

Sanga Ilakkiyam (Tamil), Rig Veda (Sanskrit) Old Testament (Hebrew) and Greek Minotaur - Zoophilia or Metonymy

By D Pugazhendhi*

The ancient concept found in the classical languages sometimes may have become woozy in the present day due to the time recess. At the same time, the same concept in another ancient classical language may have retained its clarity without losing its meaning even after a long period of time. By examining the classical languages which have similarities in concepts, the confusion found in one classical language may be clarified by another classical language. The studies reveal that in the social concepts based on Herdsman, the classical language Greek has a closer similarity with the classical language Tamil, than with other classical languages such as Hebrew and Sanskrit. The explanation of the concept found in Greek literature about the Minotaur, a cow born to human, can be clarified through the literature of the Tamil language. The Minotaur was a mythical structure which had a bull's head and a human body. According to this myth Pasiphaë, the mother of Minotaur, fell in love with a bull and made love to it and as a result gave birth to a child. The husband of Pasiphaë was Minos. His mother, Europa, was also in love with the bull. But this bull was really Zeus who took the form of a bull, and helped to procreate Minos. This type of human who has sexual love for an animal is found in Greek mythology in the story of the Minotaur. Clinically, this kind of love is called as Zoophilia. 'Love on a cowboy' can be said as 'love on a cow' and is called Metonymy. Thus the myth of the Minotaur is related with Zoophilia or it could be regarded as a Metonymy. Minoan paintings and seals did not picturize the Minotaur, but picturized the bull leaping (the act of somersaulting over a charging bull). Besides, there were a lot of picturization of bulls leaping in many other ancient civilizations. Ancient literature, such as the Hebrew Old Testament and the Sanskrit Rig Veda, mention the Bull Leaping. Tamil civilization also picturized young herder women embracing the man who could tame the mighty bulls. So the love of Pasiphaë and Europa for a bull resulting in the birth of a child means that they fell in love with the bull tamer and gave birth to his child. Thus, this research highlights the real story behind the Minotaur myth.

Keywords: Bull leaping, Metonymy, Minotaur, Sanga Ilakkiyam, Zoophilia

Introduction

Classical Languages

Greek, Hebrew, Sanskrit and Tamil are ancient and classical languages. These languages are similar in some respect. It is necessary to study the extensivity of the similarity. If two languages are very similar in a concept, then there is a possibility

*Associate Professor, Tamil Nadu Nandanam Government Arts College, India.

of exploring a concept that is not obvious in one classical language, but in another one. Thus, here the research approach is to compare classical languages.

Plato - Literary Theme and Society

Plato considered some ideas about the stages of development of world society. He has mentioned some relationships between society and literary themes. He said that the great flood of the world created a variety of societies - hilltops, hilly plains, plains, fields and seas (Jones 1924).

εικάζει δὲ Πλάτων μετὰ τοὺς κατακλυσμοὺς τρία πολιτείας εἶδη συνίστασθαι: πρῶτον μὲν τὸ ἐπὶ τὰς ἀκρωρείας ἀπλοῦν τι καὶ ἄγριον, δεδιότων τὰ ὕδατα ἐπιπολάζοντα ἀκμὴν ἐν τοῖς πεδίοις: δεύτερον δὲ τὸ ἐν ταῖς ὑπωρείαις, θαρρύντων ἤδη κατὰ μικρὸν, ἅτε δὴ καὶ τῶν πεδίων ἀρχομένων ἀναψύχσθαι: τρίτον δὲ τὸ ἐν τοῖς πεδίοις. λέγοι δ' ἂν τις καὶ τέταρτον καὶ πέμπτον ἴσως καὶ πλείω, ὅσταν δὲ τὸ ἐν τῇ παραλίᾳ καὶ ἐν ταῖς νήσοις, λελυμένου παντὸς τοῦ τοιοῦτου φόβου. τὸ γὰρ μᾶλλον καὶ ἥττον θαρρεῖν πλῆσιάζειν τῇ θαλάττῃ πλείους ἂν ὑπογράφοι διαφορὰς πολιτειῶν καὶ ἡθῶν, καθάπερ τῶν ἀγαθῶν τε καὶ τῶν ἀγρίων ἔτι πῶς ἐπὶ τὸ ἥμερον τῶν δευτέρων ὑποβεβηκότων.

- Sec.25, Chapter 1, Book XIII,
Vol. VI, STRABO GEOGRAPHY

“**Plato** conjectures, however, that after the time of the floods three kinds of civilisation were formed: the first, that on the mountain-tops, which was simple and wild, when men were in fear of the waters which still deeply covered the plains; the second, that on the foot-hills, when men were now gradually taking courage because the plains were beginning to be relieved of the waters; and the third, that in the plains. One might speak equally of a fourth and fifth, or even more, but last of all that on the sea coast and in the islands, when men had been finally released from all such fear; for the greater or less courage they took in approaching the sea would indicate several different stages of civilisation and manners,....”

- Sec.25, Chapter 1, Book XIII,
Vol. VI, STRABO GEOGRAPHY

Thus, he says that the world community, due to the impact of the flood, first settled on the mountain tops, then at the foot of the mountain, then on the plains, and then gradually in different places. According to these locations, their cultures differed, and therefore their literary concepts also differed. Although this concept, which was predicted by Plato in Greek¹, cannot be found as a distinct principle in other classical languages such as Hebrew and Sanskrit. It can be seen as an ancient literary principle in another classical language, Tamil. Tamil literature is classified as it includes ancient literary subjects as family oriented called ‘Agam’ and non-family oriented called ‘Puram’. The family oriented literary themes called ‘Agam’, is further classified as follows.

¹Aristotle also mentioned different types of community such as agricultural community, herdsmen community (Rackham 1944)

μετὰ δὲ τὸ γεωργικὸν πλῆθος [20] βέλτιστος δῆμος ἐστὶν ὅπου νομεῖς εἰσι καὶ ζῶσιν ἀπὸ βοσκημάτων: πολλὰ γὰρ ἔχει τῇ γεωργίᾳ παραπλησίως,

After the agricultural community the best kind of democracy is where the people are herdsmen and get their living from cattle; for this life has many points of resemblance to agriculture, Aristot.Pol.6.1319a

Kurinji – Literature related to the people who lived in the mountainous region and their main occupation was collecting the fruits from trees and drying it under the Sun.

Mullai – Literature related to the people who lived near the forest areas and reared the cattle.

Marutham – Literature related to the people who lived dependent on agriculture.

Neithal – The literature of the people who lived in the oceanic region.

Palai - Literature related to the people who lived in the dry region.

Thus, the view related with the relationship between the types of living place and the literary themes mentioned by Plato in Greek are conceptualised in Tamil literature. Further it is noted that the concepts related with love and family is called as ‘Agam’ in Tamil literature and the pure and Devine love is called as ‘ἀγάπη - agapē’ in Greek Testament² (Westcott 1885).

Herdsmen in Greek Literature

² καὶ διὰ τὸ πληθυνθῆναι τὴν ἀνομίαν
ψυγίσεται ἡ ἀγάπη τῶν πολλῶν.

ἀλλὰ οὐαὶ ὑμῖν τοῖς Φαρισαίοις, ὅτι
ἀποδεκατοῦτε τὸ ἡδύοσμον καὶ τὸ πήγανον καὶ
πᾶν λάχανον, καὶ παρέρχεσθε τὴν κρίσιν καὶ
τὴν ἀγάπην τοῦ θεοῦ: ταῦτα δὲ ἔδει ποιῆσαι
κάκεῖνα μὴ παρῆναι.

ἀλλὰ ἔγνωκα ὑμᾶς ὅτι τὴν ἀγάπην τοῦ θεοῦ
οὐκ ἔχετε ἐν ἑαυτοῖς.

τί θέλετε; ἐν ῥάβδῳ ἔλθω πρὸς ὑμᾶς, ἢ ἐν
ἀγάπῃ πνεύματι τε πραυτήτος;

μόνον μὴ τὴν ἐλευθερίαν εἰς ἀφορμὴν τῇ
σαρκί, ἀλλὰ διὰ τῆς ἀγάπης δουλεύετε
ἀλλήλοις;

καθὼς ἐξελέξατο ἡμᾶς ἐν αὐτῷ πρὸ καταβολῆς
κόσμου, εἶναι ἡμᾶς ἁγίους καὶ ἀμώμους
κατενώπιον αὐτοῦ ἐν ἀγάπῃ,

καὶ τοῦτο προσεύχομαι ἵνα ἡ ἀγάπη ὑμῶν ἔτι
μᾶλλον καὶ μᾶλλον περισσεύῃ ἐν ἐπιγνώσει
καὶ πάσῃ αἰσθήσει,

Οἶδά σου τὰ ἔργα, καὶ τὴν ἀγάπην καὶ τὴν
πίστιν καὶ τὴν διακονίαν καὶ τὴν ὑπομονήν σου,
καὶ τὰ ἔργα σου τὰ ἔσχατα πλείονα τῶν πρώτων.

and because lawlessness will be increased, the
love (agapē - ἀγάπη) of many will grow cold
(Matthew 24:12)

But woe to you Pharisees! For you tithe mint
and rue and every kind of garden herb, yet
disregard justice and the **love (agapēn -
ἀγάπην)** of God. These you should have done,
without neglecting the others

(Luke 11:42)

but I know you — I know that you do not have
the **love (agapēn - ἀγάπην)** of God in you

(John 5:42)

What would you prefer? Shall I come to you
with a rod of correction or with **love (agapē -
ἀγάπη)** in a spirit of gentleness?

(1 Corinthians 4:21)

For you, brothers, were called to freedom. Only
do not use your freedom as an opportunity for
the flesh, but through **love (agapēs - ἀγάπης)**
serve one another.

(Galatians 5:13)

even as he chose us in him before the creation
of the world to be holy and blameless before
him. In **love (agapē - ἀγάπη)**

(Ephesians 1:4)

And this I pray, that your **love (agapē - ἀγάπη)**
may abound more and more, with knowledge
and all discernment

(Philippians 1:9)

I know your works, your **love (agapēn - ἀγάπην)**
and faith and service and steadfast endurance, and
that your recent works are greater than the first

(Revelation 2:19)

Plato mentioned that the herdsmen and shepherds lived on the mountains (Lamb 1925) (Plat.Tim. 22d), mountain pens (Fowler 1921) and hills (Bury 1968) (Plat. Laws 3.677B) and escaped from the flood.

(22δ) ὅταν δ' αὖ θεοὶ τὴν γῆν ὕδασιν
καθαίροντες κατακλύζωσιν, οἱ μὲν ἐν τοῖς
ὄρεσιν διασώζονται βουκόλοι νομῆς τε, οἱ
δ' ἐν ταῖς '

Ἀθηναῖος

ὥς οἱ τότε περιφυγόντες τὴν φθορὰν σχεδὸν
ὄρειοί τινες ἂν εἶεν νομῆς, ἐν κορυφαῖς που
σμικρὰ ζώπυρα τοῦ τῶν ἀνθρώπων
διασεσωμένα γένους.

(22d) And when, on the other hand,
the Gods purge the earth with a flood of
waters, all the herdsmen and shepherds
that are in the mountains are saved.

Plat.Tim. 22d

Athenian

That the men who then escaped
destruction must have been mostly
herdsmen of the hills, scanty embers of the
human race preserved somewhere on the
mountain-tops.

Plat. Laws 3.677B

Plato. Laws 677 B

(174ε)..... σηκὸν ἐν ὄρει τὸ τεῖχος
περιβεβλημένον.

(174e) as the herdsmen live in their
mountain pens.

Plat.Theaet. 174e

These references show the peculiar survival of the herdsman community from the flood. Further, this community is also associated with the Greek Gods. (Frazer 1921) (Apollod.3.10.4), (Kovacs 2024) (Eur. Alc.1-10).

[4] Ζεὺς δὲ φοβηθεὶς μὴ λαβόντες ἄνθρωποι
θεραπείαν παρ' αὐτοῦ βοηθῶσιν ἀλλήλοις,
ἐκεραύνωσεν αὐτόν. καὶ διὰ τοῦτο ὀργισθεὶς
Ἀπόλλων κτείνει Κύκλωπας τοὺς τὸν κεραυνὸν
Διὶ κατασκευάσαντας. Ζεὺς δὲ ἐμέλλησε
ρίπτειν αὐτόν εἰς Τάρταρον, δεηθείσης δὲ
Λητοῦς ἐκέλευσεν αὐτόν ἐνιαυτὸν ἀνδρὶ
θητεῦσαι. ὁ δὲ παραγενόμενος εἰς Φεράς πρὸς
Ἄδμητον τὸν Φέρητος τούτῳ λατρεύων
ἐποίμαине, καὶ τὰς θηλείας βόας πάσας
διδυμοτόκους ἐποίησεν. εἰσὶ δὲ οἱ λέγοντες
Ἀφαρέα μὲν καὶ Λεύκιππον ἐκ Περιήρους
γενέσθαι τοῦ Αἰόλου, Κυνόρτου δὲ Περιήρη,
τοῦ δὲ Οἰβάλου, Οἰβάλου δὲ καὶ νηίδος νύμφης
Βατείας Τυνδάρεων Ἰπποκόωντα Ἰκάριον.

[4] But Zeus, fearing that men might
acquire the healing art from him and so
come to the rescue of each other, smote
him with a thunderbolt. Angry on that
account, Apollo slew the Cyclopes
who had fashioned the thunderbolt for
Zeus. But Zeus would have hurled him
to Tartarus; however, at the
intercession of Latona he ordered him
to serve as a thrall to a man for a year.
So he (Apollo) went to Admetus, son
of Pheres, at Pherae, and **served him
as a herdsman**, and caused all the
cows to drop twins.

Apollod.3.10.4

Ἀπόλλων

ᾧ δώματ' Ἀδμήτει' ἐν οἷς ἔτλην ἐγὼ
θῆσαν τράπεζαν αἰνέσαι θεὸς περ ὦν.
Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἴτιος
Ἀσκληπιόν, στέρνοισιν ἐμβαλὼν φλόγα:
(5) οὗ δὴ χολωθείς τέκτονας Δίου πυρὸς
κτείνω Κύκλωπας: καὶ με θητεύειν πατήρ

Apollo

House of Admetus! In you I brought myself
to taste the bread of menial servitude, god
though I am. Zeus was the cause: he killed
my son Asclepius, striking him in the chest
with the lightning-bolt, (5) and in anger at
this I slew the Cyclopes who forged Zeus's

θνητῷ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἡνάγκασεν.
 ἐλθὼν δὲ γαῖαν τήνδ' ἐβουφόρβουν ξένῳ,
 καὶ τόνδ' ἔσφζον οἶκον ἐς τόδ' ἡμέρας.
 (10)

fire. As my punishment for this Zeus compelled me to be a serf in the house of a mortal. I came to this land and served as herdsman to my host, and I have kept this house safe from harm to this hour. (10)
 Eur. Alc.1-10.

Thus, the Greek God Apollo, when punished by Zeus, becomes a herdsman. In the same way, in Tamil literature the God (Nalayira Divya Prabandham Kaṇṇaṇ) is associated with herdsman (Pugazhendhi 2023). The Hebrew Old Testament³ had also mentioned many herdsmen related with divine grace.

Herdsmen in Hebrew Old Testament

Genesis 4:2 states, "Now Abel was a keeper of sheep", Abel, the son of Adam and Eve is a herdsman. The patriarchs of Israel, including Abraham, Isaac, and Jacob, were all herdsmen. Their wealth and status were often measured by the size of their flocks and herds. Genesis 13:2. Before leading the Israelites out of Egypt, Moses spent forty years as a shepherd in the land of Midian. This period as a herdsman prepared him for his future role as the shepherd of God's people. Perhaps the most famous herdsman in the Bible is David, who was a shepherd before he became king of Israel. The prophet Amos was also a herdsman. Thus, all the herdsmen featured in the Old Testament are blessed with divine grace.

Herdsmen in Sanskrit Rig Veda

Sanskrit Rig Veda also mention about herdsmen (Griffith 1896).

(8) The freed kine eat the barley of the pious. I saw them as they wandered with the herdsman.

