

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

Minotaur was the mythical structure which had bull head and human body. It is said that Pasiphaë, the mother of Minotaur, fell in love with the bull and gave birth to a child. The husband of Pasiphaë was Minos. His mother Europa was in love with the bull. It was Zeus who was in the form of bull given birth to Minos. This type of human having sexual love on animal is seen in the mythlogy of Minotaur. Clinically, it is called as Zoophilia. 'Love on a cowboy' can be said as 'love on a cow' and is called as Metonymy. Thus the myth of Minotaur is related with Zoophilia Or Metonymy. Minoan paintings and seals were not picturizing Minotaur, but picturizing bull leaping. Besides, there were many picturization of bull leaping in many of the ancient civilizations. Ancient literature, such as the Hebrew Old Testament and the Sanskrit Rig Veda, record about the Bull Leaping. Tamil civilization picturized that young herder women embraced the man who could tamed the mighty bulls. So love of Pasiphaë and Europa on bull and begetting the child means that they had love on the bull tamer and had begotten child. Thus this research highlighted the reality behind Minotaur.

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

Introduction

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

Minotaur

Minotaur is a Demon not Monster (Porada 1987)¹. This word derives from the Ancient Greek Μινώταυρος, a compound of the name Μίνως (Minos) and the noun ταῦρος "bull", translated as "the Bull of Minos". It is picturized in Figure 1.

¹Those 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

1 **Figure 1. Minotaur**

Tamil Sanga Ilakkiyam and Greek Minotaur



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4 *Birth of Minotaur*

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6 Minos and Pasiphaë belonged to island of Crete. After the ascent of the
7 throne of the island of Crete, Minos competed with his brothers as ruler. Minos
8 prayed to Poseidon to send him a snow-white bull as a sign of the God's favour.
9 Here Poseidon with his bull picturised in Figure 2, for further comparison with
10 the Figure 22.

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12 **Figure 2. Poseidon with His Bull**

Tamil Sanga Ilakkiyam and Greek Minotaur



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1 Minos wanted to sacrifice the bull to honour Poseidon, but due to the beauty
2 of the bull, he decided not to sacrifice that bull but sacrifice another bull. To
3 punish Minos, Poseidon made Minos' wife Pasiphaë fall in love with the bull.
4 As the result she bore Minotaur as shown in the Figure 3.

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6 **Figure 3.** *Pasiphae with her Baby Minotaur*

Tamil Sanga Ilakkiyam and Greek Minotaur



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It is mentioned by Apollodorus in his work Library.

(3) Ἀστερίου δὲ ἄπαιδος ἀποθανόντος Μίνως βασιλεύειν θέλων Κρήτης ἐκωλύετο. φήσας δὲ παρὰ θεῶν τὴν βασιλείαν εἰληφέναι, τοῦ πιστευθῆναι χάριν ἔφη, ὅτι ἂν εὕξηται, γενέσθαι. καὶ Ποσειδῶνι θύων ἠΰξαστο 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

(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,

κατέθυσσε τὸν ταῦρον, τοῦτον μὲν ἐξηγγρίωσε, Πασιφάην δὲ ἐλθεῖν εἰς ἐπιθυμίαν αὐτοῦ παρεσκεύασεν. ἡ δὲ ἐρασθεῖσα τοῦ ταύρου συνεργὸν λαμβάνει Δαίδαλον, ὃς ἦν ἀρχιτέκτων, πεφευγὼς ἐξ Ἀθηνῶν ἐπὶ φόνῳ. οὗτος ξυλίην βοῦν ἐπὶ τροχῶν κατασκευάσας, καὶ ταύτην λαβὼν καὶ κοιλάνας ἔνδοθεν, ἐκδείρας τε βοῦν τὴν δορὰν περιέρραψε, καὶ θεὸς ἐν ᾧ περ εἴηιστο ὁ ταῦρος λειμῶνι βόσκεσθαι, τὴν Πασιφάην ἐνεβίβασεν. ἐλθὼν δὲ ὁ ταῦρος ὡς ἀληθινῆ βοῦ συνῆλθεν. ἡ δὲ Ἀστέριον ἐγέννησε τὸν κληθέντα Μινώταυρον. οὗτος εἶχε ταύρου πρόσωπον, τὰ δὲ λοιπὰ ἀνδρός: Apollod. 3.1.3-4. (Frazer 1921)

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;

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Abnormal love

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Abnormal love is mentioned as complex in clinical psychology. Some of the complexes are named from the Greek literature as Oedipus complex (Yan Liu2011)⁴ (Freud 1924) (Stiver1986)⁵ and Electra complex (Muhammad

²Minotaur'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.

³That 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.

⁴Greek 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.

⁵Around 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 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 his sexual wishes 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.

1 Shoaib2014)⁶. In the clinical psychology, the sexual desire of human over the
 2 animal is called as Zoophilia (Peretti 1983)⁷. So the clinical psychologists relate
 3 Pasiphaë with the complex of Zoophilia. In the same way, the mother in law of
 4 Pasiphaë, that is grand mother of Minotaur also some what related with bull. Her
 5 name is Europa and she is pictorized with bull in Figure 4.

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7 **Figure 4.** *Europa and Bull*

Tamil Sanga Ilakkiyam and Greek Minotaur



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10 *Europa*

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

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τινὲς δὲ Εὐρώπην οὐκ Ἀγήνορος ἀλλὰ Φοίνικος λέγουσι. ταύτης Ζεὺς ἐρασθεὶς, ἴρροδου ἀποπλέων, ταύρος χειροήθης γενόμενος, ἐπιβίβασθεῖσαν διὰ τῆς

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

⁶Electra 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.

⁷Zoophilia 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.

θαλάσσης ἐκόμισεν εἰς Κρήτην. ἡ δέ, ἐκεῖ and conveyed her through the sea to
 συνευνασθέντος αὐτῇ Διός, ἐγέννησε Crete. There Zeus bedded with her, and
 Μίνωα Σαρπηδόνα Ῥαδάμανθυν: she bore **Minos**, Sarpedon, and
 Apollod. 3.1.1. (Frazer 1921) Rhadamanthys.

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Glaucus

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Glaucus is the son of Minos and Pasiphaë⁸. He is presented a bull for the
 mark of love.

