalizing methods, women use internalizing, social support and emotion-focused strategies (McCormick-Huhn and Shields 2016, p. 356). Women typically show politeness and have a role of patient listeners, while men are eager to interrupt and be an active interlocutor. Women more often use standard language than men do, so they are stricter with the rules of the use of language. Gender differences in politeness, rules and tradition suggest that women are supposed to be more polite than men (Gardner-Chloros 2009, Subon 2013). Women and men also choose different topics for discussion in social interaction. Women are more likely to speak about family affairs, clothes, cooking and fashion. Men are more interested in talking about politics, sports and current news (Xia 2013, p. 1487). Subon considers humour the characteristic of women's conversation. It is frequently used to express excitement and establish a closer relationship. Men do not use humour in their conversations. It can be partly explained by the topic of their conversations, which focuses mainly on occupations (Subon 2013, p. 72).

There are some expectations about the women's and men's speech behavior and the way these gender groups conduct themselves linguistically. Lakoff represented gender differences in speech in regard to lexicon items (particles, colour terms, evaluative adjectives), syntax aspects (tag-questions, hedges) and vocabulary elaboration (euphemisms) (Lakoff 1973, p. 45). She suggested the following features of women's language:

1. fillers and hedges, e.g., *kind of, rather, somewhat, you know*;
2. tag questions, e.g., *her main principle is mix & match, isn't she?*;
3. rising intonation;

4. hyper correct grammar, e.g., *speaking standard English*;
5. intensifiers and absolute superlatives, e.g., *really, very, just, so*;
6. empty adjectives, e.g., *charming*;
7. polite forms, e.g., *euphemistic substitutes, indirect speech*;
8. avoiding swear words;
9. emphatic stress, e.g., *It was an AMAZING trip!*
10. precise colours, e.g., *lavender* (Lakoff 1973).

Xia states that language reflects social variations in different marked ways concerning pronunciation, intonation, vocabulary, diminutives, syntax, manners and topics (Xia 2013, pp. 1485–1487). In general, women are better at word pronunciation than men. Women prefer to use high pitch, while men are likely to speak in a falling intonation. Women employ more interrogative sentences, especially tags (Lakoff 1975). Men prefer imperatives while women choose let-patterns. The gender-related differences in vocabulary are reflected in five aspects (colour, adjectives, adverbs, swear words and diminutives):

1. women prefer to use colour words of French origin (e.g., *lavender* and *mauve*), while men do not use them;
2. women and men tend to choose different words to express their feelings. Women use more adjectives to describe things and their feelings. Adjectives such as *charming, lovely* and *fantastic* are the specific feature to female speech.
3. women are likely to use such adverbs as *pretty, quite* and *terribly*, while men prefer *utterly* and *really*;
4. women usually avoid using swear words. They prefer to use euphemisms, while men choose slang;
5. women primarily use diminutives to express smallness or to show intimacy, tenderness or affection.

A constantly growing interest in gender aspect has started to be more apparent in linguistics in the recent decade. Gender research topics have become an interdisciplinary field. Although both men and women usually are the members of the same speech community, some variations in the usage of linguistic forms may occur (Xia 2013, p. 1485).

Gender-oriented Glossy Magazines

Glossy magazines for women and men differ in terms of topic originality. Topics for men include health, appearance, cars, politics and sport, while magazines for women deal with fashion, relationships with men, health, career, travel and celebrities' life.

Elle is a monthly women's glossy magazine about fashion and beauty, which is published in more than sixty countries around the world. *Elle* consists of several major columns: FASHION, BEAUTY, LOOK, HEALTH, CULTURE, LIFESTYLE and RELATIONSHIPS. The central topic of *Elle* is fashion, which contains relevant industry

news and reviews of the leading trends of the season. The BEAUTY column provides information about new products, expert masterclasses from make-up artists and beauty secrets of the stars. The RELATIONSHIPS column contains articles about love and psychology of family relationships. The CULTURE column presents film and music reviews, new books, as well as the fashion shows of the season. The LIFESTYLE column contains gastronomic trends and popular routes for travel.