The calling of the pious rang around them. What portion will these kine afford their owner?
 Hymn 27, Mandala 10, The Rig Veda.

³There are many references to India in the Hebrew Old Testament.

Now it came to pass in the days of Ahasuerus this is Ahasuerus who reigned from **India** (𐤀𐤁𐤕 - **Hoddu, ho'-doo**) even upto Ethiopia over a hundred and seven and twenty provinces (Esther 1:1)

Then were the king's scribes called at that time in the third month that is the month Sivan on the three and twentieth day thereof and it was written according to all that Mordecai commanded unto the Jews, to the lieutenants, the deputies and rulers of the provinces who are from **India** (𐤀𐤁𐤕 - **Hoddu, hōd-dū**) upto Ethiopia a hundred twenty and seven provinces upto every province according to the writing thereof and upto every people after their language and to the Jews according to their writing and according to their language (Esther 8:9). So it is clear that the ancient Hebrew people were well aware of India. It is important to note here that the Old Testament refers to India as '𐤀𐤁𐤕 - Hoddu, hōd-dū'. It also connects India with Ethiopia in its south. In this way it seems that the Hebrew people knew India in reference to 'Madurai', a city in South India known as 'Koodal' means 'assemble'. Researchers say that the city is known for its pearls and that the ancient Greeks and Romans had trade relations with this city since prehistoric times.

(12) Even as the herdsman driveth home his cattle, I urge my songs to him the strong swift Hero

May he, the glorious, lay upon his body the singer's hymns, as stars bedeck the heaven.

Hymn 49. Viśvedevas,
Book 6, The Rig Veda.

In the Sanskrit Rig Veda, it is said that God protects people just as a herdsman protects cattle (Griffith 1896)

(3) What is that Indra like, what is his aspect whose envoy, Saramā, from afar thou comest?

Let him approach, and we will show him friendship: he shall be made the herdsman of our cattle.

Hymn 108, Book 10, Rig-Veda

(3) Let them return to us again: under this herdsman let them feed.

Do thou, O Agni, keep them here, and let the wealth we have remain.

I call upon their herdsman, him who knoweth well their coming nigh,

Their parting and their home-return, and watcheth their approach and rest.

Yea, let the herdsman, too, return, who marketh well their driving-forth;

Marketh their wandering away, their turning back and coming home.

(6) Home-leader, lead them home to us; Indra, restore to us our kine:

We will rejoice in them alive.

Hymn 19, Mandala 10, The Rig Veda

Thus, references to herdsmen are found in ancient classical literature composed in classical languages such as Greek, Hebrew, Tamil, and Sanskrit. In Greek literature, the Herdsmen community is depicted as a tribe that survived the Great Flood and was associated with the Greek God Apollo. In the Tamil Sanga Ilakkiyam it is shown that Gods were also present in the Herdsmen clan. In the Hebrew Old Testament the Herdsmen community is shown to have received the blessing of God. In the Sanskrit Rig Veda it is only said that the God will protect the people as a herdsman protects the flock. Thus the Herdsmen community is associated with The God in various echelons in the ancient literature composed in four classical languages. Apart from this, it is needed to research the close relationship between the ancient literature of these classical languages with other subjects related to this Herdsmen community.

Herdsmen Community and Musical Pipe – Greek Literature

Plato whispered that according to the nature of the land, the culture and literary composition will be determined. Thus Greek literature shows that the musical pipe is the stuff of the herdsmen (Homer 1920) (Hom.II.18.525), (Coleridge 1891) (Eur. IA.1085), (Murray 1924) (Hom.II.18. 525), (Murray 1913) (Eur. Rh.553-555).

δέγμενοι ὁππότε μῆλα ἰδοίαιτο καὶ ἔλικας
βοῦς.
(525) οἱ δὲ τάχα προγένοντο, δύω δ' ἅμ'
ἔποντο νομῆες
τερπόμενοι σύριγξι: δόλον δ' οὐ τι
προνόησαν.

(1085) οὐ σύριγγι τραφεῖσαν οὐδ'
ἐν ροιβδήσεσι βουκόλων,

(525) οἱ δὲ τάχα προγένοντο, δύω δ' ἅμ'
ἔποντο νομῆες
τερπόμενοι σύριγξι: δόλον δ' οὐ τι
προνόησαν.

— ἤδη δὲ νέμουσι κατ' Ἴδαν
ποίμνια: νυκτιβρόμου
σύριγγος ἰὰν κατακούω.
— θέλγει δ' ὄμματος ἔδραν
555ὔπνος:

(525) And these came presently, and two
herdsmen followed with them **playing upon
pipes**; and of the guile wist they not at all.

Hom.II.18.525.

(1085) though you were never reared
among the **piping and whistling of
herdsmen**,
Eur. IA.1085.

(525) And these came presently, **and two
herdsmen followed with them playing
upon pipes**; and of the guile wist they not
at all.
Hom.II.18. 525.

And on Ida the **shepherds** are waking
Their flocks for the upland. I hear
The skirl of a **pipe** very distant.
Eur. Rh.553-555.

This musical pipe is associated not only with the herdsmen but also with the Greek God Apollo (Kovacs 1994).

Χορός
ὦ πολυξείνου καὶ ἐλευθέρου ἀνδρὸς αἰεί
ποτ' οἶκος,
(570) σέ τοι καὶ ὁ Πύθιος εὐλύρας Ἀπόλλων
ἡξίωσε ναίειν,
ἔτλα δὲ σοῖσι μηλονόμας
ἐν νομοῖς γενέσθαι,
(575) δοχμῶν διὰ κλειτύων
βοσκήμασι σοῖσι συρίζων
ποιμνίτας ὑμεναίους.

Chorus
O house of an ever hospitable and generous
man, (570) even Pythian Apollo of the
lovely lyre deigned to dwell in you and
submitted to become a shepherd in your
pastures, (575) playing on his pipe mating-
songs for your herds on the slanting
hillsides.
Eur. Alc.568-575.

Although musical pipes are associated with herdsmen in Greek classical literature, the Greek God Apollo is credited with this musical instrument (Frazer 1921)

ἀκούσας δὲ τῆς λύρας ὁ Ἀπόλλων
ἀντιδίδωσι τὰς βόας. Ἑρμῆς δὲ ταύτας
νέμων σύριγγα πάλιν πηξάμενος ἐσύριζεν.
Ἀπόλλων δὲ καὶ ταύτην βουλόμενος λαβεῖν,
τὴν χρυσοῦν ῥάβδον ἐδίδου ἣν ἐκέκτητο
βουκολῶν. ὁ δὲ καὶ ταύτην λαβεῖν ἀντὶ τῆς
σύριγγος ἤθελε καὶ τὴν μαντικὴν ἐπελθεῖν:
καὶ δοὺς διδάσκεται τὴν διὰ τῶν ψήφων

Howbeit, when Apollo heard the lyre, he gave
the kine in exchange for it. And while Hermes
pastured them, he again made himself a
shepherd's pipe and piped on it.⁸ And wishing
to get the pipe also, Apollo offered to give him
the golden wand which he owned while he
herded cattle.⁹ But Hermes wished both to get
the wand for the pipe and to acquire the art of
divination. So he gave the pipe and learned

μαντικήν. Ζεὺς δὲ αὐτὸν κήρυκα ἑαυτοῦ καὶ
θεῶν ὑποχθονίων τίθησι.

the art of divining by pebbles.¹⁰ And Zeus
appointed him herald to himself and to the
infernal gods.
Apollod.3.10.2.

Thus the instrument is indicated to have been found by Hermes and presented to the God Apollo. However, as the musical pipe is associated with Apollo, just as it is associated with the herdsmen and Apollo is also associated with the herdsmen. The relationship between Hermes and the Herdsman community will be explored in a later part of this article.

Musical Pipe – Hebrew Old Testament

The musical pipe is also mentioned in several places of the Hebrew Old Testament. (Bible Society 1903) (Rainbow Missions 1901)

(11) Woe to those who rise up early in the morning, that they may follow strong drink; Who stay late into the night, until wine inflames them! (12) The harp, lyre, tambourine, and **flute**, with wine, are at their feasts; But they don't regard the work of Yahweh, Neither have they considered the operation of his hands.

Isaiah 5.11&12

My harp also is turned to mourning and my **flute** into the voice of them that weep

Job 30:31

Praise him with the timbrel and dance praise him with stringed instruments and **flutes**.

Psalms 150:4

They take the timbrel and harp and rejoice at the sound of the **flute**

Job 21:12

Therefore mine heart shall sound for Moab like **pipes** and mine heart shall sound like **pipes** for the men of Kirheres because the riches that he hath gotten are perished

Jeremiah 48:36

Ye shall have a song as in the night when a holy solemnity is kept and gladness of heart as when one goeth with a **pipe** to come into the mountain of the LORD to the mighty One of Israel

Isaiah 30:29

And the harp and the viol the tabret and **pipe** and wine are in their feasts but they regard not the work of the LORD neither consider the operation of his hands.

Isaiah 5:12

And all the people came up after him and the people **pip**ed with **pipes** and rejoiced with great joy so that the earth rent with the sound of them

1 Kings 1:40

In the same way, this musical pipe is also related with hill in the Hebrew Old Testament (Bible Society 1903) (Rainbow Missions 1901) as in the Greek literature.

After that thou shalt **come to the hill** of God where is the garrison of the Philistines and it shall come to pass when thou art come thither to the city that thou shalt meet a company of prophets coming down from the high place with a psaltery and a tabret and a **pipe** and a harp before them and they shall prophesy.

1 Samuel 10:5

In this way, there are references to the musical pipe in many places in the Hebrew Old Testament. However, it is worth noting here that in the Greek literature, this musical instrument is associated with the herdsman, and it is not like that in the Hebrew Old Testament. However, although Jubal the Herdsman is associated with the musical pipe in the Hebrew Old Testament (Bible Society 1903) (Rainbow Missions 1901).

And his brother's name was **Jubal** he was the father of all such **as handle the harp and flute**

Genesis 4:21

This must be considered as an individual skill of Jubal even though he is a herdsman and cannot be taken as a symbol of the Herdsman race as a whole. Because except Jubal, all the other herdsmen such as Abel, Abraham, Isaac, Jacob, Moses, David, and Amos are not related to musical pipes in the Hebrew Old Testament. Apart from this, this herdsman's pipe does not appear in the Hebrew Old Testament in the places where the cattle are present. (Bible Society 1903) (Rainbow Missions 1901).

And the unicorns shall come down with them and the bullocks with the bulls and their land shall be soaked with blood and their dust made fat with fatness

Isaiah 34:7

Save me from the lion's mouth for thou hast heard me from the horns of the unicorns

Psalm 22:21

Will the unicorn be willing to serve thee or abide by thy crib

Job 39:9

His glory is like the firstling of his bullock and his horns are like the horns of unicorns with them he shall push the people together to the ends of the earth and they are the ten thousands of Ephraim and they are the thousands of Manasseh

Deuteronomy 33:17

Thus, the musical pipe is not associated with herdsman in the Hebrew Old Testament as it is associated in the Greek literature. A similar situation is found also in the Sanskrit Rig Veda.

Musical Pipe – Sanskrit Rig Veda

The musical pipe is also mentioned in some places of the Sanskrit Rig Veda (Griffith 1896).

7. Here is the seat where Yama dwells, that which is called the Home of Gods:

Here minstrels blow the **flute** (nāḷirayam) for him here he is glorified with songs.

Hymn 135, Book 10, Rig-Veda.

Thus, there are very few references to the musical pipe in the Sanskrit Rig Veda. Moreover, it is indicated that this musical instrument is with God. It is noteworthy that the references to the herdsmen are mentioned in the Rig Veda - Hymn 27,

Mandala 10; Hymn 49. Book 6; Hymn 108, Book 10; Hymn 19, Mandala 10, presented in this article under the topic ‘Herdsman in Sanskrit’ do not relate the musical pipe with herdsman. But in one place the cattle is related with song.

8 When at the dawning of this mighty Goddess, Angirases all sang forth with the cattle, —
Their spring is in the loftiest place of meeting, —Saramā found the kine by Order's
pathway.

Hymn 45, Book 5, Rig-Veda.

Herdsman Community and Musical Pipe – Tamil Sanga Ilakkiyam

There are many references to the musical pipe in Tamil Sanga Ilakkiyam (Tamil Virtual University 1995).

and perfect bells hung on proud cows
chimed clearly, the sounds mixing with
the music from **flutes of cattle herders**
carrying hooks, and sounding delicately
in this evening with no grace.

Natrinai 69, Sēkampoothanār, Mullai Thinai
Sanga Ilakkiyam

Thus, the musical pipe which is mentioned in Tamil Sanga Ilakkiyam (Tamil Virtual University 1995) is associated with Herdsman as it is found in Greek literature.

which are like flawless marbles, and listen
to the flute music of the untrained
cattle herders with many herds who play
sweet music on their small **bamboo flutes**.

Akanānūru 399, Eyinanthai Makan Ilankeeranār
Sanga Ilakkiyam.

Furthermore, Tamil Sanga Ilakkiyam also mentions that this musical instrument is often played by herdsman in the evening (Tamil Virtual University 1995).

I will be patient, if the music, of the
uneducated **cattle herders** carrying rods,
played on small **flutes** with strong tips
daily in the painful **evenings**, do not
cause me sorrow.

Akanānūru 74, Mathurai Kavuniyan Poothathanār,
Mullai Thinai, Sanga Ilakkiyam.

Thus, while the ancient literatures of the Greek, Hebrew, Tamil, and Sanskrit languages have similarities in associating the herdsman community with God, the

ancient literatures of Greek and Tamil have similarities in relating musical pipes to these herdsmen rather than the Hebrew and Sanskrit literatures. Further, Tamil Sanga Ilakkiyam also mentions that this musical instrument is often played by herdsmen in the evening. Thus, herdsman, musical pipe and evening are associated in Tamil Sanga Ilakkiyam. It is also possible to explore this connection in Greek literature.

Herdsmen, Musical Pipe and Evening - Greek Literature

It was noted earlier in this article that the Greek God Apollo is associated with the pipe and the herdsman. And Hermes was identified as the one who gave Apollo the musical pipe. It was indicated there that the connection between this Hermes and the Herdsman would be explored later. Here, there is a reference to this Hermes (Evelyn-White 1914).

Εἰς Πᾶνα

ἀμφὶ μοι Ἑρμείαιο φίλον γόνον ἔννεπε,
Μοῦσα,
αἰγιόδοι, δικέρωτα, φιλόκροτον, ὅστ' ἀνὰ
πίσῃ
δενδρήεντ' ἄμυδις φοιτᾷ χορογηθέσι
νόμφαις,
αἷ τε κατ' αἰγίλιπος πέτρης στείβουσι
κάρηνα
(5) Πᾶν' ἀνακεκλόμεναι, νόμιον θεόν,
ἀγλαέθειρον,
αὐχμήενθ', ὃς πάντα λόφον νιφόεντα
λέλογχε
καὶ κορυφὰς ὀρέων καὶ πετρήεντα κάρηνα.

.....

ὄξέα δερκόμενος: τότε δ' ἔσπερος ἔκλαγεν
οἶον
(15) ἄγρης ἐξανιών, δονάκων ὕπο μοῦσαν
ἀθύρων
νήδυμον:

To Pan

(1) Muse, tell me about **Pan, the dear son of Hermes, with his goat's feet and two horns —a lover of merry noise.** Through wooded glades he wanders with dancing nymphs who foot it on some sheer cliff's edge, (5) calling upon Pan, the shepherd-god, long-haired, unkempt..... Only at **evening**, (15) as he returns from the chase, he sounds his note, playing sweet and low on his **pipes** of reed:

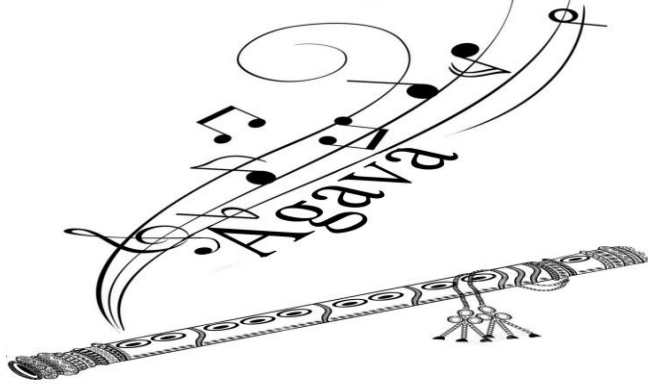
Hymn 19 to Pan

In this way, Hermes, who gave the musical pipe to Apollo, also appears to have been associated with the Herdsmen community. In addition to this, the above reference relates musical instruments with the evening in Greek literature. In this way, it is clear that Greek and Tamil literature are much closer to the literary themes associated with the Herdsmen community, than the ancient literatures of Hebrew and Sanskrit. Some more themes also made this conclusion strong.