[Εὐρυνόμη Νίσου θυγάτηρ Παν]διονίδαο,
 [τὴν πᾶσαν τέχνην ἐδιδ]άξατο Παλλὰς Ἀθήνη,
 [μήδεα ἰδμοσύνην τ' ἐπί' οἴδ]ε² γὰρ ἴσα θεοῖσι. 5
 [θεσπεσίη δ' ὄδμη παρὰ εἴ]ματος ἀργυφεοῖο
 [ὄρνυτο κυνυμένης· βλεφάρων] δ' ἀπὸ εἶδος ἤητο.
 [τῆς δ' ἄρ' Γλαύκος Ἀθηναί]ης πειρήσατο βουλαῖς,
 βούης ἐλάσα[ς· ἀλλ' οὐ τι Διὸ]ς νόον αἰγιόχοιο
 ἔγνω· ὁ μ[ὲν δῶροις διζ]ήμενος ἦλθε γυναῖκα 10
 βουλῇ Ἀθ[ηναίης· ὁ δ' ἀναξ]ι νεφεληγερέτα Ζεὺ[ς
 ἀθανάτων [ἀνένευε κ]αρήατι μήποτ' ὀπάτ[ρους]³

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

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

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Here Glaucus, son of Minos and brother of Minotaur has presented oxen
 seeking the love of Eurynome as his wife. Thus here oxen 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

Bull is a herbivorous animal. But Minotaur is pictorized as carnivorous. So
 it is said that Minos asked the Athens to send seven youths and the same number
 of damsels for Minotaur.

⁸Hesiod, Fabulae 136, Polyidus: When Glaucus, son of Minos and Pasiphae, was playing ball, he fell
 into a jar full of honey.

ὡς δὲ οὐδὲν ὄφελος ἦν τοῦτο, ἐχρῶντο
 περὶ ἀπαλλαγῆς. ὁ δὲ θεὸς ἀνεῖλεν αὐτοῖς
 Μίνωι διδόναι δίκας ἅς ἂν αὐτὸς αἰροῖτο.
 πέμπαντες οὖν πρὸς Μίνωα ἐπέτρεπον
 αἰτεῖν δίκας. Μίνως δὲ ἐκέλευσεν αὐτοῖς
 κόρους ἑπτὰ καὶ κόρας τὰς ἴσας χωρὶς
 ὄπλων 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.

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Here the question that arises was why Minos ordered to send seven youths
 and the same number of damsels and not old men and women or damsels and
 vice versa. This had to be fodder for the Minotaur. And this was also for every
 nine years. It is not clear why every nine years and for other years what was the
 food for Minotaur. This Minotaur led to a love of Theseus and Ariadne.

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Theseus and Ariadne

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

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[8] ὡς δὲ ἦκεν εἰς Κρήτην, Ἀριάδνη
 θυγάτηρ Μίνωος ἐρωτικῶς διατεθεῖσα
 πρὸς αὐτὸν συμπράσσειν
 ἐπαγγέλλεται, ἐὰν ὁμολογήσῃ γυναῖκα
 αὐτὴν ἔξειν ἀπαγαγὼν εἰς Ἀθήνας.
 ὁμολογήσαντος δὲ σὺν ὄρκοις Θησεῶς
 δεῖται Δαιδάλου μηνῦσαι τοῦ λαβυρίνθου
 τὴν ἔξοδον. [9] ὑποθεμένου δὲ ἐκείνου,
 λίνον εισιόντι Θησεῖ δίδωσι: τοῦτο
 ἐξάνας Θησεὺς τῆς θύρας ἐφελκόμενος
 εἰσῆει. καταλαβὼν δὲ Μινώταυρον ἐν
 ἐσχάτῳ μέρει τοῦ λαβυρίνθου παίων
 πυγμαῖς ἀπέκτεινεν, ἐφελκόμενος δὲ τὸ
 λίνον πάλιν ἐξῆει. καὶ διὰ νυκτὸς μετὰ
 Ἀριάδνης καὶ τῶν παιδῶν εἰς Νάξον
 ἀφικνεῖται.
 (Apollod E1. 1. 8-9) (Frazer 1921)

[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
 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.

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Here Theseus fought with Minotaur. The fighting of Theseus with Minotaur
 is pictorized in Figure 5.

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1 **Figure 5. *Theseus with Minotaur***
Tamil Sanga Ilakkiyam and Greek Minotaur



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At the end Theseus killed Minotaur with the love of Ariadne. In this way the bull head Minotaur had some role in the love of Theseus and Ariadne. In the same way in the love of Pasiphaë, in the love of Europa who was the mother in law of Pasiphaë, in the love of Ariadne who was the daughter of Pasiphaë and also Eurynome, who were directly or indirectly associated with Crete were also linked with bull. In these, Pasiphaë gave birth to Minotaur. It remains a mystery. The scholars tried to clarify the mystery of the Minotaur. Researchers are related this Minotaur with fertility (Cook 1894)⁹, power (Porada 1987)¹⁰, Egyptian religion¹¹, with the Mesopotamia culture (Goodnick Westenholz 2004)¹², association of enemy and deities (Childs 2003)¹³. The archaeological resources of Crete leads to some more views of research.

⁹the bull was closely associated with fertility, as such it was associated with Demeter, Dionysos and Zeus.

¹⁰But theirs is a hieroglyphic representation and according to Fischer their very elegance is “proof against their being monstrous”. Fischer also points out that these depictions possess an inner logic absent in hybrid monsters: 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.

¹¹Theriocephaly - 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).

¹²As early as the beginning of 3000 BCE the bull-man of Mesopotamia was portrayed with the same general composition.

¹³In the literature of the area, the bull-man’s dual nature as both enemy and associate of deities is frequently called to the fore.

1 **Bull in Crete**

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3 There are many paintings and seals available in the archaeological sites of
4 Crete. In these paintings, figures of men and women, animals, birds, fishes,
5 plants, flowers are present. Here it is noted that there is no figure of Minotaur
6 available in the paintings or in the seals. But there are paintings and seals
7 (Younger 1976)¹⁴available in the archaeological sources of Crete associated with
8 bull. They are mainly linked with bull leaping (Argyrios Gerakis2007)¹⁵,
9 (Groenewegen-Frankfort1951)¹⁶. There are also different views that the painting
10 of the Minonian bull leaping is related with power (Marinatos 2005)¹⁷. So it is
11 needed to see the Minonian bull leaping with the bull leaping of the other ancient
12 civilizations.