Gentlemen's Quarterly (GQ) is a monthly men's magazine focused on men's fashion, lifestyle and entertainment. It covers such topics as style, sport, health, travelling, music, and includes the reviews of the latest films, gadgets and cars. The STYLE section provides style news, information about watches, catwalk, best buys and gives tips on how to dress best. The ENTERTAINMENT section contains information about films, music, tech, celebrities, parties and other activities for fun. The SUCCESS section describes the stories of successful people, their habits and quotes. The TRAVELLING section focuses on travel ideas, guides to destinations and vacation tips. It also discusses gastronomic issues which reflect culture and traditions of different people of the world. The WELLNESS section provides articles on fitness, health and nutrition, work out and sport. The SOCIETY section gives information about lifestyle, food, cars, art and design. *GQ WOMEN* section includes relationship ideas and dating tips.

Gender and Code-switches

Gardner-Chloros and Cheshire examined bilingual behavior in relation to gender and found no significant differences between usage of CSs by women and men regarding quantity and type, although both sexes code-switched for very different reasons. The researchers claim that CS does not correlate with gender directly, but it interacts with plenty of intervening variables which are connected with gender patterns. CSs intersect with women's discourse strategies and needs via the politeness notion (Gardner-Chloros 2009, pp. 82–84).

Gardner-Chloros and Finnis attempted to show the link between language and gender in the Greek Cypriot bilingual community. The researchers tried to determine which pragmatic functions of CSs are more typical for women and which for men. They conclude that the functions of humour, bonding and dampening directness are commonly associated with women but not exclusive to them (Gardner-Chloros 2009, p. 84).

However, Chan demonstrates that there is a big difference in the frequency of CSs used by male and female speakers during discourse. Women switch much more often than men (Chan 2012, Kane 2020, p. 126). Kane investigates gender variation in Wolof-French CSs. The research results show that female and male CSs vary in terms of frequency, types and some linguistic forms (Kane 2020, p. 122). From a linguistic point, men intentionally use non-standard language including CSs, while women prefer more standard forms even in bilingual communication (Jagero and Odongo 2011, p. 8).

Code-switches and their Pragmatic Features

CS is a rule-governed linguistic phenomenon which can serve different functions in discourse (Barredo 2003, p. 528). This statement relies on the Gumperz's idea of *contextualization cues*. According to this notion, CS is a strategy of communication to achieve certain pragmatic functions (Benguedda 2017, p. 51). From the functional point of view, CS is a means of discourse management. The functions of CSs are multidimensional: bilinguals can use a single CS in an utterance for different reasons simultaneously. CSs in a sentence have various roles and carry interactional meaning, which can vary from a semantic one. It follows that we can understand CS's meaning only in context (Tseng and Cashman 2015, p. 1). In some cases, it is impossible to interpret CSs literally (Benguedda 2017, p. 51). CS makes the conversation more interesting and alive. When someone uses unknown and unusual words (CS) it makes the person appear to be more intelligent and educated (Puspitasari and Dewanti 2020, p. 463). In this case, the CS serves as identity expression (Tomic and Valdés Kroff 2022, p. 81)

Tan and Sumartono (2018) analyzed bilingual data and proposed twelve functions of CSs:

1. acquired terms;
2. creation of communication effect;
3. expression;
4. grammatical categories;
5. practicality;
6. proper names;
7. repetition, translation, explanation;
8. reported speech;
9. seeking affirmation, clarification;
10. temporal categories;
11. terms of affiliation;
12. topic association (Tan and Sumartono 2018, p. 116).

Auer used the following typology of CSs' pragmatic features:

1. reported speech;
2. change of participant constellation or addressee. In this case, the use of CSs helps to exclude/include someone into conversation;
3. parenthesis;
4. reiterations (for example, CSs may be used to emphasize request, to clarify information or to attract attention);
5. change of activity type;
6. topic shift;
7. language play, puns;
8. topicalization (Auer 1995, p. 120).

In the studies of bilingual children's speech, Chirsheva distinguishes twelve functions of CSs: addressee-oriented, topic-related, phatic, quotational, metalinguistic, humorous, esoteric, emotional, persuasive, effort-saving, emphasizing and self-identification (Chirsheva 2012, pp. 37–46). It should be pointed out here that the description and the analysis of CSs' pragmatic functions offered by this linguist is applied in our research. For this reason, we find it necessary to describe this functional classification in detail.