Sound of the Musical Pipe

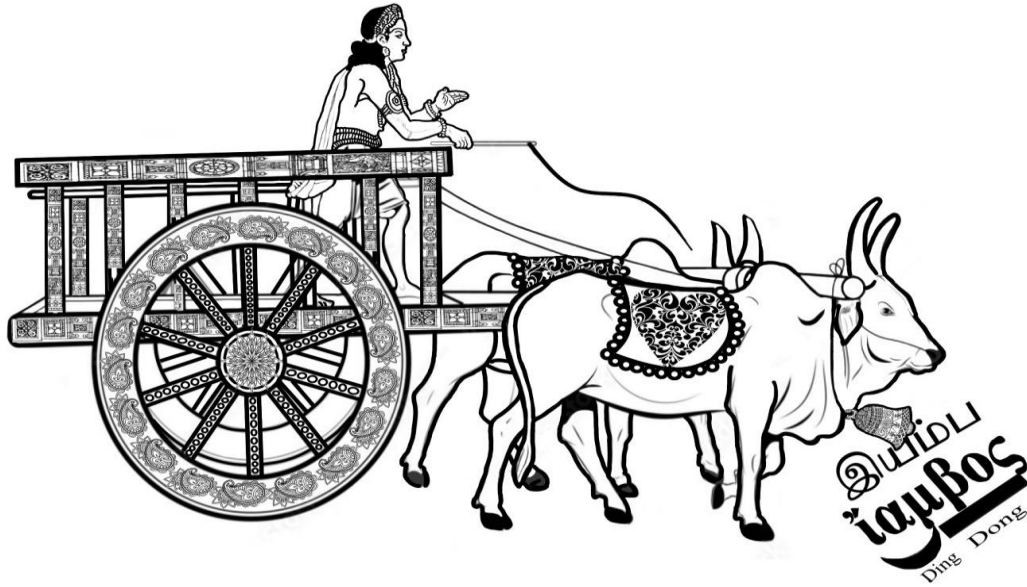
The sound of a herdsman's flute is called by a separate name in Tamil Sanga Ilakkiyam (Tamil Virtual University 1995). It is picturized in Figure 1.

Figure 1. *Musical Sound of a Flute*



The sound of a herdsman's flute is called as 'agava' in Tamil Sanga Ilakkiyam. But the ringing of the bell tied around the neck of the animal is marked as 'Iambic' (Tamil Virtual University 1995). It is picturized in Figure 2.

Figure 2. *Iambic*



It is said to have been named so because the sound of the bell is like 'ding-dong', which means 'short sound-long sound'. This meter structure is also known by the same name in Greek prosody (Fyfe 1932).

τῶν μὲν οὖν πρὸ Ὅμηρου οὐδενὸς ἔχομεν εἰπεῖν τοιοῦτον ποίημα, εἰκὸς δὲ εἶναι πολλοὺς, ἀπὸ δὲ Ὅμηρου ἀρξαμένοις (30) ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς κατὰ τὸ ἀρμόττον καὶ τὸ ἱαμβεῖον ἦλθε **μέτρον** διὸ καὶ **ἱαμβεῖον** καλεῖται νῦν, ὅτι ἐν τῷ **μέτρῳ** τούτῳ ἱάμβιζον ἀλλήλους, καὶ ἐγένοντο τῶν παλαιῶν οἱ μὲν ἥρωικῶν οἱ δὲ **ἱάμβων** ποιηταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὅμηρος

Before Homer we cannot indeed name any such poem, though there were probably many satirical poets, but starting from Homer, there is, for instance, his Margites and other similar poems. For these the **iambic metre** was fittingly introduced and that is why it is still called **iambic**, because it was the **metre** in which they lampooned each other. Of the ancients some wrote heroic verse and some **iambic**.
Aristot. Poet.1448b

A lot of Greek literature is composed in this poetic form. It is picturized in Figure 3.

Figure 3. Poetical Form of Iambic

Pure Iambic

πάλαι κυνηγετοῦντα καὶ μετρούμενον⁵

Sophocles, Ajax

Thus, Greek literature and Tamil Sanga Ilakkiyam have a close relationship between herdsmen, musical pipe, evening pipe music, the sound of the cattle bell structure - 'iambic'. Thus, in this wedge, many more parallels are found between these two languages (Greek and Tamil) than in other classical languages (Hebrew and Sanskrit).

Fluteman and Garland - Greek Literature

In Greek and Tamil literature, garlands are associated with the herdsman, just as the musical pipe and the evening are associated (Buckley 1850).

(685) αἱ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ
κάρα
εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὥς σὺ φῆς
ῥνωμένας κρατῆρι καὶ λωτοῦ νόφῳ
θηρᾶν καθ' ὕλην Κύπριν ἡρημωμένας.

ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσσαις
(690) σταθεῖσα βάκχαις, ἐξ ὕπνου κινεῖν
δέμας,
μυκήμαθ' ὥς ἤκουσε κεροφόρων βοῶν.
αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων
ὕπνον
ἀνῆξαν ὀρθαί, θαῦμα ἰδεῖν εὐκοσμίας,
νέαι παλαιαὶ παρθένοι τ' ἔτ' ἄζυγες.
(695) καὶ πρῶτα μὲν καθεῖσαν εἰς ὤμους
κόμας

(685) others laying their heads at random
on the oak leaves, modestly, not as you say
drunk with the goblet and the sound of the
flute, hunting out Aphrodite through the
woods in solitude.

Your mother raised a cry, (690) standing
up in the midst of the Bacchae, to wake
their bodies from sleep, **when she heard
the lowing of the horned cattle**. And they,
casting off refreshing sleep from their eyes,
sprang upright, a marvel of orderliness to
behold, old, young, and still unmarried
virgins. (695) First they let their hair loose
over their shoulders, and secured their
fawn-skins, as many of them as had
released the fastenings of their knots,

νεβρίδας τ' ἀνεστεύλανθ' ὅσαισιν ἀμμάτων
 σύνδεσμι' ἐλέλυτο, καὶ καταστίκτους δορὰς
 ὄφεσι κατεζώσαντο λιγμῶσιν γένυν.
 αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
 (700) ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν
 γάλα,
 ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι
 βρέφη λιπούσαις: ἐπὶ δ' ἔθεντο κισσίνους
 στεφάνους δρυὸς τε μίλακός τ'
 ἀνθεςφόρου.
 θύρσον δέ τις λαβοῦσ' ἔπαισεν ἐς πέτραν,

girding the dappled hides with serpents
 licking their jaws. And some, holding in
 their arms a gazelle or wild (700) wolf-
 pup, gave them white milk, as many as had
 abandoned their new-born infants and had
 their breasts still swollen. **They put on
 garlands of ivy, and oak, and flowering
 yew.** One took her thyrsos and struck it
 against a rock,
 Eur. Ba.685-704.

Μίνως δέ, ἀγγελθέντος αὐτῷ τοῦ
 θανάτου, θύων ἐν Πάρῳ ταῖς χάρισι, τὸν
 μὲν στέφανον ἀπὸ τῆς κεφαλῆς ἔρριψε καὶ
 τὸν αὐλὸν κατέσχε, τὴν δὲ θυσίαν οὐδὲν
 ἥττον ἐπετέλεσεν: ὅθεν ἔτι καὶ δεῦρο
 χωρὶς αὐλῶν καὶ στεφάνων ἐν Πάρῳ
 θύουσι ταῖς χάρισι. [8]

But when the tidings of his death were
 brought to Minos, as he was sacrificing to
 the Graces in Paros, **he threw away the
 garland from his head and stopped the
 music of the flute**, but nevertheless
 completed the sacrifice; hence down to this
 day they sacrifice to the Graces in Paros
 without **flutes and garlands**. [8].
 Apollod.3.15.7.
 (Frazer 1921)

This reference shows that, the custom of the flute bearers wearing garlands in Greek literature.

Fluteman and Garland - Tamil Sanga Ilakkiyam

The tradition of wearing garlands by the Herdsmen is seen in the Tamil Sanga Ilakkiyam (Tamil Virtual University 1995).

Cattle herders with forked sticks, adorned
 with many bent clusters of striped, white
glory lilies, walk toward town with their
 cow herds that were caught in the day's
 rain, their **garlands** drenched with water.

Akanānūru 264, Umparkattu Ilankannanār,
 Mullai Thinai, Sanga Ilakkiyam.

In this way, according to Plato's classification of society, the literary concepts of Tamil are much closer to Greek than Hebrew and Sanskrit. The literature of Greek and Tamil Sanga Ilakkiyam have a lot of resemblance to themes related to herdsman society, such as herdsman playing the flute, in the evening and wearing garlands than in Hebrew and Sanskrit as in Table 1.

Table 1. *Greek Hebrew, Sanskrit and Tamil - Comparison*

S.No.	Themes	Greek	Hebrew	Sanskrit	Tamil
1.	Division of communities and Literary Themes	Plato's division of communities and Literary Themes			Division of Literary Themes according to the communities of the Land
2.	Love	agapē - ἀγάπη			Agam
3.	Herdsmen Community Connected with Divinity	Greek God Apollo Connected with Herdsmen Community	Herdsmen Abel, Abraham, Isaac, Moses David and Jacob are Connected with Divine Grace	God can safeguard the People as the Herdsman safeguard his cattle	Tamil God Kannaṇ borne in Herdsmen Community
4.	Herdsmen Community and Pipe or Flute	Herdsmen Community and Pipe			Herdsmen Community and Pipe
5.	Herdsmen Pipe and Evening	Herdsmen Pipe and Evening			Herdsmen Pipe and Evening
6.	Sound of the Pipe or Cattle Bell - Iamb	Meter of the Poem - Iamb			Sound of Cattle Bell - Iamb
7.	Herdsmen Community and Garland	Herdsmen Community and Garland			Herdsmen Community and Garland

Thus there are many resemblances seen between Greek and Tamil than Hebrew and Sanskrit on the themes related with Herdsmen Community.

Therefore, if there are any mystifying notions related to this community in the literature of Greek, they may be a fortuitous to be explained by the literature of Tamil. One such perception is connected with the Minotaur.

There are many characters in mythology and in the literature of many cultures. Some are historical characters and others are literary. Sometimes some abnormal monsters or super natural characters are also present in these myths or literatures. There might be some truth behind these abnormal or super-natural characters and finding out these truths from literature helps to understand them easily and properly. In this way the myth of the Minotaur has some mystery.

The Minotaur

According to Porada, the Minotaur in Greek mythology is a Demon and not a Monster (Porada 1987)⁴. This word is derived from the Ancient Greek Μῖνώταυρος, a compound of the name Μίνως (Minos) and the noun ταῦρος "bull", translated as "the Bull of Minos". It is picturized in Figure 4.

Figure 4. *Minotaur*

Tamil Sanga Ilakkiyam and Greek Minotaur

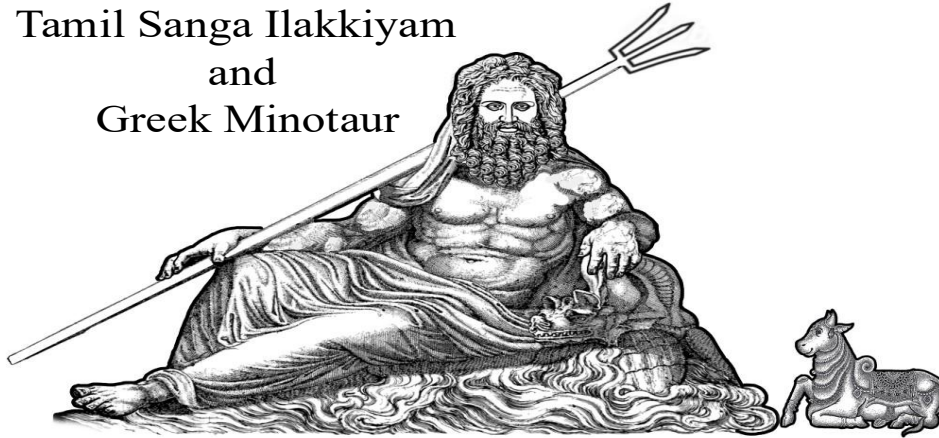


Birth of Minotaur

Minos and Pasiphaë belonged to the island of Crete. After the ascent of Minos on the throne of the island of Crete, Minos competed with his brothers as ruler. He prayed to Poseidon to send him a snow-white bull as a sign of the God's favour. Poseidon with his bull is pictured in Figure 5, for further comparison with the Figure 25.

⁴Those human/animal hybrids that walk upright on two legs are referred to as "Demons", while those that walk on four and seem more animal-like are called "Monsters" – a distinction in terminology that is unique to this area

Figure 5. *Poseidon with His Bull*
Tamil Sanga Ilakkiyam
and
Greek Minotaur



Minos wanted to sacrifice the bull to honour Poseidon, but due to the beauty of the bull, he decided not to sacrifice that bull but to sacrifice another one. To punish Minos, Poseidon made Minos' wife Pasiphaë fall in love with the bull. As a result she bore the Minotaur (See Figure 6).

Figure 6. *Pasiphae with her Baby Minotaur*
Tamil Sanga Ilakkiyam and Greek Minotaur



This is mentioned by Apollodorus in his work Library as we can see below.

(3) Ἀστερίου δὲ ἄπαιδος ἀποθανόντος Μίνως βασιλεύειν θέλων Κρήτης ἐκωλύετο. φήσας δὲ παρὰ θεῶν τὴν βασιλείαν εἰληφέναι, τοῦ πιστευθῆναι χάριν ἔφη, ὃ τι ἂν εὖζηται, γενέσθαι. καὶ Ποσειδῶνι θύων ἠΐξατο ταῦρον ἀναφανῆναι ἐκ τῶν βυθῶν, καταθύσειν ὑποσχόμενος τὸν φανέντα. τοῦ δὲ Ποσειδῶνος ταῦρον ἀνέντος αὐτῷ διαπρεπῆ τὴν βασιλείαν παρέλαβε, τὸν δὲ ταῦρον εἰς τὰ βουκόλια πέμψας ἔθυσεν ἕτερον. θαλασσοκρατήσας δὲ πρῶτος πασῶν τῶν νήσων σχεδὸν ἐπῆρξεν. (4) ὀργισθεὶς δὲ αὐτῷ Ποσειδῶν ὅτι μὴ κατέθυσε τὸν ταῦρον, τοῦτον μὲν ἐξηγρίωσε, Πασιφάην δὲ ἐλθεῖν εἰς ἐπιθυμίαν αὐτοῦ παρεσκεύασεν. ἡ δὲ ἐρασθεῖσα τοῦ ταύρου συνεργὸν λαμβάνει Δαίδαλον, ὃς ἦν ἀρχιτέκτων, πεφρυγῶς ἐξ Ἀθηνῶν ἐπὶ φόνο. οὗτος ξυλίνην βοῦν ἐπὶ τροχῶν κατασκευάσας, καὶ ταύτην λαβὼν καὶ κοιλάνας ἔνδοθεν, ἐκδείρας τε βοῦν τὴν δορὰν περιέρραψε, καὶ θεὸς ἐν ᾧπερ εἴηιστο ὁ ταῦρος λειμῶνι βόσκεισθαι, τὴν Πασιφάην ἐνεβίβασεν. ἐλθὼν δὲ ὁ ταῦρος ὡς ἀληθινῇ βοῇ συνῆλθεν. ἡ δὲ Ἀστέριον ἐγέννησε τὸν κληθέντα Μινώταυρον. οὗτος εἶχε ταύρου πρόσωπον, τὰ δὲ λοιπὰ ἀνδρός;

Apollod. 3.1.3-4. (Frazer 1921)

(3) Asterius dying childless, Minos wished to reign over Crete, but his claim was opposed. So he alleged that he had received the kingdom from the gods, and in proof of it he said that whatever he prayed for would be done. And in sacrificing to Poseidon he prayed that a bull might appear from the depths, promising to sacrifice it when it appeared. Poseidon did send him up a fine bull, and Minos obtained the kingdom, but he sent the bull to the herds and sacrificed another. (Being the first to obtain the dominion of the sea, he extended his rule over almost all the islands.) (4) But angry at him for not sacrificing the bull, Poseidon made the animal savage and contrived that Pasiphae should conceive a passion for it. In her love for the bull she found an accomplice in Daedalus, an architect, who had been banished from Athens for murder. He constructed a wooden cow on wheels, took it, hollowed it out in the inside, sewed it up in the hide of a cow which he had skinned, and set it in the meadow in which the bull used to graze. Then he introduced Pasiphae into it; and the bull came and coupled with it, as if it were a real cow. And she gave birth to Asterius, who was called the Minotaur. He had the face of a bull, but the rest of him was human.