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14

15 **Bull leaping**

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17 Man controlling or taming the wild bull is called Bull leaping. There are
18 many pictorial or painting references available in ancient civilizations like Hittite
19 (Figures 6 &7), Haematite (Figures 8&9), Banawali(Figures 10& 11), Indus
20 Valley Mohenjo Daro (Figures 12&13),Egypt (Figures 14 &15),regarding this
21 bull leaping. In these some of them are not clearly visible due to its long period.
22 So these references along with its highlighted pictures are displayed here in
23 Figures 6 –11.

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¹⁴but a human in a similar leaping pose made of ivory, another expensive imported material, was found in the Knossos palace.

¹⁵Bulls 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.

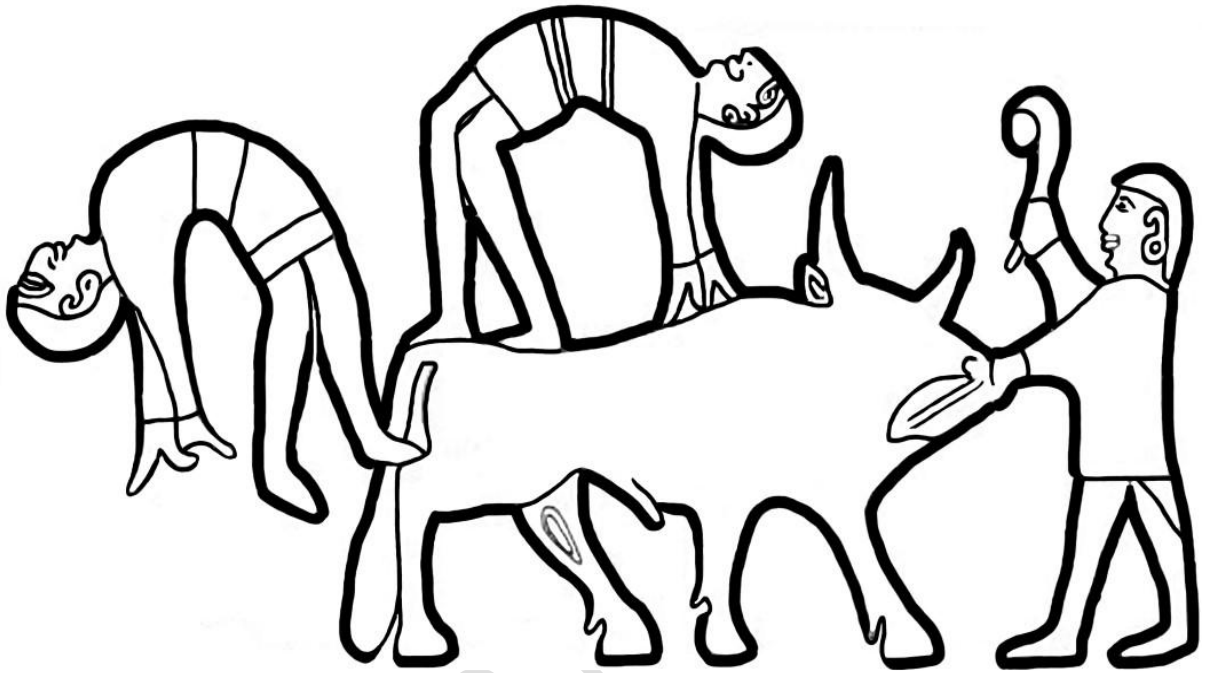
In this sense, Minoan bull leaping is akin to the Spanish bullfights and North American Rodeo.

¹⁶Groenewegen-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 bullleaping is depicted accurately.

¹⁷He 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.

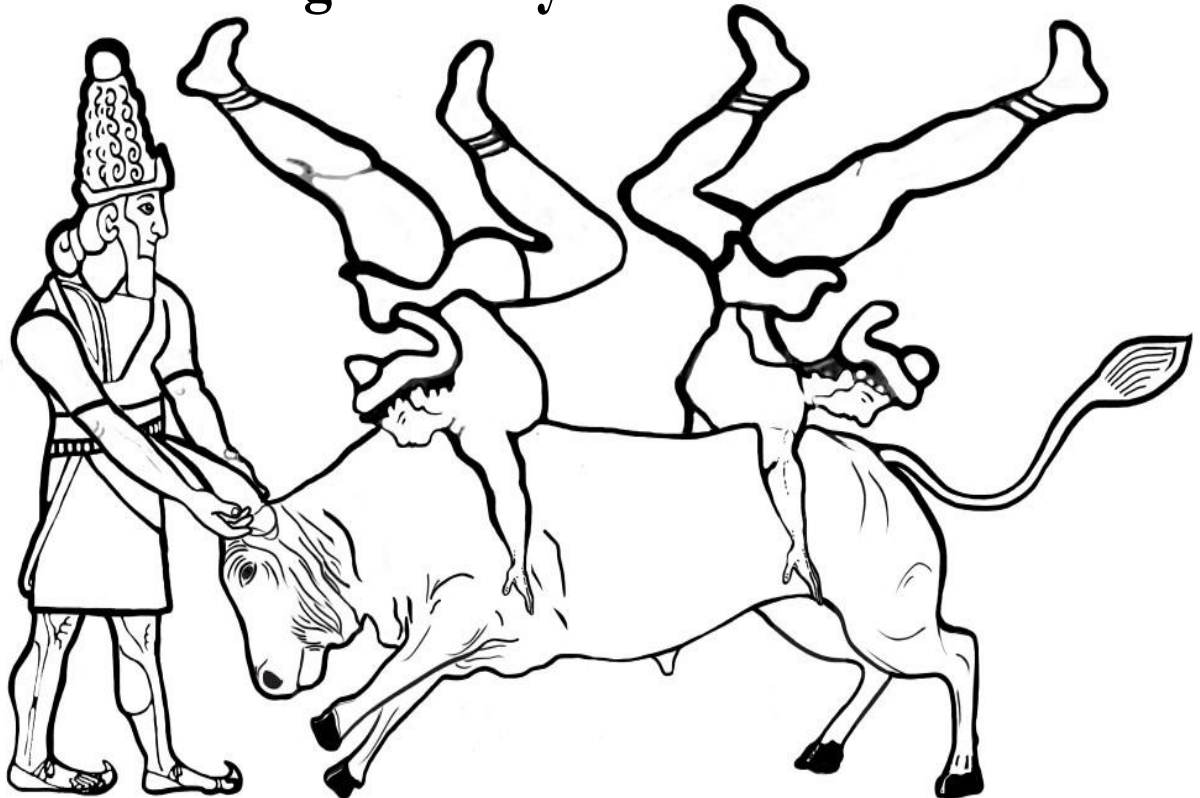
1 **Figure 6. Hittite Bull Leaping - Highlighted**