1. Addressee-oriented function

In such cases, the speaker uses CSs to specify an addressee. It means that he/she consciously selects an interlocutor who understands the chosen language. In example (1) the child walking in the park with his parents code-switches into English in order to get the father's answer more quickly.

(1) Russian-English

Ty	mne	kupish'	morozhen-oe?	Yes, daddy?
2-SG	me- DAT-SG	buy- FUT-SG	ice-cream- ACC-SG?	Yes, daddy?

'Will you buy me some ice-cream? Yes, daddy?'

2. Esoteric function

Bilinguals can exclude someone from a conversation using CSs. If speakers do not want interlocutors to know a private piece of information, they shift from one language to another. In this case, a CS serves as a form of information hiding or a secret code. Russian students of the Linguistic Department usually use English to hide the information from other people who do not know this language (2):

(2) Russian-English

Ty	kuda?	– To WC.
2-SG	where?	– To WC.

'Where are you going? – To the WC' (Chirsheva 2008, p. 74).

3. Topic-related function

The speakers introduce a new topic and use a CS when they discuss issues in another language. Students usually code-switch talking about different tasks and teaching materials:

(3) Russian-English

Na	kakoj	page	etot	tekst?
On	which-NOM-SG	page	this-ACC-SG	text-ACC-SG?

‘On which page is this text?’

4. Phatic function

CSs serve to start, continue or end a conversation. They are used for communicative and social purposes rather than giving or asking information. In example (4) the child greets the father who has just returned from a business trip. Pete code-switched from English into German because his parents approve of speaking this language.

(4) English-German

Gut-en	Tag,	dad.
Good-ACC-SG	afternoon-ACC-SG,	dad.

‘Good afternoon, dad’ (Chirsheva 2012, p. 42).

In example (5) a child wishes his father good night using an English phatic expression:

(5) Russian-English

Good night,	papa.
Good night,	father-NOM-SG.

‘Good night, father’ (Chirsheva and Korovushkin 2021, p. 108).

5. Self-identification

The speaker usually code-switches to specify his/her nationality or to demonstrate his/her foreign language proficiency. Bilingual children usually like to show off their knowledge of language:

(6) Russian-English

It’s cold.	Ya	govor-yu	po-anglijsk-i,	kak	papa.
It’s cold.	1-SG	speak-PR-1SG	English,	as	father-NOM-SG.

‘It’s cold. I speak English as my father’ (Chirsheva and Korovushkin 2021, p. 108).

Russian bilingual children often speak a foreign language consciously with their monolingual grandparents because they are sure that elder relatives understand nothing. In such situations, CS as a self-identification tool helps children to identify

themselves as a particular kind of people who know not only a native language. Bilingual children are proud of knowing a second language and try to show their ability to communicate in different languages.

6. Metalinguistic function

In bilingual children's speech this function occurs when they teach someone a foreign language. Bilinguals code-switch to explain the meaning of foreign words or to estimate someone's attempt to speak another language. For example, Misha heard his younger brother called him Mike and praised him using CS (7):

(7) Russian-English

Pravil'n-o – **Mike.**

Correct-ADV – Mike.

'Mike is correct' (Chirsheva and Korovushkin 2021, p. 107).

7. Quotational function

A code switch can be a quotation or an aphorism. For example, Russian bilingual children may repeat lines from English poems, cartoons or films.

(8) Russian-English

Kak	v	pesn-e:	We wish you a merry Christmas!
Like	in	song-PR-SG	We wish you a merry Christmas!

'Like in the *We wish you a merry Christmas* song!'

8. Humorous function

The speaker uses a CS as a tool which makes the interlocutors smile or even laugh. Jokes and having fun are made possible by including foreign-language units in speech. The speaker plays with morphemes or words of two languages and creates bilingual puns:

(9) Russian-English

Bread	siv-oj	kobyl-y!
Bread	grey-GEN-SG	mare-GEN-SG!

'This is total hogwash!' (Chirsheva 2008, p. 69).

In the example (9) in the Russian idiomatic phrase the word ‘bred’ with the meaning of ‘nonsense’ is replaced with the English word ‘bread’ which sounds alike.