Here Pasiphaë fell in love with the bull and gave birth to the Minotaur which had the face of a bull. According to Gantz the existence of this myth can be attributed either to Poseidon's punishment of Minos' or of Aphrodite (Gantz 1996)⁵. Even though it is related to a God here, it is also related with a monster in Greek mythology (Gilmore 2003)⁶. Any way the abnormal human sexual love for an animal is mentioned in this account.

Abnormal Love

In clinical psychology abnormal love is described as complex. Some of these complexes are derived from Greek literature as for example the Oedipus complex (Yan Liu 2011)⁷ (Freud 1924) (Stiver 1986)⁸ and the Electra complex (Muhammad

⁵Minotaur's very existence is attributed either to Poseidon's punishment for Minos' snub (by not sacrificing his favourite bull) or to Aphrodite's reprimand of Pasiphae for neglecting her rites.

⁶That the difference between monster and hero is not that great at all, and that both are frequently assigned similar attributes – fearlessness, stamina, supernatural power – and that they behave in similar ways.

⁷Greek mythology--Oedipus King is about the story of Oedipus killed his father and marry his mother, which is the prototype of the Oedipus complex in psychology.

⁸Around three to four years of age, a little boy's attachment to his mother becomes genitally centered, and he soon sees his father as a rival for his mother's love. In the service of his wish to replace his father, he

Shoaib2014)⁹. In clinical psychology, sexual desire of a human being for an animal is called Zoophilia (Peretti 1983)¹⁰. So in clinical psychology, Pasiphaë's love for the bull can be attributed to the complex of Zoophilia. In the same way, the mother-in-law of Pasiphaë, the grandmother of the Minotaur is also somewhat related with the bull. Her name is Europa and she is picturized with the bull in Figure 7.

Figure 7. *Europa and Bull*

Tamil Sanga Ilakkiyam and Greek Minotaur



has fantasies of taking his father's penis, wishing him dead, and murdering him. He also fears retaliation in the form of castration by his father, a notion so terrifying that he gives up his loving attachment to his mother, represses his sexual feelings toward her, and identifies with the aggressor, his father, with the hope that in this way he will ultimately possess the mother exclusively. The parental, that is, father-aggressor, prohibition against this sexual wish toward his mother is incorporated internally to form his super-ego. The boy then moves forward in his development as a male through identification with his father — which also means moving away from his mother and into latency with further repression of his sexual wishes.

⁹Electra complex takes its name from the Greek myth of Electra as dealt with by Greek tragedians Aeschylus, Sophocles and Euripides in their plays with some differences. In the Greek myth, Electra plans to avenge herself on her mother and her paramour for the murder of her father, and finally leads her brother Orestes to kill their mother and her lover. Therefore, Electra is the representative of a complex characterized by a love for the father and/or brother (father-figure), and a hatred of the mother. C.G. Jung, in 1913, coined the term 'Electra Complex' as a female counterpart to Freud's term 'Oedipus Complex'. Jill Scott, in his book *Electra after Freud: Myth and Culture*, points out that Electra Complex "refers to the phenomenon of little girl's attraction to her father and hostility toward her mother, whom she now sees as her rival. The girl's desire to possess her father is linked to her desire to possess the penis, and the Electra complex is often described as penis envy.

¹⁰Zoophilia is a paraphilia characterized by recurrent, intense sexually arousing fantasies, sexual urges, or behaviour involving animals. The range of sexual behaviour with animals includes not just coitus, but a whole range of other sexual activities, including fellatio, cunnilingus, masturbation of animals and anal intercourse.

Europa

Europa was the daughter of Phoenix and was loved by Zeus. So he turned himself into a tame bull; mounted her on his back and carried her through the sea to Crete. There Zeus had sexual intercourse with her. This is mentioned by Apollodorus in his work Library.

τινὲς δὲ Εὐρώπην οὐκ Ἀγήνορος ἀλλὰ
Φοίνικος λέγουσι. ταύτης Ζεὺς ἐρασθεὶς,
ῥόδου ἀποπλέων, ταῦρος χειροήθης
γενόμενος, ἐπιβίασθεῖσαν διὰ τῆς
θαλάσσης ἐκόμισεν εἰς Κρήτην. ἡ δέ, ἐκεῖ
συνευνασθέντος αὐτῇ Διός, ἐγέννησε
Μίνωα Σαρπηδόνα Ῥαδάμανθυν·
Apollod. 3.1.1. (Frazer 1921)

But some say that Europa was a daughter
not of Agenor but of Phoenix. Zeus loved
her, and turning himself into a tame bull,
he mounted her on his back and conveyed
her through the sea to Crete. There Zeus
bedded with her, and she bore **Minos**,
Sarpedon, and Rhadamanthys.

Here it is not clear whether Zeus had sex with Europa in the form of a bull or in human form. If Zeus was in the form of bull when he had sex with Europa, then Europa is also afflicted with Zoophilia. Anyway in this myth, the bull is connected to love. As a result of this love, she bore Minos, who is the husband of Pasiphaë and the father of the Minotaur. In another incident the ox is related with love in the same family.

Glaucus

Glaucus is the son of Minos and Pasiphaë¹¹. He is presented as a bull for the mark of love.

[Εὐρυνόμη Νίσου θυγάτηρ Παν]διονίδαο,
[τὴν πᾶσαν τέχνην ἐδιδ]άξατο Παλλὰς Ἀθήνη,
[μήδεα ἰδμοσύνην τ' ἐπὶ· οἷδ]ε² γὰρ ἴσα θεοῖσι. 5
[θεσπεσίη δ' ὁδμὴ παρὰ εἴ]ματος ἀργυφεοῖο
[ὄρνυτο κυνυμένης· βλεφάρων] δ' ἀπὸ εἶδος ἤτο.
[τῆς δ' ἄρ' Γλαῦκος Ἀθηναί]ης πειρήσατο βουλαῖς,
βοῦς ἐλάσα[ς· ἀλλ' οὐ τι Διό]ς νόον αἰγιόχοιο
ἔγνω· ὁ μὲν δώροις διζ]ήμενος ἦλθε γυναῖκα 10
βουλῇ Ἀθ[ηναίης· ὁ δ' ἄναξ] νεφεληγερέτα Ζεὺ[ς
ἀθανάτων [ἀνένευε κ]αρήατι μήποτ' ὀπάτ]ρους³

Fragment 7, Berlin Papyri, No. 7497;
Oxyrhynchus Papyri, 421: 3, Hesiod Catalogues
of Women (Evelyn-White 1914)

Eurynome is the daughter of Nisus,
the son of Pandion. Pallas Athene
taught all her art, wit and wisdom to
her, for she was as wise as the gods.
A marvelous scent of rose from her
silvern raiment as she moved, and
beauty wafted from her eyes.
Glaucus sought to win her by
Athena's advising, and he drove oxes
for her. But he did not know at all the
intent of Zeus who holds the aegis.
So Glaucus came seeking her as a
wife and brought gifts; but cloud-
driving Zeus, king of the deathless
gods, bent his head in oath that the . .

"

¹¹Hyginus, Fabulae 136, Polyidus: When Glaucus, son of Minos and Pasiphae, was playing ball, he fell into a jar full of honey.

Here Glaucus, the son of Minos and the brother of Minotaur has offered oxen as he seeks the love of Eurynome whom he wants as his wife. Thus here the ox is related with marriage. In another way the bull head Minotaur also had an important place in the love of Theseus and Ariadne.

Minotaur and the Love of Theseus and Ariadne

The Bull is a herbivorous animal. But the Minotaur is pictorized as carnivorous. So according to the myth Minos asked Athens to send seven youths and the same number of damsels for the Minotaur as we can see in the passage below:

ὥς δὲ οὐδὲν ὄφελος ἦν τοῦτο, ἐχρῶντο περὶ ἀπαλλαγῆς, ὁ δὲ θεὸς ἀνεῖλεν αὐτοῖς Μίνωι διδόναι δίκας ἃς ἂν αὐτὸς αἰροῖτο. πέμψαντες οὖν πρὸς Μίνωα ἐπέτρεπον αἰτεῖν δίκας. Μίνως δὲ ἐκέλευσεν αὐτοῖς κόρους ἑπτὰ καὶ κόρας τὰς ἴσας χωρὶς ὅπλων πέμπειν τῷ **Μινωταύρῳ** βοράν. ἦν δὲ οὗτος ἐν λαβυρίνθῳ καθειργμένος, ἐν ᾧ τὸν εἰσελθόντα ἀδύνατον ἦν ἐξιέναι: πολυπλόκοις γὰρ καμπαῖς τὴν ἀγνοουμένην ἔξοδον ἀπέκλειε.

Apollod. 3.15.8. (Frazer1921)

But when this was of no avail, they inquired of the oracle how they could be delivered; and the god answered them that they should give Minos whatever satisfaction he might choose. So they sent to Minos and left it to him to claim satisfaction. Minos ordered them to send seven youths and the same number of damsels without weapons to be fodder for the Minotaur. Now the Minotaur was confined in a labyrinth, in which he who entered could not find his way out; for many a winding turn shut off the secret outward way.

Here the question that arises is why Minos ordered seven youths and the same number of damsels to be sent to the labyrinth and not older men and women and vice versa. This had to be fodder for the Minotaur. And this was also for every nine years. It is not clear why the Minotaur only had to eat every nine years. What was the food for the Minotaur during the intervening years. However, these episodic feeding of the Minotaur led to the love of Theseus and Ariadne.

Theseus and Ariadne

Theseus is the son of Aegeus, who is a Pandion. Theseus went to Crete to slay the Minotaur. In Crete, Ariadne the sister of the Minotaur loved Theseus and helped him to win Minotaur.

[8] ὥς δὲ ἦκεν εἰς Κρήτην, Ἀριάδνη θυγάτηρ Μίνωος ἐρωτικῶς διατεθεῖσα πρὸς αὐτὸν συμπράσσειν ἐπαγγέλλεται, εἰ δὲ ὁμολογήσῃ γυναῖκα αὐτὴν ἔξειν ἀπαγαγὼν εἰς Ἀθήνας. ὁμολογήσαντος δὲ σὺν ὅρκοις Θησέως δέεται Δαιδάλου μηνῦσαι τοῦ λαβυρίνθου τὴν ἔξοδον. [9] ὑποθεμένου δὲ ἐκείνου,

[8] And when he came to Crete, Ariadne, daughter of Minos, being amorously disposed to him, offered to help him if he would agree to carry her away to Athens and have her to wife. Theseus having agreed on oath to do so, she besought Daedalus to disclose the way out of the

λίνον εισιόντι Θησεῖ δίδωσι: τοῦτο ἐξάγας
Θησεὺς τῆς θύρας ἐφελκόμενος εἰσῆει.
καταλαβὼν δὲ Μινώταυρον ἐν ἐσχάτῳ μέρει
τοῦ λαβυρίνθου παίων πυγμαῖς ἀπέκτεινεν,
ἐφελκόμενος δὲ τὸ λίνον πάλιν ἐξήει. καὶ διὰ
νυκτὸς μετὰ Ἀριάδνης καὶ τῶν παίδων εἰς
Νάξον ἀφικνεῖται.

(Apollod E1. 1. 8-9) (Frazer 1921)

labyrinth. [9] And at his suggestion she gave Theseus a clue when he went in; Theseus fastened it to the door, and, drawing it after him, entered in. And having found the Minotaur in the last part of the labyrinth, he killed him by smiting him with his fists; and drawing the clue after him made his way out again. And by night he arrived with Ariadne and the children at Naxos.

Here Theseus fought with the Minotaur. The fighting of Theseus with the Minotaur is picturized in Figure 8.

Figure 8. *Theseus with Minotaur*

Tamil Sanga Ilakkiyam and Greek Minotaur



At the end Theseus killed the Minotaur with the help of Ariadne who loved him. Thus the bull-headed Minotaur played a role in the love of Theseus and Ariadne. Similarly, the love of Pasiphaë, the love of Europa, the mother-in-law of Pasiphaë, the love of Ariadne, the daughter of Pasiphaë and the love of Eurynome (the third wife of Zeus), who were directly or indirectly associated with Crete were also linked with a bull. But, Pasiphaë gave birth to the Minotaur. Scholars have tried to clarify the mystery of the Minotaur. Some researchers have related the Minotaur

with fertility (Cook 1894)¹², with power (Porada 1987)¹³, with Egyptian religion¹⁴, with the Mesopotamia culture (Goodnick Westenholz 2004)¹⁵ and with the association of enemies and deities (Childs 2003)¹⁶. The archaeological resources of Crete lead to some more views on this topic as we shall show below.

The Bull in Crete

There are many paintings and seals available in the archaeological sites of Crete. In these paintings, figures of men and women, animals, birds, fishes, plants and flowers are present. We note that no figure of the Minotaur appears in the paintings or in the seals. But as noted by Younger there are paintings and seals (Younger 1976)¹⁷ in the archaeological sources of Crete, that are associated with the bull. However, they are mainly linked with the sport of bull leaping (Argyrios Gerakis²⁰⁰⁷)¹⁸, (Groenewegen-Frankfort 1951)¹⁹. There is a belief, however, that the painting of the Minoan bull leaping is related with power (Marinatos 2005)²⁰. This

¹²The bull was closely associated with fertility, as such it was associated with Demeter, Dionysos and Zeus.

¹³But theirs is a hieroglyphic representation and according to Fischer their very elegance is “proof against them being monstrous”. Fischer also points out that these depictions possess an inner logic absent in hybrid monster: In representations of the king, various aspects of his power are displayed by placing the head of the king - a constant feature - on the bodies of various animals like the falcon, snake or lion. This basic arrangement remains regular, but there is variation in degree of human / animal proportions which implies shape-shifting. This, according to Fischer, is entirely appropriate in depicting a king who of all people stands on the edge of divinity as the link between man and god. In the same way it must not be assumed that the elements of composition necessarily carry a standard significance. The serpent for instance does not always represent that which is dangerous: in Iran and Bactria serpents were used to signify life death but also because the wave-like motion of their bodies was associated with life-giving water.

¹⁴Theriocephaly - to beings which have an animal head attached to an anthropomorphic or human body as the animal-headed forms of gods depicted in ancient Egyptian religion (such as Ra, Sobek, Anubis).

¹⁵As early as the beginning of 3000 BCE the bull-man of Mesopotamia was portrayed with the same general Composition.

¹⁶In the literature of the area, the bull-man's dual nature as both enemy and associate of deities is frequently called to the fore.

¹⁷But a human in a similar leaping pose made of ivory, another expensive imported material, was found in the Knossos palace.