Tamil Sanga Ilakkiyam and Greek Minotaur



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3 **Figure 7. Haematite Bull Leaping - Highlighted**

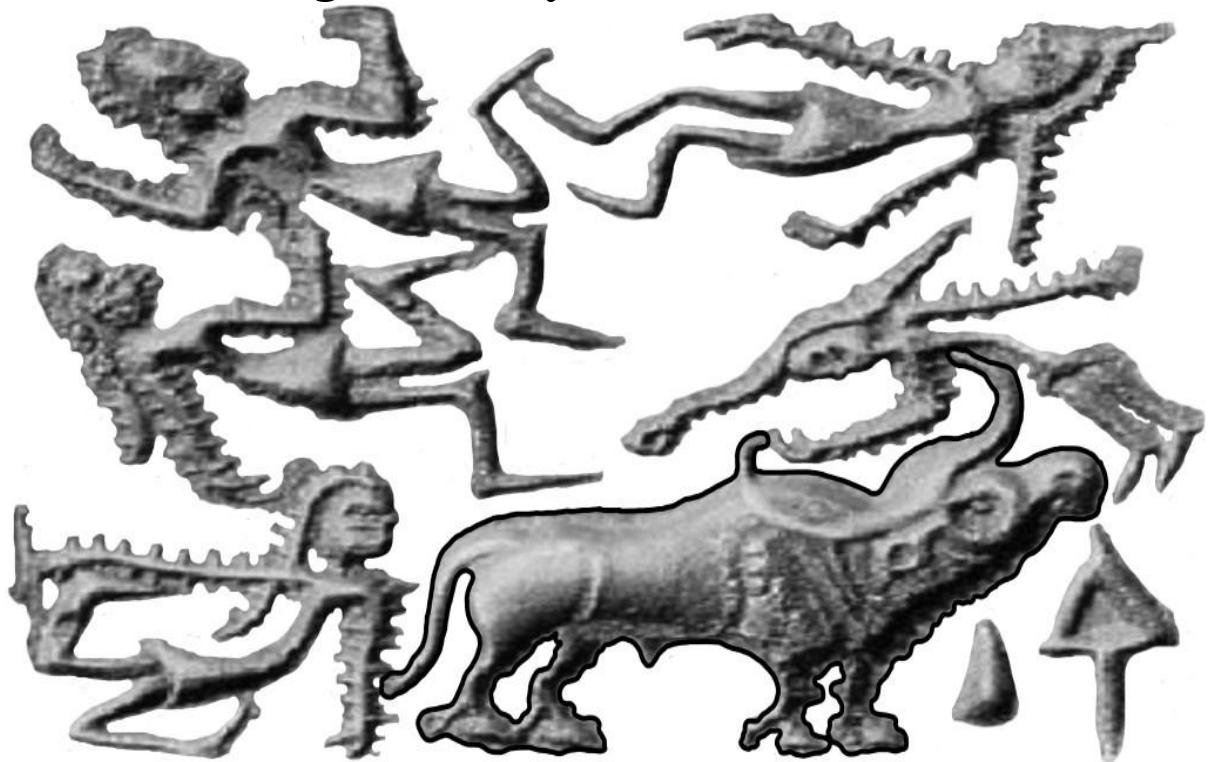
Tamil Sanga Ilakkiyam and Greek Minotaur



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1 **Figure 8. Banawali Bull Leaping**

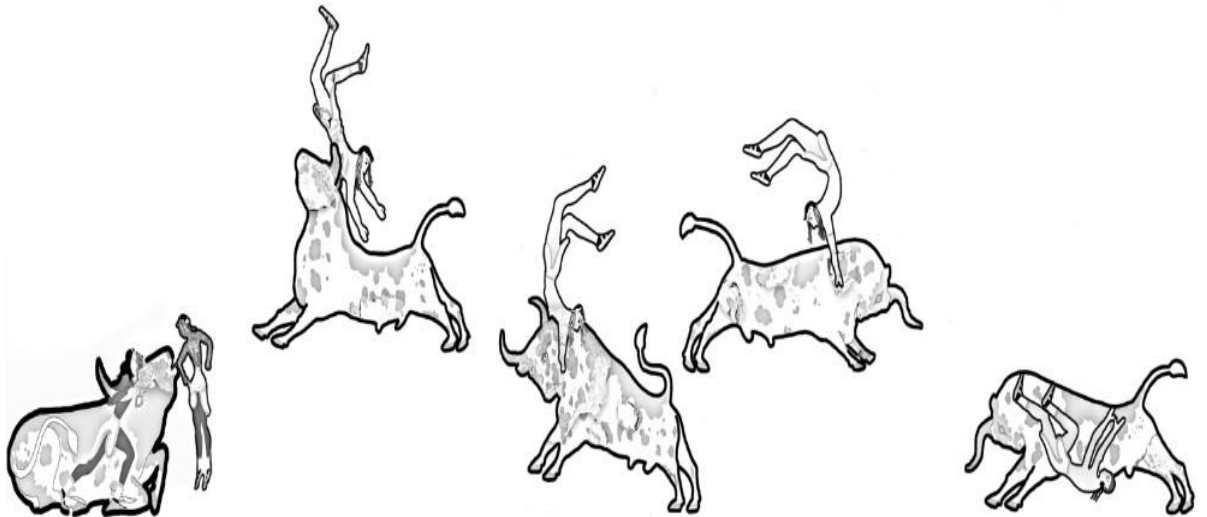
Tamil Sanga Ilakkiyam and Greek Minotaur



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3 **Figure 9. Egypt Bull Leaping - Highlighted**

Tamil Sanga Ilakkiyam and Greek Minotaur Tell El-Dab'a, Nile Delta, Egypt

Early Second Millennium BC



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1 These references highlight the famous of the bull leaping in ancient
 2 civilizations. Among these bull leaping references Egyptian bull leaping
 3 paintings closely resemble with the Crete Minoan bull leaping painting as shown
 4 in the Figure 10.