9. Emotional function

The speaker uses a CS to express feelings and emotions. Bilinguals often use various emotional interjections from different languages. For example, the Russian bilingual child experiencing unexpected pain exclaimed: “**Ouch**” (Chirsheva 2012, p. 44). The following situation shows how duplication of morphological structures can increase indignation: Sasha made a house out of cubes but suddenly it broke down. Then the boy exclaimed: “Net! **No!**” (Chirsheva and Korovushkin 2021, p. 109). If words are associated with something unpleasant and embarrassing or they have bad connotations, the speaker/writer uses inoffensive expressions which do not cause an uncomfortable effect (Lakoff 1973, p. 57). In this case, CSs replace potentially rude phrases in a form of euphemisms.

10. Persuasive function

The speaker wants to influence someone’s behavior or tell the other what to do. A CS serves as a request, a command, a persuasion. Sasha was playing and his father called him for dinner: Sasha objected switching into English in order to make his request more convincing (10):

(10) Russian-English

Ya	eshche	ne	doigr-a-l.	One time!
1-SG	Yet	not	finish-PST-SG.	One time!

‘I haven’t finished playing yet. One time!’

11. Effort-saving function

A CS may express the referent more briefly than the words of the native language. For example, the English word ‘use’ appears in the synopsis of students of the Linguistic Department more often than the Russian word with the similar meaning ‘ispol’zovat’ (Chirsheva 2012, p. 46).

12. Emphasizing function

The speaker highlights a communicative core of an utterance using CS. The theme is represented in the ML, while the rheme is expressed in the EL. However, in later works G. Chirsheva excludes this function because it is focused on textual division (Chirsheva 2017). In our paper we always do not take into account

emphatic function as it is mostly connected with principles of organizing the message rather than the pragmatic features of CSs.

Materials and Methods

The present study focuses on CSs in the media discourse. The aim of the paper is to describe the pragmatic aspect of CSs in popular fashion magazines *Elle* and *GQ* published between 2012-2016.

The Russian-English corpus of the data consists of two gender-oriented fashion magazines (*Elle* and *GQ*) of different editions: *Elle* Russia (eleven issues), *Elle* USA (four issues), *GQ* Russia (eleven issues), *GQ* USA (four issues). The publications include the issues dated: April 2012, September 2013, February 2014, May 2015, June 2015, July 2015, August 2015, September 2015, March 2016, May 2016, September 2016 (*Elle* Russia and *GQ* Russia); May 2015, June 2015, September 2015, September 2016 (*Elle* USA and *GQ* USA). 668 examples of CSs are taken from 30 issues of glossy magazines using continuous selection methodology; 434 units are extracted from *Elle* and 234 units are taken from *GQ*.

All elements from the EL in the examples appear in bold. We follow interlinear morphemic glossing of examples with CSs using the general principles of the Leipzig Glossing Rules.

The analysis of CSs is based on a mixed-method approach which involves the combination of qualitative and quantitative methods. This process consists of the following stages:

1. Looking for the CSs in women's and men's glossy magazines (the data collection process).
2. Distinguishing CSs in women's and in men's magazines.
3. Classifying CSs according to their pragmatic function.
4. Describing the pragmatic features of CSs in women's and men's glossy magazines.
5. Analyzing the CSs according to their pragmatic functions.
6. Comparing the pragmatic features of CSs in relation to the gender orientation of glossy magazines.

In this study, we use key terms of the Matrix Language Frame Model by Myers-Scotton and analyze CSs according to the classification of pragmatic features of CSs by Chirsheva.

Results

The data outlined in Table 1 points to use twice as many CSs used by *Elle* journalists in comparison to *GQ* ones. 434 CSs were recorded in women's magazines whereas 234 CSs were found in men's magazines. Furthermore, we found seven pragmatic features of CSs in *Elle* and eight in *GQ*.

Table. 1 *The Pragmatic Features of Code-switches in Gender-oriented Glossy Magazines*

Pragmatic Feature	<i>Elle</i>		<i>GQ</i>	
	Frequency	%	Frequency	%
Topic-related	264	60	125	54
Effort-saving	66	15	17	7
Emotional	54	13	13	6
Self-identification	19	4	29	12
Metalinguistic	16	4	22	9
Quotational	14	3	7	3
Humorous	-	-	17	7
Addressee-related	1	1	4	2
Total	434	100	234	100

1. Topic-related function

Data from Table 1 also show that the topic-related function is the most frequent pragmatic feature of CSs in both magazines. Examples 1a, 1b and 1c illustrate this.