¹⁸Bulls appear in Minoan and Etruscan paintings, as well as in oriental art. Bulls have a special place in Minoan culture, with religious and spiritual significance. This is evidenced from the fresco painting of Bull-Leaping (ca. 1500 BCE), and the Greek myth of the half-bull Minotaur. Bulls possibly signify strength and virility. Most importantly, bulls serve to challenge man, and by challenging bulls man can re-affirm his control over nature.

In this sense, Minoan bull leaping is akin to the Spanish bullfights and North American Rodeo.

¹⁹Groenewegen-Frankfort saw depictions of bull-leaping and other Minoan activities as “serious play” in which graceful movement was central, negating any need to sacrifice the bull. She made the point that bulls are depicted in a variety of postures in Minoan art, making it likely that bull leaping is depicted accurately.

²⁰He interprets bull-leaping as part of a royal iconography of power, where the bull, representing the king's enemy, is always defeated by the lion or king.

leads us to ask the question if there is a connection between the Minonian bull leaping and the bull leaping of other ancient civilizations.

Bull Leaping

The action of taming the wild bull is called Bull leaping. There are many pictorial or painting references in ancient civilization depicting this, like the Hittite bull leaping (Figures 9 &10), the Haematite bull leaping (Figures 11&12), the Banawali bull leaping (Figures 13& 14), the Indus Valley Mohenjo Daro bull leaping (Figures 15&16) and those of Egypt (Figures 17 &18), regarding this action of bull leaping. In some of them the images are not clearly visible because of their fragile and antique nature. So, these references along with their highlighted pictures are displayed below in Figures 9 –18.

Figure 9. *Hittite Bull Leaping*



1650 BCE
Hittite
Hüseyindede
vases

Figure 10. *Hittite Bull Leaping - Highlighted*
Tamil Sanga Ilakkiyam and Greek Minotaur



Figure 11. *Haematite Bull Leaping*

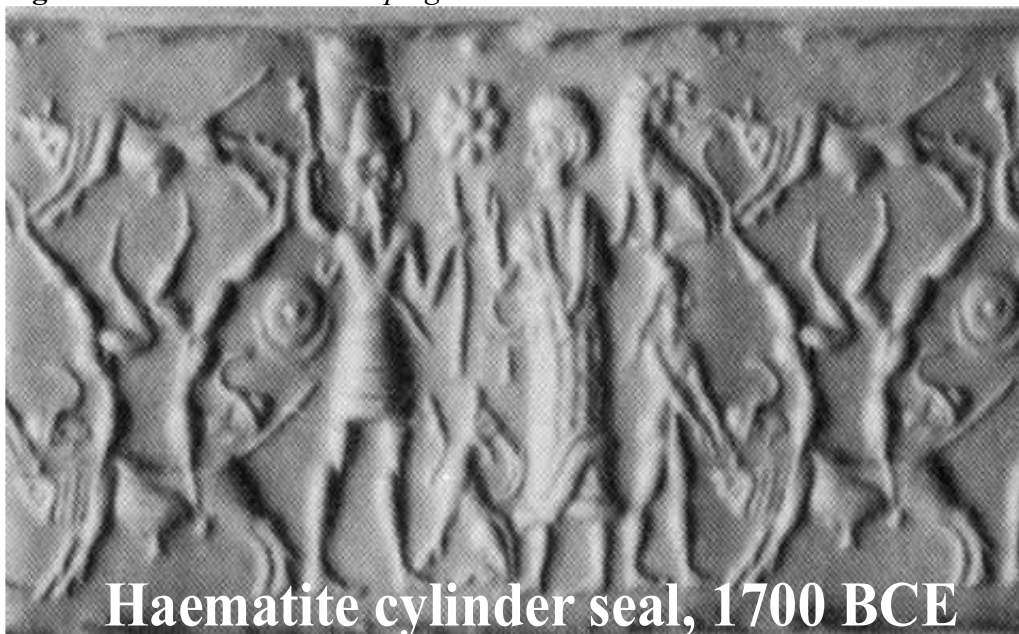


Figure 12. Haematite Bull Leaping - Highlighted

Tamil Sanga Ilakkiyam and Greek Minotaur

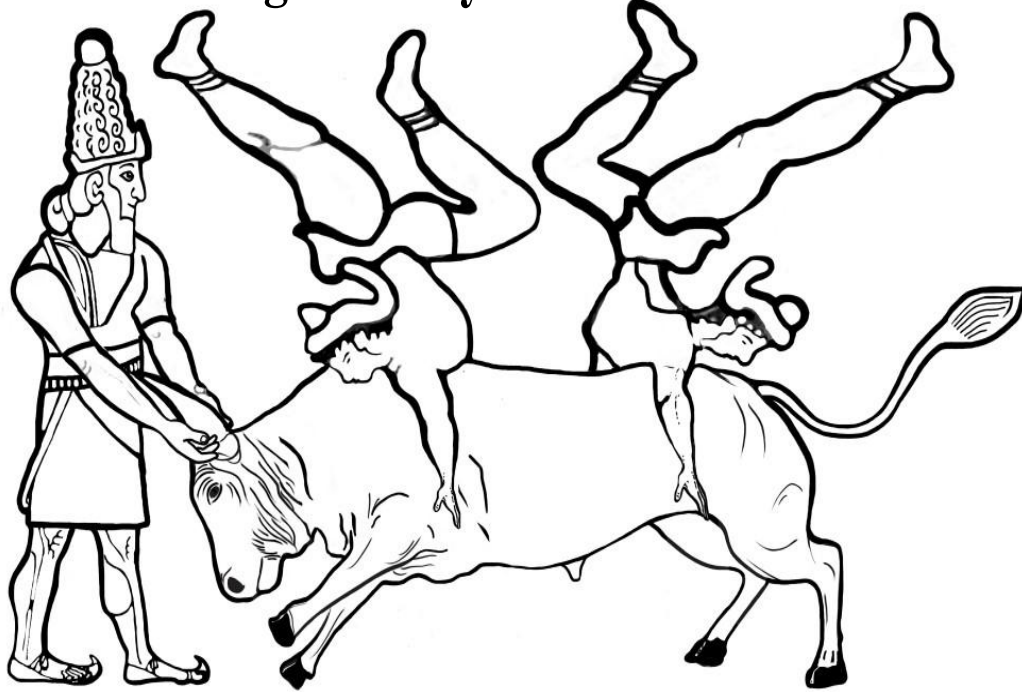


Figure 13. Banawali Bull Leaping



Figure 14. *Banawali Bull Leaping - Highlighted*

Tamil Sanga Ilakkiyam and Greek Minotaur

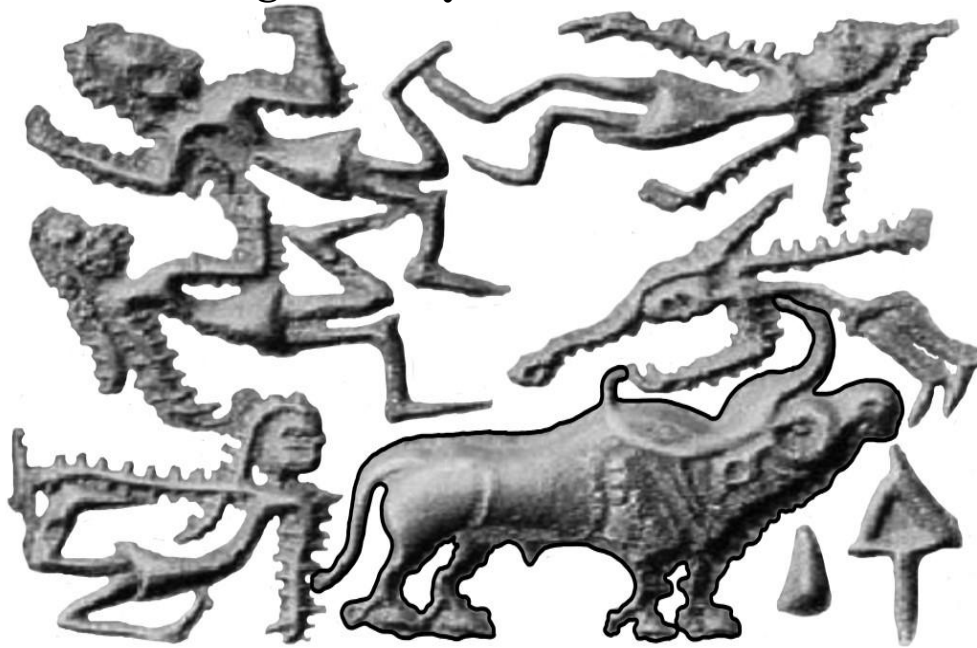
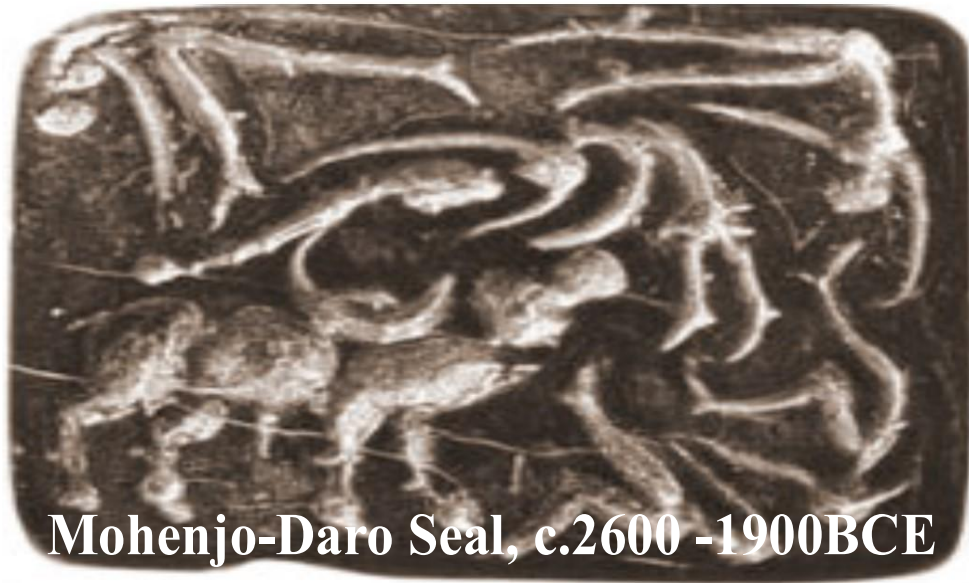


Figure 15. *Mohenjo Daro Bull Leaping*



Mohenjo-Daro Seal, c.2600 -1900BCE

Figure 16. Mohenjo Daro Bull Leaping - Highlighted

Tamil Sanga Ilakkiyam and Greek Minotaur

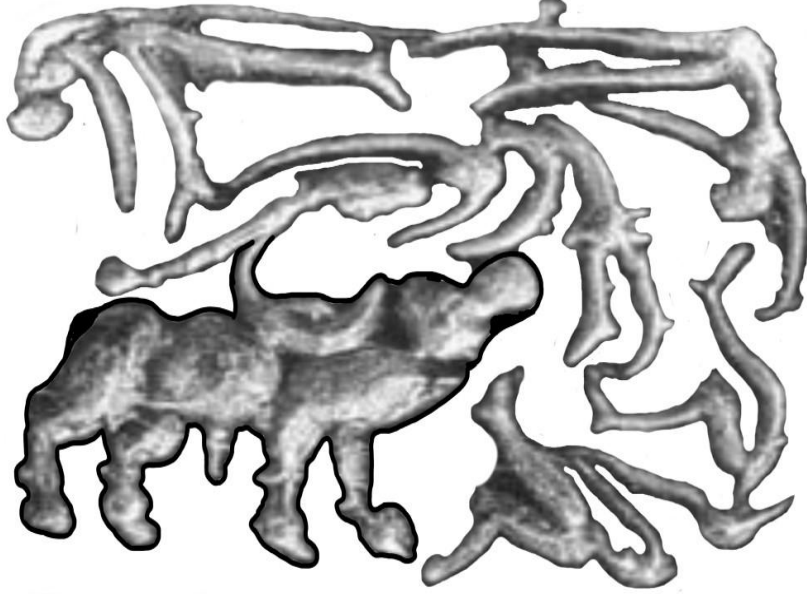


Figure 17. Egypt Bull Leaping

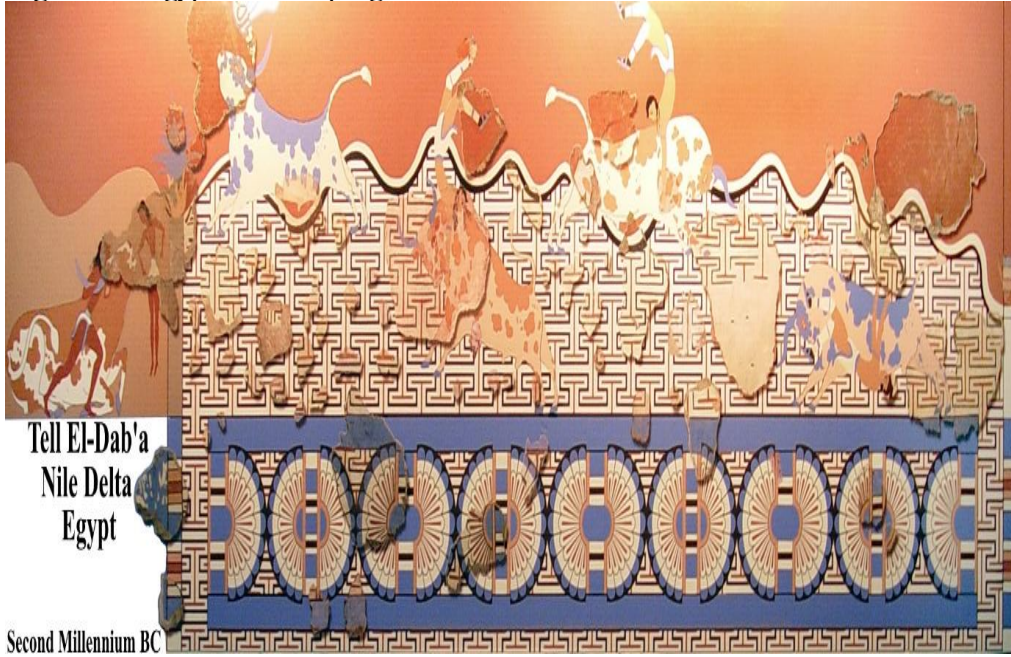


Figure 18. Egypt Bull Leaping - Highlighted
Tamil Sanga Ilakkiyam and Greek Minotaur
Tell El-Dab'a, Nile Delta, Egypt
Early Second Millennium BC



These references highlight the famous bull leaping in ancient civilization. Among these bull leaping references Egyptian bull leaping paintings closely resemble those of the Crete Minoan bull leaping painting seen in Figures 19 & 20.

A few things become clear when we compare these paintings. One of them is related to the bull itself and the other concerns the people depicted in these artefacts. As explained by Andrew Shapland, the leaping of these bulls itself shows the wilderness of its characters (Andrew Shapland 2013)²¹. It is hard to know whether this wilderness is neither trained nor untrained. Untrained wilderness means that they have just been brought to the field. Trained wilderness means that they have already been trained for the field or for the purpose of sports. Anyway bull leaping is seen as the union of bull and human skill (Hawkes 1968)²².

One can also see differences among the people interacting with the bull. Some are leaping, while others are standing before the bull. It should be noted that there is a difference between these people. Especially in Figure 9 & 10, 11 & 12, 16 & 17 and 17 & 18 the persons are standing before the horn of the bull. There are also colour variations among them. These also occur with the Minoan bull leaping paintings.

Minoan Bull Leaping

Minoan bull leaping painting has one bull and three people. Two persons are fair in colour and one person is dark in colour. One of the fair coloured person is holding the horn of the bull and the dark coloured person is jumping and leaping over the bull.

²¹The Dab'a frescos, among other depictions, also show leaps going dangerously wrong for the human. This can be seen as showing the bull's agency in the practice.

²²He notes that it is a perfectly successful union of human skill and spring with taurine strength.