5 There are some thoughts arise in the comparison of these paintings. One is
 6 related with the bull and the other is related with the persons. The leaping of
 7 these bulls itself shows the wilderness of its characters (Andrew
 8 Shapland2013)¹⁸. It is hard to know whether this wilderness is a trained nor
 9 untrained. Untrained wilderness means they brought newly to the field. Trained
 10 wilderness means, it was trained according to the field or for the purpose of
 11 sports. Any way bull leaping is said that, it is the union of bull and human skill
 12 (Hawkes 1968)¹⁹.

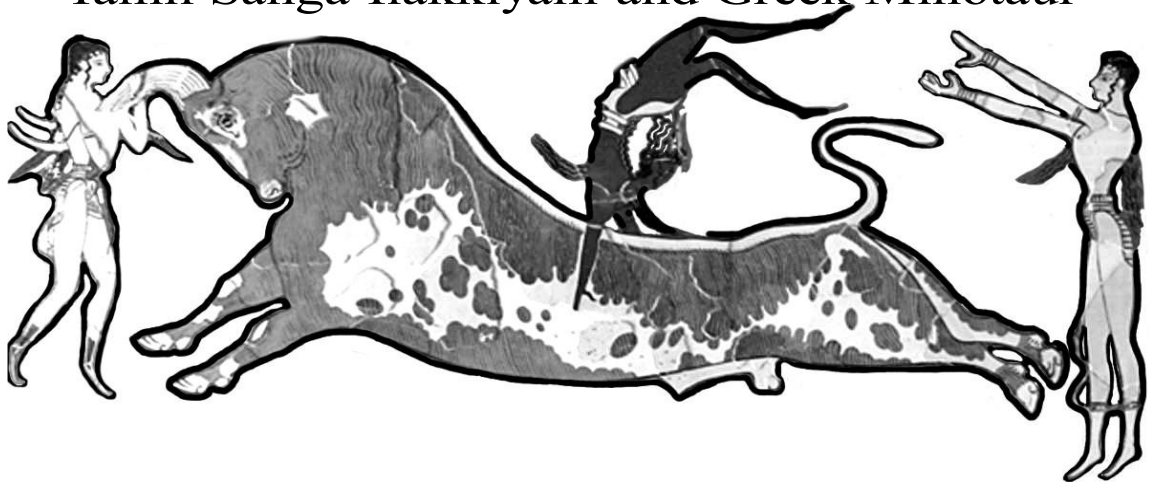
13 There are also some thoughts regarding the persons present with the bull.
 14 Some persons are leaping and some are standing before the bull. It should be
 15 noted that these persons are also different from the bull leaping persons. There
 16 are also colour variation among these persons. These thoughts are also concurred
 17 with the Minoan bull leaping paintings.
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20 Minoan Bull Leaping

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 22 Minoan bull leaping painting has one bull and three persons. Two persons
 23 are fair in colour and one person is dark in colour. One of the fair coloured
 24 persons was holding the horn of the bull and the dark coloured person jumping
 25 and leaping the bull.
 26

27 **Figure 10.** *Minoan Bull Leaping - Highlighted*

Tamil Sanga Ilakkiyam and Greek Minotaur



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¹⁸the 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.

¹⁹He notes that it is a perfectly successful union of human skill and spring with taurine strength.

1 *Colour and the Minoan Bull Leaping Painting*

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3 The colour variations (Evans 1935)²⁰ depicted among the persons in the
4 Minonian bull leaping paintings. It is said that, it is related with gender (Doulas
5 1999)²¹ or different age or status (Damiani Indelicato 1988) (Marinatos 1989)
6 (Marinatos 1994)²².

7

8 *Types of Persons in the Minoan bull leaping painting*

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10 There are three persons present in the Minoan bull leaping painting. In this
11 it is understood that the bull leaper and the person standing before the horn are
12 same (Evans1930)²³. But the pictures from Figure 6 to11 including Minoan
13 paintings clearly shows that the person standing before the horn are different
14 from the bull leaper. The courage of standing before the horn of the wild bull
15 itself clearly shows they are the trainers or owner of these bulls (Zeuner1963)²⁴.

16

17 *Minoan Bull Leaping and Religion*

18

19 The Minonian bull leaping is also related with religion (Castleden 1990)
20 (Hawkes 1968)²⁵(Evans1921)²⁶. Some are referred to the Solar Goddess (Bietak
21 2007)²⁷and some are related with worship of bulls.

22

23 Thus there is no figure of Minotaur in the Minoan Crete, but there is bull
24 leaping painting like many ancient civilizations. So the mystery of Minoan might
be associated with bull leaping. Some researches relate this Minotaur with

²⁰Evans 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.

²¹Genders 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.

²²It is more likely that the color differences refer to another distinction, such as different age or status.

²³He 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.

²⁴particularly 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.

²⁵Other authors have sought to tie bull-leaping with the worship of bulls, but there is no agreement on details of interpretation.

²⁶ Evans 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.

²⁷We may conclude that the bull games are dedicated and constitute an offering to the Minoan solar goddess.

1 eastern myth and the Greeks hybrid it (Shear 1923)²⁸(Goodnick 2004)²⁹. It shows
2 that it is hard to search its root in Greek. Therefore, it is necessary to search
3 whether there is any literary evidence related to this in other ancient literatures
4 of the world.

7 **Old Testament**

9 The Old Testament, written in Hebrew, is one of the world's oldest literature.
10 This has a small reference about Bull Leaping (UCLA Library 1903).

11 For by thee I have run through a troop by my God have I leaped over a wall.

13 2 Samuel 22:30

15 Here the translation 'wall' probably represent represents the Bull. Similarly,
16 the Rig Veda, composed in Sanskrit language, also contains references to Bull
17 Leaping.

20 **Rig Veda**

22 A small reference to the taming of the beast is also found in the ancient
23 literature, called the Rig Veda (Griffith 1896).

24 One of the two hath Soma, seen within it; the Herdsman with the bone shows
25 forth the other.

26 He, fain to fight the Bull whose horns were sharpened, stood fettered in the
27 demon's ample region.

28 Line 10, Hymn XLVIII, Book 10, Rig-Veda.

30 The Bull Leaping mentioned in this is depicted as taking place not on that
31 land, but foreign soil. However, these references do not clarify the obscurity of
32 Greek Minotaur. Therefore, there is a need to research in Tamil, which is one of
33 the world's ancient languages, like Hebrew, Sanskrit, and Greek.

²⁸ So, 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

²⁹On 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.