(1a) Russian-English

Fashion -hit-y	sezon-a	osen'-zima
Fashion-trend-s	season-	autumn-winter-
PL/MASC/NOM	MASC/SG/GEN	FEM/SG/ACC

‘Fashion-trends of the autumn-winter season.’ (Elle №9, 2015: 6).

In (1a) the CS into English has an equivalent in the ML. In this example, it represents the topic ‘fashion’.

(1b) Russian-English

Tele-sn-aja	pomad-a –	let-n-ij	makeup -hit
Carnation-	lipstick-	summer-	makeup-trend
FEM/SG/NOM	FEM/SG/NOM	MASC/SG	MASC/SG

‘Carnation lipstick is a summer makeup trend’ (Elle №7, 2015: 24).

In (1b) CS is associated with the topic of the magazine section ‘beauty’. In both (1a) and (1b) topic-related function combines with persuasive. CSs (**fashion**-hit, **makeup**-hit) are sale-boosting words which encourage readers to buy trendy clothes or cosmetics. In general, *Elle* mostly provides information about fashion and beauty. It explains the prevalence of CSs connected with these topic issues.

Magazine for men mostly discusses politics, cars and sport. These topics trigger CS in *GQ*:

(1c) Russian-English

4 režim-a	pod-ves-k-i:	Street, Sport, Offroad	i	Comfort
4 regimes-	suspension-	Street, Sport, Offroad	and	Comfort
MASC/PL/GEN	FEM/SG/GEN			

‘There are 4 regimes of suspension: Street, Sport, Offroad and Comfort’
(GQ 2015, №8: 62).

In example (1c) all CSs into English represent the topic ‘cars’.

Thus, in *Elle* CSs typically reflect the topic of ‘fashion’ and ‘beauty’ while in men’s magazine *GQ* they generally represent the topic of ‘sport’ and ‘cars’.

2. Effort-saving function

Some of the examples of the effort-saving function are given below in 2a and 2b.

(2a) Russian-English

Hajlajter –	must- have	osen-n-ego	seson-a.
Highlighter–	must-have	autumn-	season-
MASC/SG/NOM		MASC/SG	MASC/SG.

‘Highlighter is a must-have of the autumn season’ (Elle 2015, №8: 62).

(2b) English-French

Crudités	are simple as shirt to prep.
Sliced vegetable-PL/NOM	are simple as shirt to prep.

‘Sliced vegetables are simple as shirt to prep’ (GQ №6, 2015: 66).

In both examples (2a) and (2b) CSs appear to be shorter than the units of the ML.

3. Emotional function

In *Elle* CSs quite often occur to express the emotional state or to show positive or negative attitude.

(3a) Russian-English

Na-posled-ok	za-ver-i-l,	rezul’tat	bud-et	wow!
Finally,	claimed-	result-	be-	wow!
	PAST/MASC/SG	MASC/SG/NOM	FUT/SG	

‘Finally, he claimed that there would be a wow result’ (Elle №5, 2016: 329).

In example (3a) the CS is an interjection which shows the impression of the character. It signifies astonishment and amusement.

(3b) English-German

‘The results are strong yet graceful silhouettes, like this **über** sexy, slimy tailored navy tuxedo created exclusively for ELLE’ (Elle №8, 2015: 422).

In (3b) the CS into German demonstrates a positive attitude towards tuxedos, tailored especially for *Elle*.

(3c) Russian-English

Obo-zv-a-li	model’ju	plus size.
Call-PAST/3 RD /PL	model-FEM/SG/INSTR	plus size

‘They called me a plus size model’ (Elle №5, 2015: 100).

In example (3c) CS plays a role of a euphemism, whereby the expression ‘plus size’ is used instead of ‘fat’ that may sound offensive. The journalist used the said figure of speech because this concept might make the character uncomfortable.

(4c) English-Italian

Joy Williams’s influential and long-revered body of work jubilantly defies the pigeonholing that can shadow artists, in particular women **di una certa età**.
 ‘Joy Williams’s influential and long-revered body of work jubilantly defies the pigeonholing that can shadow artists, in particular senior women’ (Elle №9, 2015: 440).

In (4c) the CS into Italian is a euphemism which is used instead of elderly/old women.

Emotional CSs in men’s glossy magazines usually refer to swearing.