Figure 19. Minoan Bull Leaping



Figure 20. Minoan Bull Leaping - Highlighted

Tamil Sanga Ilakkiyam and Greek Minotaur



Colour and the Minoan Bull Leaping Painting

The colour variations (Evans 1935)²³ is depicted among the persons in the Minoan bull leaping paintings. According to some experts, this is related with gender (Dumas 1999)²⁴ or with different age or with status (Damiani Indelicato 1988) (Marinatos 1989) (Marinatos 1994)²⁵.

Types of People in the Minoan Bull Leaping Painting

There are three people present in the Minoan bull leaping painting. In this it is believed that the bull leaper and the person standing before the horn are the same person (Evans 1930)²⁶. But the pictures from Figure 6 to 17 including the Minoan paintings clearly show that the person standing before the horn is different from the bull leaper. The courage it takes to stand before the horn of the wild bull itself clearly shows they are the trainers or the owners of these bulls (Zeuner 1963)²⁷.

Minoan Bull Leaping and Religion

According to numerous experts, the Minoan bull leaping is also related with religion (Castleden 1990) (Hawkes 1968)²⁸ (Evans 1921)²⁹. Some are related to the Solar Goddess (Bietak 2007)³⁰ and some are related with the worship of bulls.

Thus there is no figure of the Minotaur in Minoan Crete, but there are bull leaping paintings in many ancient civilizations. So the mystery of the Minotaur might be associated with bull leaping. Some scholars relate this Minotaur with

²³Evans also stated his belief that both boys and girls took part in bull-leaping, an assumption based on the fact that leapers in frescos have two different skin colors. The problem of otherwise differentiating the figures by anatomy or costume (including a cod-piece) led Evans to envisage a ritual transvestism, reinforcing, as he saw it, the religious connotations of bull-leaping.

²⁴Genders are distinguished by darker colors for men, and lighter colors for women. Blue indicates the shaven heads of young persons, a conventional rendering of the grayish appearance of shaven hair.

²⁵It is more likely that the color differences refer to another distinction, such as different age or status.

²⁶He suggested that the leaper would grab the horns of the bull, who would then toss the leaper onto his back. This has been the cause of skepticism since bulls cannot be expected to behave in this way, although this is often based on analogies with modern rodeo bulls or corridabulls.

²⁷particularly that Cretan bulls were not necessarily as ferocious as is often assumed. But in addition to seeing these Neopalatial images as conveying information about the affordances of bulls, it can also be suggested that their naturalistic depiction and culturally significant details helped to establish a connection with a specific animal practice.

²⁸Other authors have sought to tie bull-leaping with the worship of bulls, but there is no agreement on details of interpretation.

²⁹Evans started his monumental account of his discoveries at Knossos, The Palace of Minos, by noting the connections between the bull-leaping scenes he had found there and myths about the Minotaur. He sought to reclaim these myths from the later Greeks, who had turned Knossos from "the peaceful abode of priest-kings" to "an ogre's den". Evans's interpretation of bull-leaping as a religious performance on the grounds that palaces were religious centers.

³⁰We may conclude that the bull games are dedicated and constitute an offering to the Minoan solar goddess.

eastern myth and the Greeks hybrid it (Shear 1923)³¹(Goodnick 2004)³². It shows that it is hard to search its root in Greek.

Therefore, it is necessary to search whether there is any literary evidence related to this in other ancient literatures of the world.

Old Testament

The *Old Testament*, written in Hebrew, is one of the world's oldest literature. This has a small reference to Bull Leaping (UCLA Library 1903) as we see in the following passage:

“For by thee I have run through a troop by my God have I leaped over a wall.”
2 Samuel 22:30

Here the translation ‘wall’ probably represents the Bull. Similarly, the *Rig Veda*, composed in Sanskrit language, also contains references to Bull Leaping.

Rig Veda

A small reference to the taming of the beast is found in the ancient literature, called the *Rig Veda* (Griffith 1896) as we can see in the following passage:

“One of the two hath Soma, seen within it; the Herdsman with the bone shows forth the other.
He, fain to fight the Bull whose horns were sharpened, stood fettered in the demon's ample region.”
Line 10, Hymn XLVIII,
Book 10, *Rig-Veda*.

The Bull Leaping mentioned in this passage is depicted as taking place not on that land, but on alien soil. However, these references do not clarify the obscurity of the Greek Minotaur. Therefore, we shall continue our research by looking at occurrences of the bull in Tamil, which is one of the world's ancient languages like Hebrew, Sanskrit, and Greek.

More than that Theseus who is associated with Minotaur is also related with India.

³¹So, as with many of the hybrid monsters of ancient Greece, the Minotaur also had its roots firmly in the East. Shear contends that narrative aspects as well as the iconographical tradition associated with the Theseus-myth was transferred from Asia Minor to the Mediterranean via Lydia. In support of this theory he calls on the composition of the Minotaur which closely resembles the Mesopotamian bull-man configuration in literature and art

³²On a linguistic level this is illustrated neatly by the suhurmašû, a hybrid creature of the Ancient Near East. It is believed that the word suhurmašû originally referred to the common seal, but a literal interpretation of the composite Sumerian name (suhur: carp, maš: goat) resulted in depictions of a hybrid monster with both goat and fish attributes.

Μήδεια δὲ ἦκεν εἰς Ἀθήνας, κάκει
 γαμηθεῖσα Αἰγεῖ παῖδα γεννᾷ Μῆδον.
 ἐπιβουλεύουσα δὲ ὕστερον Θησεῖ φυγὰς ἐξ
 Ἀθηνῶν μετὰ τοῦ παιδὸς ἐκβάλλεται. ἀλλ'
 οὗτος μὲν πολλῶν κρατήσας βαρβάρων³³
 τὴν ὑφ' ἐαυτὸν χώραν ἄπασαν Μηδίαν
 ἐκάλεσε, καὶ στρατευόμενος ἐπὶ Ἰνδοῦς
 ἀπέθανε:
 Apollod. 1.9.28.
 (Frazer1921)

Medea came to Athens, and being there
 married to Aegeus bore him a son Medus.
 Afterwards, however, plotting against
 Theseus, she was driven a fugitive from
 Athens with her son. But he conquered
 many barbarians and called the whole
 country under him Media, and marching
 against the **Indians** he met his death.

Tamil and Greek

Tamil is one of the classical languages of India. There are many references in ancient Tamil literature called *Sanga Ilakkiyam* to the relationship of Tamil with the Greeks. These relations are related to trade (Pugazhendhi 2020a) (Pugazhendhi 2020c) (Pugazhendhi 2021d) (Pugazhendhi 2022 a), exchange of literary forms (Pugazhendhi 2020b) literary themes (Pugazhendhi 2021b) (Pugazhendhi 2024), literary myths (Pugazhendhi 2021a) (Pugazhendhi 2021c) (Pugazhendhi 2022b) (Pugazhendhi 2023) and so on. So, it is possible that there are references to Theseus or the Minotaur in the ancient Tamil literature called *Sanga Ilakkiyam*. Here it is to be noted that Aegeus and Theseus belong to Pandion family, as we can see in the following passage:

³³15 tataḥ sāgarakuṣṣiṣṭhān mleccchān
 paramadāruṇān pahlavān **barbarāṁś** caiva tān
 sarvān anayad vaśam
 Chapter 29, Book 2,
 The Mahabharata (Sanskrit)

40 uttarā pathajanmānaḥ kīrtayiṣyāmi tān api
 yauna kāmbojagāndhārāḥ kirātā **barbaraiḥ**
 saha

41 ete pāpakṛtas tāta caranti prthivīm imām
 śvakākabalagrāṇāṁ sadharmāṇo narādhipa
 Chapter 200, Book 12,
 The Mahabharata (Sanskrit)

kAna mullaik kaya vAy alari
p.Arppana makaLir cAraR puRattu aNiya,
 5 kal cuTar cErum katir mAy mAlai,

Natrinai 321, Mathurai Alakkar Gnālār Makanār
 Mallanār
 Sanga Ilakkiyam (Tamil)
 (Tamil Virtual University 1995a)

And the son of Pandu then reduced to subjection
 the fierce Mlechchas residing on the sea coast,
 as also the **wild tribes** of the Palhavas, the
 Kiratas, the Yavanas, and the Sakas.

Section 31,
 (Kisari Mohan Ganguli 1896)

Those that are born in the northern region, I
 shall also mention. They are Yamas, Kamvojas,
 Gandharas, Kiratas and **Barbaras**. All of them,
 O sire, are sinful, and move on this Earth,
 characterised by practices similar to those of
 Chandalas and ravens and vultures.

Section 207,
 (Kisari Mohan Ganguli 1896)

Forest jasmine flowers that
Purpana women on the mountain
 slopes wear have blossomed.

αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίωνος.
σὺ δ', ὥσπερ εἰκός, κατθανῇ κακὸς
κακῶς,
Ἄργουζ κάρα σὸν λειψάνῳ
πεπληγμένος,
πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.
Kovacs (1994)

As for myself, I shall go to the land of
Erechtheus to live with Aegeus, son of
Pandion. But you, as is fitting, shall die the
miserable death of a coward, struck on the head
by a piece of the Argo, having seen the bitter
result of your marriage to me.

1384 – 1388,
Medea, Euripides

Tamil Sanga Ilakkiyam

The Tamil *Sanga Ilakkiyam* is a collection of ancient Tamil literary works which date back as far as 1000 BC. It has a work called '*Kalithokai*' which mentions Pandion as we see in the passage below:

Since the ocean's abundant waves roared in and
seized his land, without slacking, the **Pāndion**
king of unfading fame went on a military
campaign and took the lands from the Chēra and
Chōla countries, made them submit to him,

.....

May the **Pāndion** king owning drums that roar like thunder
bring the world under his command!

Kalithokai 104, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

This document does not state clearly that this Pāndion is the same as the Greek Theseus Pandion (Πανδίων). But there is a same reference about a bull.

Bull and Arena

The herds men arranged the bulls in the arena. They send the bulls with joy.

The herder clan arose out of an ancient
clan of great fame. All the herders join together,
and with great joy, send their bulls into the arena...

Kalithokai 104, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

Here the bulls are on several types.

Colour of The Bulls

The bulls which are lined up in the arena are of different colours.

a **faultless white** one like milk-hued Balathēvan **with a flag** touching the sky, a bright palmyra icon, an able, **black bull** like dark Thirumāl with Thirumakal on his chest, successful in battles, and who has a gold discus, a **hostile tawny colored** one, resembling the three-eyed **Sivan** with a crescent moon on his radiant hair, and a **red one with rage** the color of Murukan with martial prowess who stirred the vast ocean and killed Sooran in the form of a mango tree. Some of them are militant and others are not. They are of many kinds and shapes. They appear like many clouds that are together.

Kalithokai 104, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

Thus the colours of the bulls were faultless white, black, hostile tawny and red with rage. These bulls were lined up on the ground. The reason for this lining up also is mentioned in the reference.

Bull Leaping

The bulls are of different colours are lined up in the arena. The reason for this lining up is also mentioned in the reference.

Look here my friend! Look at this man! Being the son of cow herders, he sits on a bull with spots, and rides, appearing like a boat that moves in shallow water. My heart trembles on seeing him appear like enraged **Sivan** who attacked with the edge of his feet and split the chest of **Kootruvan riding a buffalo**, and took his precious life. Look here my friend! Look at this man! Being the son of goat herders, he holds on firmly to the beautiful white side of a strong bull with many tiny spots, appearing like a dark spot on the moon.

Kalithokai 103, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

This reference picturizes the bull leaping. In this bull leaping refers not only to cow herders, but also to goat herders who participated. For this purpose only the bulls were lined up in the arena. Here there is a reference to Sivan and Kootruvan riding a buffalo. This will be discussed later in this article. This bull leaping is not an easy chore.

Bull Leaping and Life

Bull Leaping is an event. It needs courage. Sometimes even the courageous people are killed by the bulls as is described in the following passages:

A young herder leaps at a bull's horns without
fearing the looks on its dull eyes, the color of caddis
flies. Look! **It gores and kills him, and lifts his mangled
body on its horns**, appearing like the vengeful attack

.....

Look at the young herder who is attacked and
stabbed by a black bull with a wide flame-like swirl
pattern on its forehead, his intestines hanging out of
his mutilated body,

Kalithokai 101, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

Look at that red colored bull which gores again and again,
those who try to nab it and nab it, killing them. It appears
like **Kootruvan** who takes away life in a rage when weak.

Kalithokai 105, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

Here the courageous bull leapers were killed by the bulls. It is to be noted that these murderous bulls are of different colours. It shows that there is no connection between the character and the colour of the bull (Evans 1930)³⁴. Here there is also reference to **Kootruvan**. It will be discussed in later part of this article. Due to the tough fighting of the bulls these are called with an adjective.

Murderous Bulls

The bulls in the bull leaping kills the bull leaper. So these bulls are called as murderous bulls.

Let us embrace and cover their wounds!
O friend! Let's embrace with our warm breasts and
cover the wounds of our lovers, caused by **murderous bulls**!
O friend! Won't our arms be adorned with buttermilk drops
that splatter when churning butter, mixed with blood on
embracing our wounded men who seized **murderous bulls**?

Kalithokai 106, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

Here the bulls are called murderous bulls. Bull leapers were killed not for food but for sports. Thus the bulls which are herbivorous killed the bull leapers like a carnivorous bull. There may be some reason behind this life-lasting game.

³⁴The Knossos Taureador frescos, the most famous depictions of bull-leaping, also potentially reveal something about the affordances of the depicted bulls through their markings. Whereas wild bulls (aurochs) are known to have been predominantly black, the piebald markings seen in the frescos are almost uniquely found in domesticated animals of various species.

Bull Leaping and Marriage

The bull leapers had eagerly participated in bull leaping even when there is a chance of dying. It shows that this bull leaping was linked to courage. We should also question whether this bull leaping activity is only related with courage or Are there some more things at play here. Let us examine the passage below:

Who is this young woman who has
entered my life with her body, happily
playing with her friends of delicate words
wearing thick garments, garlands and
ornaments woven with many flowers, cool
fragrant pidavam flowers, thalavam flowers
from spreading creepers, and colorful large
thōndri blossoms that have grown after the
rapid rains from the wide dark skies?

Hero's Friend:

O! O! She is the one for whom it has been
announced constantly with drums and words for
everyone to hear, that other than the man who
captures the warring, handsome bull, none can
touch her dark, pretty body.

Hero:

Tell them I will capture the bull.

Kalithokai 102, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

This reference shows the bond between the bull leaping and marriage. When the girl child was born, along with that child a bull was also reared in the herdermen community. If any man wants to marry that woman he should certainly tame that bull. Otherwise, no herder women would marry him. It is mentioned in the following passage:

**Young herder women will not embrace the man who fears
the killer horns of bulls, even in their next birth.** Other

than men who seize murderous bulls without fear, it is rare
for those who have fear in their hearts to attain them.

**It is not possible to unite with the herder women for men
who fear the horns of bulls and not consider their lives as
wind.**

Kalithokai 103, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

Here it is said that even in the next birth herder women would not marry the man who had the fear of bull leaping. It ensures the bond between the bull leaping and marriage in the herder community. The defeated person may die and the victorious person would marry the herder women. It is mentioned in the reference below:

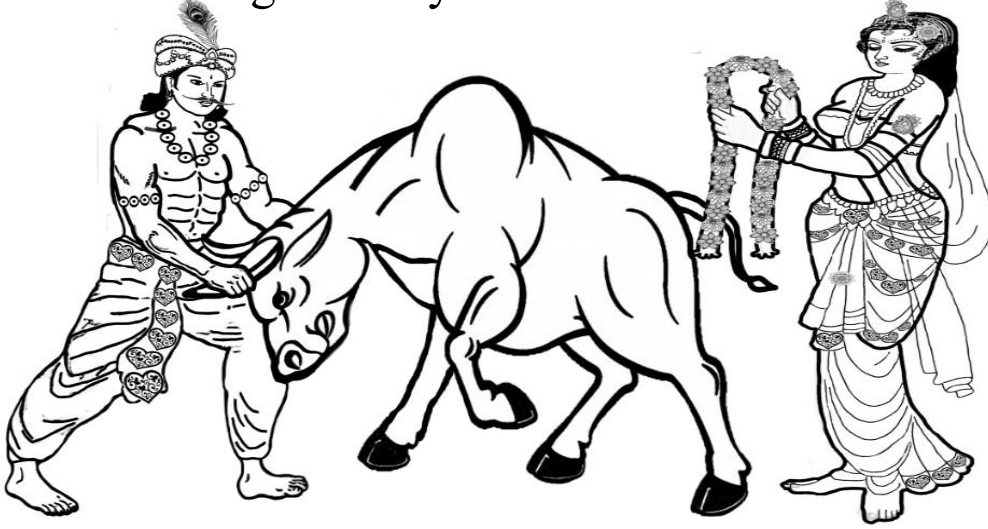
There, the man who lies on the neck of the white bull **will get the pretty young woman** with sharp teeth, the man who seizes the sharp-horned, black bull without fearing its rage will receive **sleep with the pretty young woman** with combed hair, wearing bright jewels, the man who subdues the murderous bull with colored eyes **will get the young woman** with pretty eyes and looks of a bewildered deer, and the man who captures the very strong red bull with fierce rage **will receive** sleep on the delicate, bamboo-like arms of the young woman wearing earrings with stripes.