1 **Tamil and Greek**

2

3 Tamil is one of the classical languages of India. There are many references
4 in the ancient Tamil literature called *Sanga Ilakkiyam* about the relationship of
5 Greeks. These relations are related with Trade (Pugazhendhi 2020b) (Pugazhendhi
6 2020c) (Pugazhendhi 2021a) (Pugazhendhi 2021d), exchange of literary forms
7 (Pugazhendhi 2020a), literary themes (Pugazhendhi 2021a) (Pugazhendhi
8 2021e), literary myths (Pugazhendhi 2021b) (Pugazhendhi 2021c) (Pugazhendhi
9 2021e) and so on. So there is a possibility of references about Theseus or
10 Minotaur may be available in the ancient Tamil literature called Sanga
11 Ilakkiyam. Here it is to be noted that Aegeus and Theseus belong to Pandion
12 family.

13

<p>αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως, Αἰγεῖ συνοικήσουσα τῷ Πανδίωνος. σὺ δ', ὥσπερ εἰκός, κατθανῆ κακῶς, κακῶς, Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένους, πικρὰς τελευτὰς τῶν ἐμῶν γάμων ιδῶν. Kovacs (1994)</p>	<p>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</p>
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14

15

16 **Tamil Sanga Ilakkiyam**

17

18 Tamil *Sanga Ilakkiyam* is a collection of ancient Tamil literary works which
19 has documents of upto 1000 BC. It has a work called '*Kalithokai*' which is
20 mentioned about Pandion.

21

22 Since the ocean's abundant waves roared in and
23 seized his land, without slacking, the **Pāndion**
24 king of unfading fame went on a military
25 campaign and took the lands from the Chēra and
26 Chōla countries, made them submit to him,
27

28

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37 **Bull and Arena**

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

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

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

6 The bulls are on several types.

7

8 *Colour of Bulls*

9

10 The bulls which are lined up in the arena are of different colours.
11 a **faultless white** one like milk-hued Balathēvan **with**
12 **a flag** with a sky-touching, bright palmyra icon,
13 an able, **black bull** like dark Thirumāl with Thirumakal
14 on his chest, successful in battles, who has a golddiscus,
15 a **hostile tawny colored** one, resembling the
16 three-eyed **Sivan** with a crescent moon on his radiant hair, and
17 a **red one with rage** the color of Murukan with martial
18 prowess who stirred the vast ocean and killed Sooran in mango tree form.
19 Some of them are militant and others are not. They
20 are of many kinds and shapes. They appear like
21 many clouds that are together.

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

24

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

28

29 *Bull Leaping*

30

31 The bulls are of different coloured lined up in the arena. The reason for this
32 lining up is also mentioned in the reference.
33 Look here my friend! Look at this man! Being the son
34 of cow herders, he sits on a bull with spots, and rides,
35 appearing like a boat that moves in shallow water. My
36 heart trembles on seeing him appear like enraged **Sivan**
37 who attacked with the edge of his feet and split the chest
38 of **Kootruvanriding a buffalo**, and took his precious life.
39 Look here my friend! Look at this man! Being the son
40 of goat herders, he holds on firmly to the beautiful white
41 side of a strong bull with many tiny spots, appearing like
42 a dark spot on the moon.

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

45

1 This reference pictorized the bull leaping. In this bull leaping not only cow
2 herders, but goat herders also participated. For this purpose only the bulls were
3 lined up in the arena. Here there is a reference about Sivan and Kootruvan riding
4 a buffalo. It has some thoughts. It will be discussed later. This bull leaping is not
5 a easy chore.

6
7 *Bull Leaping and Life*
8

9 Bull Leaping is a event. It needs courage. Sometimes even the courageous
10 people were killed by the bulls.

11
12 A young herder leaps at a bull's horns without
13 fearing the looks on its dull eyes, the color of caddis
14 flies. Look! **It gores and kills him, and lifts his mangled**
15 **body on its horns**, appearing like the vengeful attack

16

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

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

23
24 **Look at that red colored bull which gores again and again,**
25 **those who try to nab it and nab it, killing them. It appears**
26 **like Kootruvan who takes away life in rage when weak.**

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

29
30 Here the bulls were killed the courageous bull leapers. It is to be noted that
31 these murderous bulls are of different colours. It shows that there is no any
32 connection between the character and the colour of the bull (Evans 1930)³⁰. Here
33 is also occurrence of Kootruvan. It will be discussed later. Due to be tough
34 fighting of the bulls these are called with an adjective.

35
36 *Murderous Bulls*
37

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

40
41 Let us embrace and cover their wounds!
42 O friend! Let's embrace with our warm breasts and

³⁰The 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.

1 cover the wounds of our lovers, caused by **murderous bulls!**
2 O friend! Won't our arms be adorned with buttermilk drops
3 that splatter when churning butter, mixed with blood on
4 embracing our wounded men who seized **murderous bulls?**
5 Kalithokai 106, Sanga Ilakkiyam, (Tamil Virtual University 1995)

6
7 Here the bulls are called as murderous bulls. Bull leapers were killed not for
8 food but for sports. Thus the bulls which are herbivorous killed the bull leapers
9 like a carnivorous. There may be some reason behind this life lasting game.

10
11 *Bull leaping and Marriage*

12
13 The bull leapers had eagerly participated in the bull leaping even there is a
14 chance of end of life. It shows that this bull leaping was linked with courage. It
15 is also needed to search whether this bull leaping is only related with courage or
16 some more things.

17
18 Who is this young woman who has
19 entered my life with her body, happily
20 playing with her friends of delicate words
21 wearing thick garments, garlands and
22 ornaments woven with many flowers, cool
23 fragrant pidavam flowers, thalavam flowers
24 from spreading creepers, and colorful large
25 thōndri blossoms that have grown after the
26 rapid rains from the wide dark skies?

27 Hero's Friend:

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

33 Hero:

34 Tell them I will capture the bull.

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

37
38 This reference shows the bond between the bull leaping and marriage. When
39 the girl child was born, along with that child a bull was also reared in the herd
40 men community. If any man wants to marry that woman he should certainly tame
41 that bull. Otherwise no herder women would marry that man. It is mentioned in
42 that reference.

43
44 **Young herder women will not embrace the man who fears**
45 **the killer horns of bulls, even in their next birth.** Other
46 than men who seize murderous bulls without fear, it is rare

1 for those who have fear in their hearts to attain them.
2 **It is not possible to unite with the herder women for men**
3 **who fear the horns of bulls and not consider their lives as**
4 wind.