(4d) Russian-English

F-f-ak!	ja	šl’jop-a-ju	knig-u	na	stol.
F-f-uck!	I	throw-PRES/SG	book-ACC/SG	on	table.

‘F-f-uck! I am throwing a book on the table’ (GQ 2015, №8: 36).

In (4c) the CS is a swear word. The use of the Cyrillic alphabet provides a significant effect because the words in this form lose their original graphics which give them the visual alienation from their English equivalent.

(4e) Russian-English

On	is-pol'zu-et	bolee	jadrjon-oe	slove-chk-o	fucker.
2-SG	use-	more	vigorous-	word-	fucker.
	PRES/3 RD /SG		NEUT/SG	NEUT/SG/ACC	

‘He uses more vigorous word fucker’ (GQ 2016, №9: 154).

(4f) Russian-English

Ja	mog-u	skazat’:	“Echo, fuck you!”
1SG	can-PRES/SG	say-PRES/SG:	“Echo, fuck you!”

‘I can say: Echo, fuck you!’ (GQ 2016, №9: 117).

The CSs into English in both (4e) and (4f) are swearing. The journalists use CSs because they sound less offensive than their equivalents in the ML.

Women have always been considered more emotional than men. Thus, emotional type of CSs in glossy magazines for women are often euphemisms or interjections, while we rarely found such CSs in *GQ*. In men’s glossy magazines the emotional CSs are often rude expressions.

5. Metalinguistic function

There is a close connection of this CSs’ function with the metalinguistic function of the language. It deals with defining the language itself in order to give some information to readers, explain the meaning of a particular word.

(5a) English-French

That is why the expression “**Cherchez la femme**” – which literally means “look for the woman” – makes so much sense as the wittily subversive tagline for ELLE (Elle №5, 2015: 264).

(5b) English-German

Following doctor’s orders, he began to record his positive thoughts in what he called a **glückstagesbuch** – roughly translated as a “happiness diary” (GQ №9, 2016: 162).

In (5a) and (5b) the author includes translations for the CSs into French and German in the sentences. The French expression ‘Cherchez la femme’ means ‘look for the woman’ and a word in German ‘glückstagesbuch’ means ‘happiness diary’.

6. Self-identification

(6a) English-Italian

For Domenico Dolce and Stefano Gabbana, **la famiglia** is everything
'For Domenico Dolce and Stefano Gabbana, the family is everything' (Elle №5, 2015: 138).

(6b) English-German

And my **brudder**, he seemed to say.
'And my brother, he seemed to say' (GQ №6, 2015: 161).

In example (6a) the CS into Italian indicates the nationality of Domenico Dolce and Stefano Gabbana. In (6b) the CS into German also specifies the nationality of the character.

7. Quotational function

(7a) Russian-English

“Shine bright like a diamond!”	vtor-jat	dizajner-y	hit-u
		designers-	hit-
“Shine bright like a diamond!”	sing along-	MASC/	MASC
	PRES/PL	PL/NOM	/SG/DAT

‘Shine bright like a diamond!’ – designers sing along to the hit’ (Elle №5, 2015: 53).

In (7a) CS into English is a line from the famous Rihanna’s song.

(7b) Russian-Thai-English

“Maj pen raj”	ili,	Kak	pel	Bob Marli	Don't worry, be happy.
“Mai pen rai”	or	As	sang-	Bob Marley	Don't worry, be happy.
			PAST/3 RD /SG		

‘Mai pen rai’, or as Bob Marley sang Don't worry, be happy.’ (Elle №6, 2015: 180).

There are two CSs in (7b). ‘Mai pen rai’ is a Thai quotation which means ‘never mind’. In this sense it relates to the Thai cultural belief that people do not have much control over things. The CS into English has the same meaning as the Thai phrase.

5. Humorous function

CSs in men's glossy magazines quite often create a comic effect.

(8a) Russian-French

Potom	oni	k	vam,	potom	lja	vodka	lja	seljodka
Then	they-	to	you-	then	la	vodka-	la	herring-
	NOM/PL		DAT/PL			FEM/SG		FEM/SG

'Then they will come to you, then you will speak about vodka and herring' (GQ 2015, №8: 39).