Kalithokai 104, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

Thus the winner could get the young herder woman. The women of this community proposed their love only to the brave men who were capable of taming the wild bulls (Pugazhendhi 2021e). Thus this reference points out the relation between bull leaping and the love proposal or marriage. And this proposal is picturized in Figure 21.

Figure 21. *Bull Leaping and Marriage*

Tamil Sanga Ilakkiyam and Greek Minotaur



So there was a tradition in which bull leaping was mandatory for the proposal of marriage. Here it was not related with religion but with social events. It might be possible that this type of linkage between bull leaping and marriage was present in many ancient civilization where there are pictures of bull leaping. In the same way, ancient Tamil literature also picturized the ancient tradition.

Here it should be noted that the references to Pandion in Tamil literature also mentioned the possibility of death attached to bull leaping which was one of the unrelentless custom in a society related with cattle rearing on which that society

depend (Harald Brüssow 2009)³⁵. In the archaeology of Crete, we find no picture of Minotaur, but Minoan bull leaping painting is present. So it is also possible by mistake to relate this Minoan bull leaping to the Minotaur.

Personification

The portrayal of non-living things or animals as humans is called personification, which is one of the many figures of speech. This type of personification is common in mythology (Strauss 1955)³⁶. The bull in the Minoan bull leaping painting might be personified as the Minotaur. The murderous nature of these bulls in the sport of bull leaping might be thought that Minotaur would eat young men and women. Young men and women who were for marriage (Marinatos 1989)³⁷ linked with bull leaping might be thought that they were eaten by Minotaur. So, Theseus fought with Minotaur and won the love of Ariadne, who is the sister of Minotaur, this means that Theseus took part in the Minoan bull leaping and won the love of Ariadne, who was grown up along with the bull which was for bull leaping and as the bull is like a brother for her. So the love of Ariadne was not an incidental one but preordained. Here it is also to be noted that there is no evidence of sacrifices after the bull leaping (Younger 1995)³⁸. So Minotaur is nothing but the personification of the murderous bulls. Thus the bull in Figure 21 is personified as Minotaur in Figure 22.

³⁵The domestication of cattle, sheep and goats is a key event in human history whose impact cannot be over stated. In fact the term Neolithic Revolution was aptly coined for a process, which started about 11 000 years ago.

³⁶Mythological figures are considered as personified abstractions, divinized heroes or decayed gods.

³⁷The participants of the bull-sports are always depicted as young and athletic and the social function of the sport was undoubtedly as an expression of youthful vigor and daring in acts involving physical challenge and dominance over animal power.

³⁸Younger has updated the corpus of known depictions, piecing together a sequence of activities, including bull capture, grappling/wrestling, leaping, and sacrifice. Although there is no evidence that sacrifice followed bull-leaping.

Figure 22. *Bull Leaping - Personified***Tamil Sanga Ilakkiyam and Greek Minotaur**

The mysty behind the birth of Minotaur need to be clarified.

Metonymy

In the birth of Minotaur it is said that Pasiphaë fell in love with the bull and gave birth to Minotaur. But according to bull leaping which is linked to marriage, the woman loved only the bull leaper. In the language and literature, the expression 'the woman loved the bull leaper' can be transcribed as 'the woman loved the bull'. This is a metonymy, which is a figure of speech consisting of the use of the name of one thing for that of another but with which it is closely connected (Warren Beatrice 2006)³⁹. There are many patterns (Nerlich 1999:363-364) (Lipka 1988:360-361)⁴⁰ in this metonymy. So Pasiphaë falling in love with the bull is not a clinical complex of Zoophilia like the Oedipus complex or the Electra complex but is related to a metonymy. In the same way Zeus turned into a bull for the love of Europa might

³⁹consider some examples of referential metonymy:

(11) I will put you on the governor's report. (your behaviour)

(12) I have been reading the man for ages, but had never seen him in the flesh. (referring to Chomsky)

(13) Maria is a divine voice. (person with a divine voice)

As the examples above demonstrate, referential metonymy tends to violate truth conditions: one cannot literally include a person in a report or read a man; nor can a woman be a voice or tables complain. Propositional metonymy, on the other hand, tends to be literally true since the validity of the consequent (implicitly conveyed notion) depends on the validity of the antecedent (explicit expression).

⁴⁰Patterns such as part for whole, whole for part, garment for person, container for contents, place for institution, producer for product, instrument for result, matter for artefact.

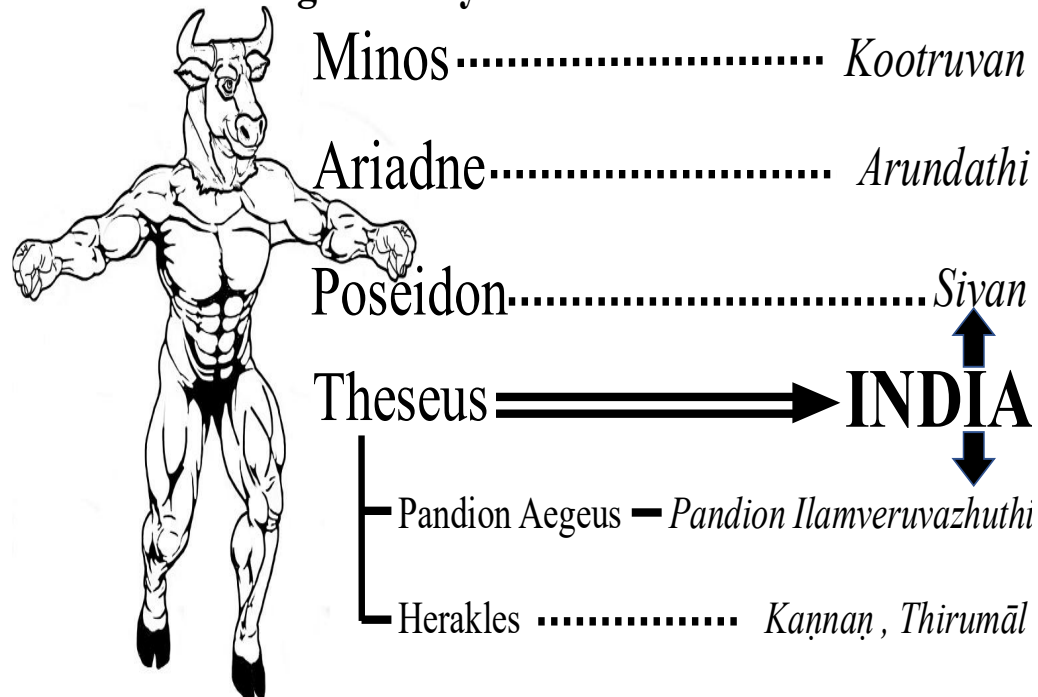
be that Zeus leaped on the bull and won the love of Europa. Also, when Glaucus sought to win the love of Eurynome by giving oxen might be to mean that he was ready for bull leaping to marry her.

Theseus Indian War and the Myths

It is said that Theseus took a war on India. It might be influenced in the myths of India. The parallels are shown in the Figure 23.

Figure 23. Minotaur – Greek and Tamil

Tamil Sanga Ilakkiyam and Greek Minotaur



Ariadne

In the myth of Minotaur -Ariadne, sister of Minotaur and daughter of Minos has helped Theseus in the defeat of Minotaur. It is said that she has loved Theseus. The situation for the start of love was not clearly discernible. The Tamil reference highlights that the bull leaping itself seems to be the main cause of this love. After this love and the victory over Minotaur, Theseus and Ariadne left Crete. Meanwhile Theseus left Ariadne. The love of the Ariadne is respected and placed her in the heavenly constellations as a crown of stars.

δή ποτε καὶ Θησῆα κακῶν ὑπελύσατ' ἀέθλων
 παρθενικῇ Μινωῖς εὐφρονέουσ' Ἀριάδνῃ,
 ἦν ῥά τε Πασιφάη κόρυη τέκεν Ἡελίοιο.
 ἀλλ' ἡ μὲν καὶ νηὸς, ἐπεὶ χόλον εὐνάσε Μίνως,
 σὺν τῷ ἐφεζομένη πάτρην λίπε: τὴν δὲ καὶ
 αὐτοὶ
 ἀθάνατοι φίλαντο, μέσῳ δέ οἱ αἰθέρι τέκμαρ
 ἀστερόεις στέφανος, τὸν τε κλείουσ' Ἀριάδνης,
 πάννυχος οὐρανίοισιν ἐλίσσεται εἰδώλοισιν.

In the past, the maiden Ariadne, daughter of Minos, was, with kindly intent, rescued Theseus from grim contests -- the maiden whom Pasiphae daughter of Helios bore. But she, when Minos had lulled his wrath to rest, went aboard the ship with him and left her fatherland; and her even the immortal gods loved, and, as a sign in mid-sky, a crown of stars, which men call Ariadne's crown, rolls along all night among the heavenly constellations.
 3.997-1004, Argonautica

Thus Ariadne who has a remarkable chastity is honoured by giving the place in the constellation as shown in the Figure 24.

Figure 24. Ariadne - Constellation



This type of respect given to chastity by giving a remarkable place in the stars is also seen in the Tamil mythology.

Tamil mythology mentions about a woman called Arundathi. She is a symbol of chastity and she has a place in the constellation.

The mother of my son,
 wearing jewels of sapphire
 the size of tiny coconuts,
 her chastity like that of
Arundathi in the celestial
 world above the dark sky,
 will receive guests very gladly,
 if the enraged king's difficult
 battle business ends.

Ainkurunūru 442, Pēyanār, Sanga Ilakkiam,
 (Tamil Virtual University 1995)

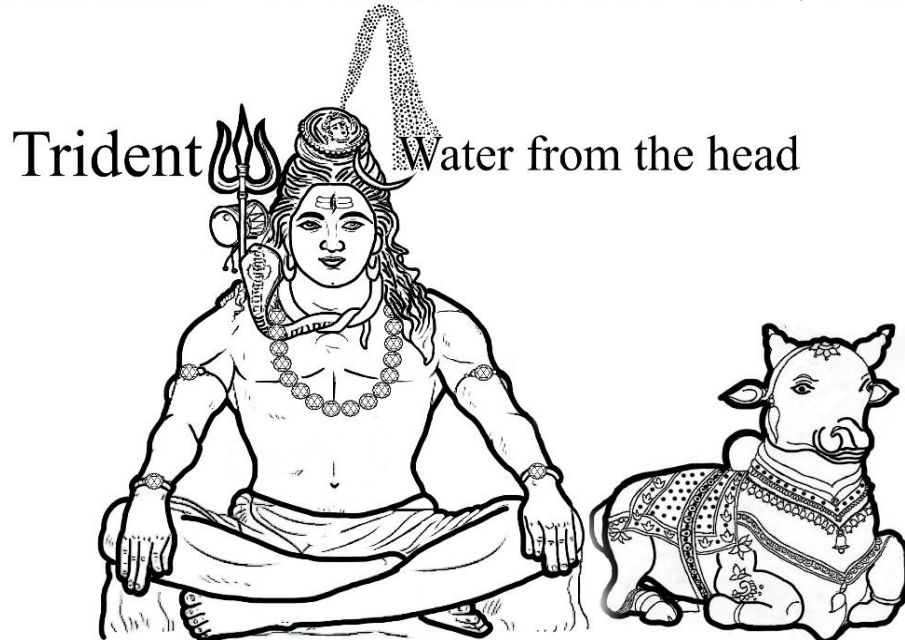
Thus Greek Ariadne and Tamil Arundathi have a place as a star owing to their chastity. It can be observed that the names Ariadne and Arundathi also have some phonetic similarity. Here it is noted that Theseus who is the husband of Greek Ariadne is related with Pandion and the Tamil Arundathi is also related with that of the Tamil literature of Pandion (Pugazhendhi 2021e).

Poseidon

Poseidon is one of the main occurrences in the myth of Minotaur. The curse of the Poseidon is the cause of the birth of Minotaur. Poseidon is related with sea and had trident in his hand as shown in the Figure 5. It is also searched in the Tamil literature. The Tamil reference Kalithokai 104 of Sanga Ilakkiyam mentioned three-eyed Sivan and Kalithokai 103 of Sanga Ilakkiyam mentioned about Sivan who split the chest of Kootruvan riding a buffalo. This Tamil God Sivan as shown in Figure 25 has parallel with Figure 5.

Figure 25. *Tamil God Sivan*

TAMIL POSEIDON SIVAN

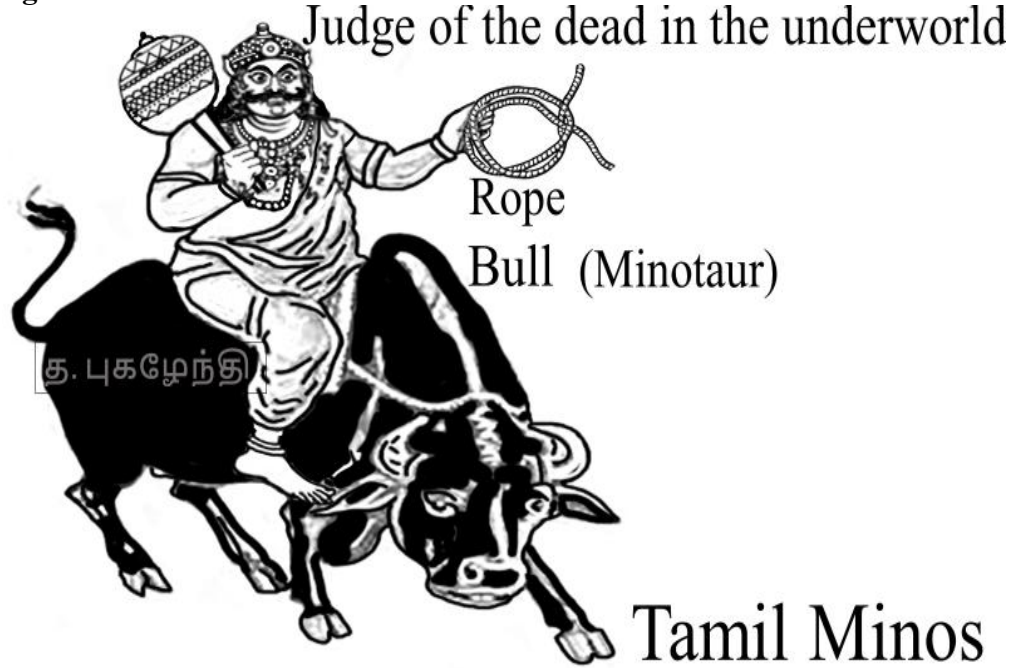


Here Tamil God Sivan also has Trident as that of Greek Poseidon. Poseidon is related with sea and Sivan related with fountain on his head. He also has a bull with him. Thus both Greek Poseidon and Tamil Sivan have parallels. In the reference Kalithokai 103 of Sanga Ilakkiyam it is said that he has defeated Kootruvan who was riding a buffalo.