5 Kalithokai 103, Sanga Ilakkiyam,
6 (Tamil Virtual University 1995)
7

8 Here it is said that even in the next birth herder women would not marry the
9 man who had the fear of bull leaping. It ensures the bond between the bull
10 leaping and the marriage in the herder community. The defeated person may
11 meet death and the victorious person would marry the herder women. It is
12 mentioned in the reference.

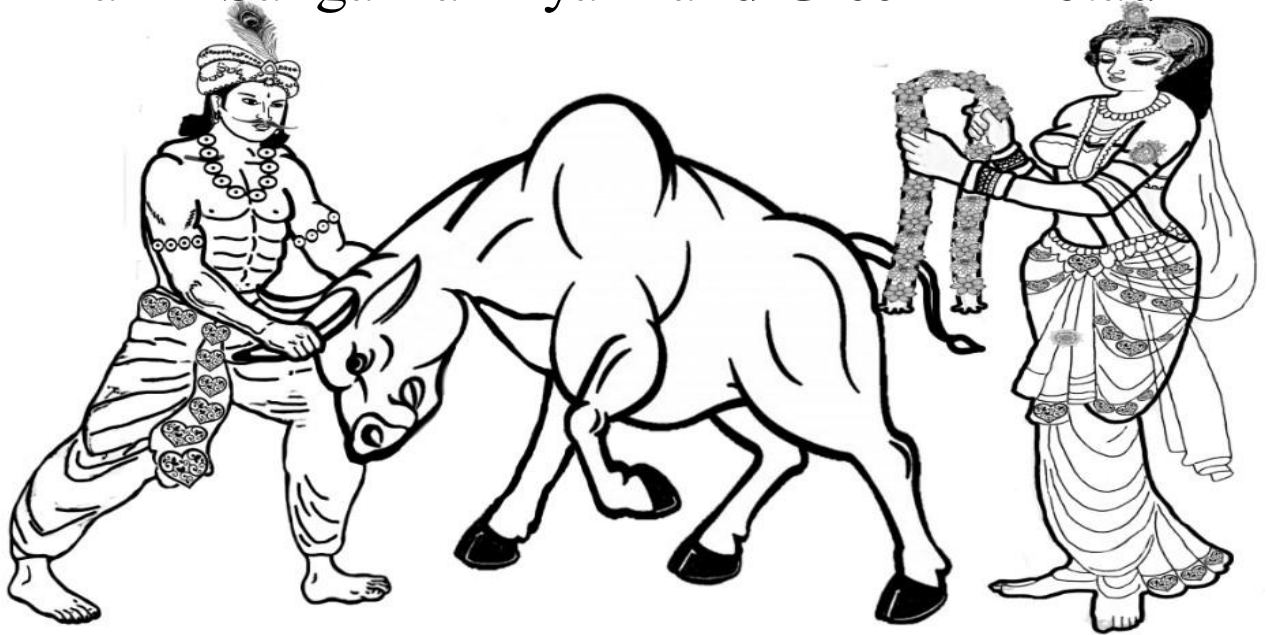
13
14 There, the man who lies on the neck of the white bull **will get**
15 **the pretty young woman** with sharp teeth,
16 the man who seizes the sharp-horned, black bull without
17 fearing its rage will receive **sleep with the pretty young**
18 **woman** with combed hair, wearing bright jewels,
19 the man who subdues the murderous bull with colored
20 eyes **will get the young woman** with pretty eyes and looks
21 of a bewildered deer, and the man who captures the very
22 strong red bull with fierce rage **will receive** sleep on the
23 delicate, bamboo-like arms of the young woman wearing
24 earrings with stripes.

25 Kalithokai 104, Sanga Ilakkiyam,
26 (Tamil Virtual University 1995)
27

28 Thus the winner of the bull leaper could get young herder woman. It is the
29 custom of the community related with cattle. The women of this community
30 proposed their love only to the brave men who were capable of taming the wild
31 bulls (Pugazhendhi 2021e). Thus this reference points out the relation between
32 bull leaping and the love proposal or marriage. And this proposal is pictorized
33 in Figure 18.

34
35
36

1 **Figure 11. Bull Leaping and Marriage**
Tamil Sanga Ilakkiyam and Greek Minotaur



2
3

4 So there was a tradition in which bull leaping was mandatory for the
 5 proposal of marriage. Here it was not related with religion but with social event.
 6 It might be possible this type of linkage between bull leaping and marriage might
 7 be present in many ancient civilizations where the pictures of bull leaping
 8 belonged to. In the same way, ancient Tamil literature also picturized the ancient
 9 tradition.

10 Here it should be noted that the references which is mentioned about
 11 Pandion in Tamil literature is also mentioned about life ending bull leaping
 12 which was one of the unrelentless custom in the society related with cattle. It is
 13 very needful for that society (Harald Brüssow2009)³¹. In the archaeology of
 14 Crete there was not any picture of Minotaur. Only Minoan bull leaping painting
 15 is available. So it is also possible to misunderstand that this Minoan bull leaping
 16 as Minotaur. It is also possible in the language and literature. It occurs due to
 17 personification or metonymy.

18
19

20 **Personification**

21

22 The portrayal of nonliving things or animals as living is called
 23 personification, one of the figures of speech. This type of personification is
 24 common in the mythology (Strauss 1955)³². The bull in the Minoan bull leaping
 25 painting might be personified as Minotaur. The murderous nature of these bulls