The journalist creates the comic effect in (8a) by adding the French definite article 'la' which is used before the Russian words, reflecting the specifics of Russian culture: the traditional alcoholic drink and traditional snack for it. In addition, the journalist mocks the characters of the articles and their low level of proficiency in the French language: a) the use of articles of French origin in the Cyrillic script; b) the absence of French words in the sentence except the definite articles.

(8b) Russian-English

My	pri-eha-l-i	iz	Moskv-y	rož-at'.	Džast biznes.
We	came-	from	Moscow-	give birth-	Just business.
	PAST/PL		FEM/SG/GEN	INF	

'We came from Moscow to give birth. Just business' (GQ 2015, №7: 31).

In (8b) the CS is used to express ridicule: the journalist sneers at people with poor English language proficiency who use inappropriate English words while speaking to demonstrate their language skills.

6. Addressee-oriented function

(9a) Russian-English

Nu,	kak	dela,	love?
So	how	thing-ACC-PL	love?

'So, how are you, love?' (Elle №3, 2016: 222).

(9b) English-French

Oh, my God," says Line.	Mon	frère.
Oh, my God," says Line.	My-MASC/SG	brother-MASC/SG.

'Oh, my God," says Line. My brother' (GQ №9, 2015: 184).

In (9a) and (9b) CSs specify the addressee of the utterance. In (9a) it is a girlfriend, in (9b) the brother of the character.

The contrastive analysis of CSs in bilingual data reveals that gender affects the amount of CSs and their pragmatic features. The findings indicate that in both *Elle* and *GQ* journalists use CSs. However, the total number of code-switched instances in woman-oriented magazines exceed approximately twice the quantity of CSs used in men-oriented publications. Our research results are similar to Chan (2012) and Kane (2020) who suggest gender variation in bilingual data. However, the findings contradict the previous study indicating that there is no significant gender difference in CSs (e.g., Gardner-Chloros 2009).

We have distinguished 8 pragmatic functions of CSs in glossy magazines: topic-related, effort-saving, metalinguistic, emotional, quotational, humorous, addressee-oriented, self-identification. The results confirm a number of distinctions in CSs usage in women's and men's glossy magazines. The most common pragmatic function of CSs in women's and men's glossy magazines is topic-related. In *Elle* the topics of 'fashion' and 'beauty' are more likely to appear, while in *GQ* it is 'sport' and 'cars.' In women's glossy magazines, journalists often use CSs to make bilingual sentences shorter and more concise. In men's magazines, CSs help journalists to show their language proficiency. In *Elle* CSs are often used to express emotions and feelings, while in *GQ* they create a comic effect. The women's emotionality can explain the dominance of emotional CSs in magazines for this gender group. Generally, such CSs are euphemisms and interjections. In glossy magazines for men, CSs rarely help to show feelings, however, they often have a negative connotation. CSs as quotations are usually a specific feature to glossy magazines for women than for men as proverbs and sayings make female speech emotional. In men's magazines journalists use CSs to express irony which includes humour as an accompanying component of ironic phrases (Knežević 2011, p. 229). B. Benwell claims that irony is a prominent feature of magazines for men which is strategically used as a partial constitution of a specific masculine identity (Benwell 2004, p. 3).

Conclusion

The study deals with the pragmatic features of CSs in Russian and English gender-oriented glossy magazines *Elle* and *GQ*. The research results support the existence of gender differences in CSs in glossy magazines for men and for women in terms of quantity and pragmatic functions. Gender variations are significant in the amount of CSs: the number of CSs in *Elle* is approximately twice as many as in *GQ*. The study also indicates that topic-related function predominates in both glossy magazines. However, different topics trigger CSs in women- and men-oriented publications. It has also been confirmed that emotional function is unique to women-oriented magazines, while humorous feature is specific to men-oriented glossy publications.

Bilingual studies investigate CSs in different aspects creating original research agenda which is mostly focused on the interaction of different variables (Kastrati

2019, p. 296). Overall, our research contributes to the field of gender and pragmatic analysis of CSs in bilingual speech (Jagero and Odongo 2011, Chan 2012, Huang et al. 2020, Kane 2020). The gender dimension of our research can offer insights into the perspectives of conducting a sociolinguistic study focused on ethnicity and age. We consider comparing CSs in age-related glossy magazines (e.g., *Elle* and *Elle Girl*) and in editions of *Elle* in different countries including *Elle RUS*, *Elle USA* and *Elle UK*).

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