Minos

Minos is the father of Minotaur. He is the God of Death and judge of the underworld in the Greek myth. He has parallel with Tamil Kootruvan who is also the God of the Death and judge of the underworld as that of Greek Minos (Pugazhendhi 2021e). He is pictorised in Tamil myth as in Figure 26.

Figure 26. *Tamil Kootruvan*



Pandion and Suicide in the Sea

Aegeus is son of Pandion in Greek. He lost his life by suicide in the sea when his son Theseus returned from Minotaur, misunderstood that his son was defeated. In Tamil also there is a king called Pandion Ilamveruvazhuthi who committed suicide in the sea. He also wrote a song in Tamil related with life and fame.

This world exists because of men who, even if they were
to get the nectar of Indiran, will not drink it alone
knowing that it is sweet, men with no hatred, without
laziness, afraid of what others fear, will give
up their lives for fame, but will not accept fame if it
comes with dishonor, even if they were to gain the world,
men who have no regrets, and with noble virtues,
who exert their power, not for themselves but for others!

Puranānūru 182, Kadalul Māyntha Ilamveruvazhuthi,
Sanga Ilakkiyam, (Tamil Virtual University 1995)

Thus the Greek characters which are related with the myth of Minotaur are also seen parallels with Tamil as in Table 2.

Table 2. *Greek and Tamil Characters Related with the Myth of Minotaur*

Greek	Tamil
Poseidon	Sivan
Minos	Kootruvan
Pasiphaë love with bull	Women love with bull leaper
Minotaur	Bull (personification)
Ariadne	Arundathi
Theseus	Husband of Arundathi Son of Pandion
Pandion Aegeus	Pandion Ilamveruvazhuthi

Thus the war of Theseus in India made these parallels in Tamil. These parallels are seen not only with the persons related with Minotaur, but also with the friends of them.

Theseus and Heracles

Theseus is the friend of Heracles

Θησεύς

παῦσαι· δίδου δὲ χεῖρ' ὑπηρέτη φίλῳ.
Ἡρακλῆς

ἀλλ' αἶμα μὴ σοῖς ἐξομόρξωμαι πέπλοις.
Θησεύς

1400 ἔκμασσε, φείδου μηδέν· οὐκ ἀναίνομαι.
Ἡρακλῆς

παίδων στερηθεὶς παῖδ' ὅπως ἔχω σ' ἐμόν.
Θησεύς

δίδου δέρη σὴν χεῖρ', ὀδηγήσω δ' ἐγώ.
Ἡρακλῆς

ζεῦγός γε φίλιον· ἄτερος δὲ δυστυχής.
ὦ πρέσβυ, τοιόνδ' ἄνδρα χρὴ κτᾶσθαι φίλον.
(Gilbert Murray 1913)

Theseus

Peace! give your hand to a **friend** and helper.

Heracles

No, let me not wipe off the blood upon your robe.

Theseus

[1400] Wipe it off and spare not; I will not refuse you.

Heracles

Bereft of my own sons, I find you as a **son to me**.

Theseus

Throw your arm about my neck; I will be your guide.

Heracles

A pair of **friends** indeed, but one a man of sorrows. Ah! aged father, this is the kind of man to make a friend.

(Coleridge 1938)

This Heracles is related with biting the breast of Hera and caused heavy pain, fought with a snake and horse, broke the horn of Achelous and married Deianira. Parallels with these are also seen in Tamil.

Tamil God Kaṇṇaṇ

In Tamil, God Kannan or Thirumāl is mentioned in the bull leaping.

Look at the young black bull that stabs that man
horribly, resembling the blue-colored **Kaṇṇaṇ**

Kalithokai 104, Sanga Ilakkiyam,
(Tamil Virtual University 1995)

He was also related with bull leaping linked with marriage (Kausalya 2018).

983. The dark cloud-coloured God
who fought with seven humped bulls and killed them
to marry Nappinnai with beautiful fish eyes

4. Thiruvadariyāchiramam ,
Periya Thirumozhi,
Thirumangai Azhvar.

In this way the war of Theseus on India made parallels within Greek and Tamil in the persons related with Minotaur.

Conclusion

Although Greek, Hebrew, Sanskrit and Tamil are classical languages, Greek and Tamil have closer similarities than other classical languages in the Herdsmen concepts of the flute and garland. In this way, the Tamil concept serves to clarify the obscure Greek concept of Minotaur in relation to the Herdsmen society. Greek literature also mentions that Minotaur has a bull head and a human body and that men and women were sacrificed to it. It is said that Pasiphaë, the mother of Minotaur, fell in love with the bull and gave birth to the Minotaur. The husband of Pasiphaë is Minos. His mother Europa had fallen in love with the bull, who was Zeus in the form of bull and she had given birth to Minos. The pictures available in Crete shows about bull leaping. Theseus is mainly related with this myth. He belongs to the family of Pandion. Theseus warred against India. The inhabitants of Crete, the Cretans also visited the lands on the coast of the Erythraean Sea. Like the Cretan picture Tamil literature also picturises bull leaping with the mentioning of the Pandion king. Bull leaping was an unrelentless factor in the marriage system of a society which is related with cattle. Tamil civilization picturized young herder women who would embrace the man who could seize the murderous bulls. Due to these characters, the bulls presented in the bull leaping are referred to as murderous bulls. Thus, these bulls might be personified as Minotaur. So, Minos ordered seven youths and the same number of damsels without weapons to be sent as fodder for the Minotaur would mean that for bull leaping and marriage. So, the love of Pasiphaë and Europa for a bull which then produced the birth of a child means that, they loved the bull seizer and became pregnant by him. In this context the ‘Love on a bull-boy’ can be seen as ‘love on a bull’ in a Metonymic sense. Thus, the pictorial

references available in the ancient civilization talk about how the bull leaping was carried out. Tamil literary sources picturized how and why the bull leaping was conducted. In this way the Tamil reference throws light on the mystery of the Greek Minotaur. More than that the Greek characters Poseidon, Minos, Minotaur, Ariadne, Theseus and Aegeus who are related with the myth of Minotaur are also seen in Tamil due to the war of Theseus with India.

References

- Aimukhambet ZA, et al. (2017) The poetic interpretation of binary opposition in the structure of myth. *Rupkatha Journal on Interdisciplinary Studies in Humanities* 9(1): 0975–2935.
- Andrew S (2013) Jumping to conclusions: Bull-leaping in Minoan Crete. *Society & Animals* 21: 194–207.
- Argyrios G (2007) A comparison of Etruscan and Aegean wall painting. *Anistoriton Journal* 10(3): 1–8.
- Bible Society (1903) *The Holy Scriptures of the Old Testament*. Berlin: British & Foreign Bible Society.
- Bietak M, Marinatos N, Palivou C (2007) *Taureador scenes in Tell El-Dab'a (Avaris) and Knossos*. Vienna: Verlag der Österreichischen Akademie der Wissenschaften.
- Bronowski J (1973) *The Ascent of Man*. London: British Broadcasting Corporation.
- Brüssow H (2009) Europe, the bull and the Minotaur: The biological legacy of a Neolithic love story. *Environmental Microbiology* 11(11): 2778–2788.
- Buckley TA (1850) *Euripides's Bacchae*. London: Henry G Bohn.
- Bury RG (1968) *Plato's Laws*, Vol. 10. *Plato in Twelve Volumes*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Castleden R (1990) *Minoans: Life in Bronze Age Crete*. London: Routledge.
- Childs WAP (2003) The East and Greece. In: *The Centaur's Smile: The Human Animal in Early Greek Art*, Princeton: Princeton University Art Museum, 49–72.
- Coleridge EP (1891) *Euripides's Iphigenia in Aulis*. London: George Bell and Sons.
- Coleridge EP (1938) *Euripides's Heracles*. New York: Random House.
- Cook AB (1894) Animal worship in the Mycenaean Age. *Journal of Hellenic Studies* 14: 81–169.
- Damiani Indelicato S (1988) Were Cretan girls playing at bull-leaping? *Cretan Studies* 1: 39–47.
- Doumas C (1999) *The Wall-Paintings of Thera*. Athens: Thera Foundation.
- Evans AJ (1921) *The Palace of Minos at Knossos*, Vol. I. London: Macmillan.
- Evans AJ (1930) *The Palace of Minos at Knossos*, Vol. III. London: Macmillan.
- Evans AJ (1935) *The Palace of Minos at Knossos*, Vol. IV. London: Macmillan.
- Evelyn-White HG (1914) *Hesiod, the Homeric Hymns and Homeric*. London: William Heinemann; New York: Macmillan.
- Fowler HN (1921) *Plato's Theaetetus*, Vol. 12. *Plato in Twelve Volumes*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Frazer JG (1921) *Apollodorus's The Library*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Freud S (1924) The dissolution of the Oedipus complex. In *Standard Edition of the Complete Psychological Works*. London: Hogarth Press.
- Gantz T (1996) *Early Greek Myth*, Vol. 1. London: Johns Hopkins University Press.
- Gilbert M (1913) *Euripides's Heracles*. Oxford: Clarendon Press.
- Gilmore DD (2003) *Monsters: Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors*. Philadelphia: University of Pennsylvania Press.

- Goodnick Westenholz J (2004) Hybrid creatures in the ancient Near East: Their character and role. In: *Dragons, Monsters and Fabulous Beasts*. Jerusalem: Bible Lands Museum, 13–16.
- Graf F (2003) A concept with a troubled history. In: *Initiation in Ancient Greek Rituals and Narratives*. London: Routledge, 3–24.
- Griffith RTH (1896) *The Rig Veda*. India: Sacred.com.
- Groenewegen-Frankfort H (1951) *Arrest and Movement*. London: Faber & Faber.
- Hawkes J (1968) *Dawn of the Gods*. London: Chatto & Windus.
- Homer (1920) *Iliad*. Oxford: Oxford University Press.
- Jones HL (1924) *The Geography of Strabo*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Kausalya H (2018) *Nālāyira Divya Prabandham Paśurams by Azhvārs (Four Thousand Sacred Songs)*. Madurai, Tamil Nadu, India.
- Kisari Mohan Ganguli (1896) *The Mahabharata of Krishna-Dwaipayana Vyasa*. India: Sacred.com.
- Kovacs D (1994) *Euripides's Alcestis*. Cambridge, MA: Harvard University Press.
- Lamb WRM (1925) *Plato's Timaeus*, Vol. 9. *Plato in Twelve Volumes*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Lenfant D (1999) Monsters in Greek ethnography and society. In *From Myth to Reason?*, 197–214. New York: Oxford University Press.
- Lipka L (1988) A rose is a rose is a rose: On simple and dual categorization in natural languages. In *Understanding the Lexicon*, 355–366. Tübingen: Niemeyer.
- Marinatos N (1989) The bull as an adversary: Some observations on bull-hunting and bull-leaping. *Ariadne* 5: 23–32.
- Marinatos N (1994) The 'export' significance of Minoan bull-hunting and bull-leaping scenes. *Ägypten und Levante* 4: 89–93.
- Marinatos N, Morgan L (2005) The dog pursuit from Tell el Dab'a and Kea. In L Morgan (ed.), *Aegean Wall Painting: A Tribute to Mark Cameron*, 13–27. London: British School at Athens.
- Muhammad S (2014) Electra complex in Shakespeare's *Twelfth Night*. *Lapis Lazuli – An International Literary Journal* 4(1): 168–178.
- Murray AT (1924) *Homer's The Iliad*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Murray G (1913) *Euripides's Rhesus*. Oxford: Clarendon Press.
- Nerlich B, Clarke DD (1999) Synecdoche as a cognitive and communicative strategy. In *Historical Semantics and Cognition*, 197–214. Berlin/New York: Mouton de Gruyter.
- Oldfather CH (1989) *Diodorus Siculus: Library of History*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Peretti PO, Rowan M (1983) Zoophilia: Factors related to its sustained practice. *Panminerva Medica* 25(2): 127–131.
- Porada E (1987) *Monsters and demons in the ancient and medieval worlds*. Mainz am Rhein: von Zabern, 1–13.
- Pugazhendhi D (2020a) The Greek root word 'Kos' and the trade of ancient Greek with Tamil Nadu, India. *International Journal of Humanities and Social Sciences, World Academy of Science, Engineering and Technology* 14(3): 185–192.
- Pugazhendhi D (2020b) Comparison between the grammar of Greek Sapphic and Tamil Seppal songs. *Athens Journal of Philology* 7(3): 147–170.
- Pugazhendhi D (2020c) The ancient sea trade of the Hebrews with Tamil Nadu, India. *Global Journal of Humanities and Social Science* 20(9-1): 23–33.
- Pugazhendhi D (2021a) Greek, Tamil and Sanskrit: Comparison between the myths of Herakles and Rama. *Athens Journal of Philology* 8(1): 9–36.

- Pugazhendhi D (2021b) *Tamil Silappathikaram and the Greek Argonautica and Medea: Comparative Literary Mythological Studies on Fate and Chastity*. *Global Journal of Humanities and Social Science* 9(1): 5–61.
- Pugazhendhi D (2021c) Greek, Tamil and Sanskrit: Comparison between the myths of Prometheus, Sembian and Sibi. *Athens Journal of Philology* 8(3): 157–180.
- Pugazhendhi D (2021d) Tamil, Greek, Hebrew and Sanskrit: *Sandalwood* (Σανταλόζυλο) and its semantics in classical literatures. *Athens Journal of Philology* 8(3): 207–230.
- Pugazhendhi D (2022a) Greek, Latin, Sanskrit and Tamil: The meaning of the word Ἐρυθρὰν in Erythraean Sea. *Athens Journal of Philology* 9(1): 47–76.
- Pugazhendhi D (2022b) *Ion* (Euripides) and *Karna* (Mahabharata, Sanga Ilakkiyam): Deconstruction of binary oppositions. *Athens Journal of Philology* 9(3): 197–234.
- Pugazhendhi D (2023) *Nalayira Divya Prabandham Kaṇṇaṇ and Greek Herakles: Union of Binary Oppositions in Fighting with Animals*. *Athens Journal of Philology* 10(2): 1–37.
- Pugazhendhi D (2024) *Tirukkural, Quran and Old Testament: The Relationship Between Greek Hippolytus, Hebrew Joseph, Arabic Yūsuf and Buddha with Chastity and Sobriety*. *Athens Journal of Philology* 11(1): 43–96.
- Rackham H (1944) *Aristotle's Politics*, Vol. 21. *Aristotle in 23 Volumes*. Cambridge, MA: Harvard University Press; London: William Heinemann.
- Rainbow Missions (1901) *Hebrew Old Testament – Genesis, Romans, Luke*. American Standard Version. Rainbow Missions.
- Shear TL (1923) Terra-cotta relief from Sardes. *American Journal of Archaeology* 27(2): 131–150.
- Stiver IP (1986) *Beyond the Oedipus Complex: Mothers and Daughters*. Wellesley: Wellesley College.
- Strauss CL (1955) The structural study of myth. *The Journal of American Folklore* 68(270): 428–444.
- Strauss Clay J (2003) *Hesiod's Cosmos*. Cambridge: Cambridge University Press.
- Tamil Virtual University (1995) *Sanga Ilakkiam (Group of 18 Literatures)*. Tamil Nadu: Government of Tamil Nadu.
- Vernant JP (1982) *The Origins of Greek Thought*. New York: Cornell University Press.
- Warren B (2006) *Referential Metonymy*. Lund: Royal Society of Letters.
- Westcott BF, Hort FJA (1885) *The New Testament in the Original Greek*. New York: Harper & Brothers.
- Yan L, Wang C (2011) Oedipus complex in literature works. *Journal of Language Teaching and Research* 2(6): 1420–1424.
- Younger JG (1976) Bronze Age representations of bull-leaping. *American Journal of Archaeology* 80(2): 125–137.
- Younger JG (1995) Bronze Age representations of Aegean bull-games III. In: Laffineur R, Niemeier W-D (eds) *Politeia: Society and State in the Aegean Bronze Age II*. Liège and Austin: Université de Liège and University of Texas, 507–545.
- Zeuner F (1963) *A History of Domesticated Animals*. London: Hutchinson.