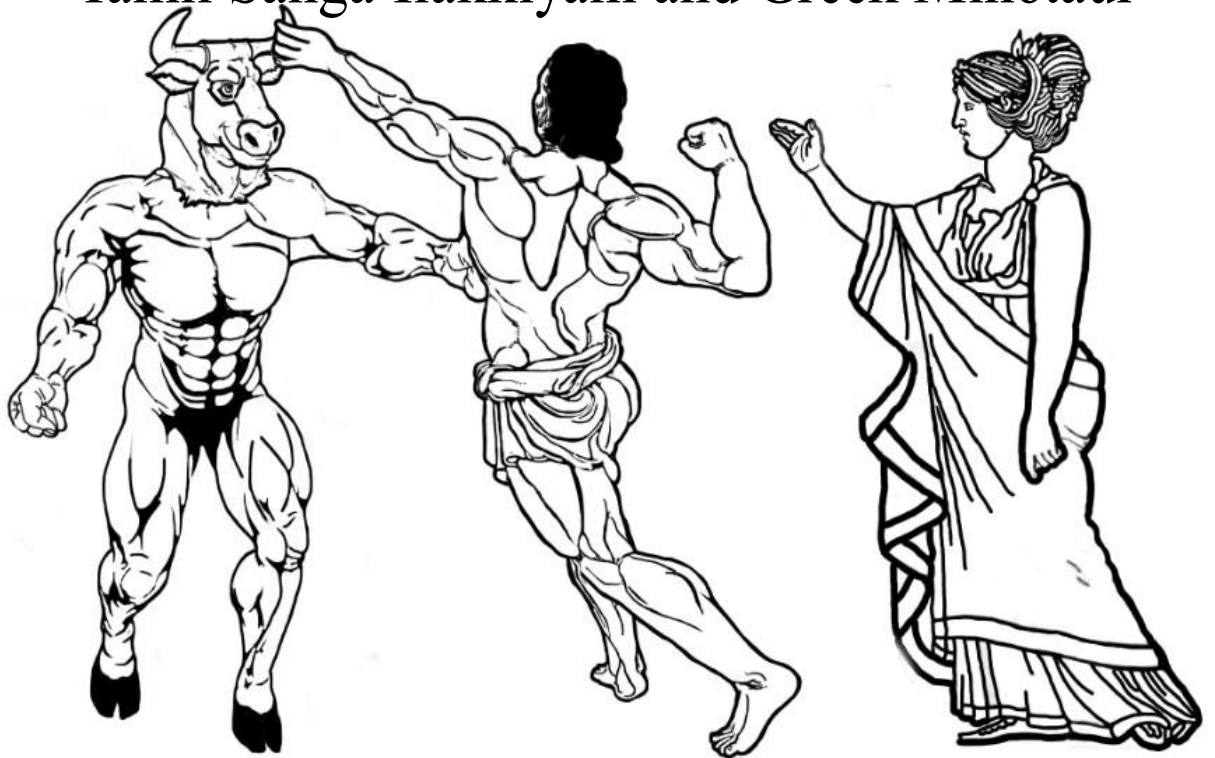
³¹The domestication of cattle, sheep and goats is a key event in human history whose impact cannot be over stated. In fact the term Neolithic Revolution was aptly coined for a process, which started about 11000 years ago.

³²Mythological figures are considered as personified abstractions, divinized heroes or decayed gods.

1 in the sport of bull leaping might be thought that Minotaur would eat young men
 2 and women. Young men and women who were for marriage (Marinatos
 3 1989)³³linked with bull leaping might be thought that they were eaten by
 4 Minotaur. So Theseus fought with Minotaur and won the love of Ariadne, who
 5 is the sister of Minotaur, this means that Theseus took part in the Minoan bull
 6 leaping and won the love of Ariadne, who was grown up along with the bull
 7 which was for bull leaping and as the bull is like a brother for her. So the love of
 8 Ariadne was not an incidental but preordained. Here it is also to be noted that
 9 there is no any evidence of sacrifices after the bull leaping (Younger1995)³⁴. So
 10 Minotaur is nothing but the personification of the murderous bulls. Thus the bull
 11 in Figure 18 is personified as Minotaur in Figure 19

12
 13 **Figure 12. Bull Leaping - Personified**

Tamil Sanga Ilakkiyam and Greek Minotaur



14
 15
 16
 17
 18

The mysty behind the birth of Minotaur is also need to be clarify.

³³The 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.

³⁴Younger 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.

1 Metonymy

2
3 In the birth of Minotaur it is said that Pasiphaë fell in love with the bull and
4 gave birth to Minotaur. According to the bull leaping linked marriage, the
5 woman loved only the bull leaper. In the language and literature ‘woman loved
6 the bull leaper’ can be said as ‘woman loved the bull’. It is called as metonymy.
7 It is a figure of speech consisting of the use of the name of one thing for that of
8 another of which it is closely connected (Warren Beatrice 2006)³⁵. There are
9 many patterns (Nerlich1999:363-364) (Lipka 1988:360-361)³⁶ in this metonymy.
10 So Pasiphaë falling in love with the bull is not a clinical complex of Zoophilia
11 like Oedipus complex or Electra complex but related with metonymy. In the
12 same way Zeus turned as bull for the love of Europa might be that Zeus leaped
13 the bull and has got the love of Europa. And also Glaucus sought to win the love
14 of Eurynome by giving oxen might be to mean that he was ready for bull leaping
15 to marry her.
16

17 Conclusion

18
19
20 Ancient literature such as the Hebrew Old Testament, the Sanskrit Rig Veda,
21 the Tamil Sangam literature, and Greek literature have mentioned about Bull
22 Leaping. The Greek literature also mentioned that Minotaur has a bull head with
23 human body. Men and women were sacrificed to it. It is said that Pasiphaë, the
24 mother of Minotaur, fell in love with the bull and got this as her child. The
25 husband of Pasiphaë is Minos. His mother Europa had love with the bull, Zeus
26 who was in the form of bull has birth Minos. The pictures available in Crete
27 shows about bull leaping. Theseus is mainly related with this myth. He belongs
28 to the family of Pandion. Theseus also had a war with India. Cretans also visited
29 the lands in the coasts of Erythraean Sea. Like the Cretan picture Tamil literature
30 also pictorises bull leaping with the mentioning of the Pandion king. Bull leaping
31 was an unrelentless factor in the marriage system of a society which is related
32 with cattle. Tamil civilization pictorized the young herder women would
33 embrace the man who could seize the murderous bulls. Due to these characters,
34 the bulls presented in the bull leaping are called as murderous bulls. Thus these
35 bulls might be personified as Minotaur. So Minos ordered to send seven youths
36 and the same number of damsels without weapons to be fodder for the Minotaur

³⁵consider 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 aman; 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).

³⁶Patterns 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.

1 would mean that for bull leaping and marriage. So love of Pasiphaë and Europa
 2 on bull and have begottem the child means, they loved the bull seizer and have
 3 got child. That is ‘Love on a bull-boy’ can be said as ‘love on a bull’ in a
 4 Metonymic sense. Thus the pictorial references available in the ancient
 5 civilizations tell about how the bull leaping was carried out and Tamil literary
 6 sources pictorized how and why the bull leaping was conducted. In this way the
 7 Tamil reference throw light in the mystery of the Greek Minotaur. More than
 8 that Greek characters Poseidon, Minos, Minotaur, Ariadne, Theseus and Aegeus
 9 who are related with the myth of Minotaur are also seen in Tamil due to the war
 10 of Theseus on India.

11

12

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