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Comparison of Archetypes Across Hindu, Greek and Egyptian Mythology

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Abstract *– The importance of comparing mythologies allow us to fill in the gaps between events as well as overview previously overshadowed connections between societies and civilizations. The paper endeavors to analyze archetypes in Hindu, Greek, and Egyptian mythologies to focus on recurring themes, divine figures, and narrative structures. Prototypes like Yama, Hades, and Osiris illustrate shared views on death and the afterlife, while figures like Indra, Zeus, and Ra reflect converging mythic portrayals of cosmic power and creation. Female figures such as Sita, Helen, and Persephone reveal parallel narratives of sacrifice. By identifying these commonalities, the paper uncovers shared human experiences and potential historical cultural exchanges, enriching our understanding of global mythology.*

Keywords- mythology, archetypes, commonalities, cultural exchange.

INTRODUCTION

Different mythologies have in-depth study to share the myths from vast civilizations and geographical areas so that a link can be established between them, which comes under the preview of comparative mythology. This approach reveals how various societies construct stories to explain natural phenomena, human behavior, and spiritual concepts. As noted, "Comparative approaches to mythology held great popularity among eighteenth- and nineteenth-century scholars. Many of these scholars believed that all myths showed signs of having evolved from a thought which interpreted nearly all myths as poetic descriptions of the sun's behavior." (Comparative Mythology) Comparative mythology, as a technical term, was first introduced in 1856 by F. Max Müller, a German-born British philologist. He developed his argument based on the idea that Indo-European languages shared a common origin, suggesting they all stemmed from a single ancestral language. (Encyclopedia.com) By contrasting these myths, scholars hope to gain insight into cultural interactions, universal elements of the human experience, and the manner in which myths represent social, psychological, and environmental circumstances. For instance, Joseph Campbell's concept of the 'hero's journey' illustrates a common narrative structure in myths, where a protagonist embarks on a transformative quest. Myths from Native American, African, and Asian civilizations, as well as the 'Odyssey' of ancient Greece, all exhibit this concept. Similarly, Carl Jung's theory emphasizes the presence of archetypes, universal symbols like the hero, the trickster, and the mother, that reflect shared aspects of the human psyche.

Nearly every culture contains myths about the origins of the universe and humanity. Examples include the Biblical story of creation and the Hindu account of Brahma forming the cosmos. Likewise, flood narratives, such as Noah's story in the Bible and the Epic of Gilgamesh, are widely recognized across civilizations,

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reflecting collective concerns about renewal and survival. And many myths describe a hero descending into the underworld, such as Orpheus in Greek mythology or the Mayan hero twins in the *Popol Vuh*.One of the primary goals of comparative mythology is to analyze how different cultures personify and conceptualize divine figures and forces, and why certain types of gods, their attributes, or their stories appear in different civilizations, sometimes separated by time and geography. Many cultures have gods that fulfill similar roles, such as gods of the sky, the sun, war, fertility, or the underworld. When comparing different cultures, myths and stories are analyzed to understand how various societies across time and regions interpret cosmic events and divine influences.

> "All aspects of life are interconnected—stories, scriptures, ethics, philosophy, grammar, astrology, astronomy, semantics, mysticism, and moral codes. Each plays a crucial role in achieving a comprehensive understanding of existence. Literature should not be confined to scholars alone but should serve as a broad and artistic medium that benefits both the educated and the uneducated." (The Mahabharata, 1987)

Sometimes, similarities between gods may result from direct or indirect cultural contact. For instance, during the Hellenistic period, Egyptian and Greek mythologies influenced each other, leading to syncretic deities like Serapis, who blended traits of both Greek and Egyptian gods. Comparing gods and divine figures across different mythologies is a core aspect of comparative mythology which helps scholars understand the shared human impulses that lead cultures to create similar deities, often tied to fundamental aspects of existence like nature, life, death, and morality. The connection between comparative mythology and English literature was primarily advanced through the works of theorists and scholars who analyzed mythological themes, archetypes, and structures in literature. Nearly all of the great English poets, from Shakespeare to Robert Bridges, looked to Greek mythology for inspiration, including Chaucer, the Elizabethans, and John Milton. In Frankenstein, Mary Shelley famously used the idea of Prometheus, and in Till We Have Faces, published in 1956, CS Lewis referenced Ovid's Metamorphoses. Greek drama was resurrected by Goethe in Germany and Jean Racine in France. Several key figures like Amish Tripathi, Devdatta Pattanaik, Ashwin Sanghiplayed a significant role in bridging these two fields by exploring how myths influence literary creation, particularly in English literature.

James George Frazer (1854–1941) was one of the first scholars to apply comparative mythology to the study of myth in relation to religion and cultural practices. Though his focus was largely anthropological, Frazer's work influenced English literary critics by showing how ancient myths, rites, and religious beliefs reappear in literature. His analysis of the dying-and-resurrecting god archetype, for example, influenced later studies of literature, especially modernist works like T. S. Eliot's The Waste Land.

Although Carl Jung (1875–1961) was a psychoanalyst rather than a literary scholar, his theory of archetypes and the collective unconscious had a profound influence on literary studies. Jung argued that myths contain universal symbols alias archetypes shared across cultures, which manifest in literature and art. These archetypes, such as the hero, the trickster, and the shadow, became key concepts in understanding how mythological patterns shape character development and themes in English literature. Jung's ideas about myth and the psyche were central to understanding mythological symbolism in authors like William Blake, Shakespeare, and the Romantic poets.

Joseph Campbell (1904–1987) was a major figure who directly connected comparative mythology with literature. His concept of the monomyth or Hero's Journey—a universal template in which a hero undergoes trials, triumphs, and transformation—became a foundational theory for analyzing both mythology and literature. His work showed how ancient mythic structures persist in modern stories and literature. Campbell's ideas were applied to English literature in the analysis of works like J.R.R. Tolkien's The Lord of the Rings, Herman Melville's Moby-Dick, and even contemporary works like J.K. Rowling's Harry Potter series.

REVIEW OF LITERATURE

"The Greek Myths" by Robert Grave is a great source for the relevant literature. It is a repository of knowledge about Greek myths drawn from numerous ancient sources. Graves' interpretation of the story's beginnings and deeper meaning is included with every tale, providing readers with an unmatched window into Greek culture and history. It's amazing how several myths are connected.

"Indian Mythology: Tales, Symbols, and Rituals from the Heart of the Subcontinent" by Devdutt Pattnaik (2003) is a great reference work. It explores the significance of a well-known Indian myth. He portrays Indian Gods such as Goddess Kali, Lord Shiva, Lord

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Ganesha, and others. The book is about the legendary figures' modern-day stories, which are educational for the younger generation. The “Handbook of Mythology”, edited by George William, is a subtle resource for learning the in and out of Indian mythology. “Women in Indian Mythology” (2011) by M. L. Ahuja is another book that focuses on significant women in mythology who reached a divine status, such as Kali, Durga, Sita, and Saraswati. Wendy Doniger O'Flaherty's influential book, *The Origins of Evil in Hindu Mythology* (1974), explores how the victor-victim dynamic shapes the concept of evil in Hindu mythology.

> "Mythology involves the study and interpretation of myths, which are often sacred narratives within a culture. These myths address fundamental aspects of the human experience, including good and evil, suffering, origins of humanity, place names, animals, cultural values, traditions, life and death, the afterlife, and divine beings." (Morford Mark, 2003)

In an interview with Latha Srinivasan, Devdutt Pattanaik emphasizes that mythology remains relevant because it is timeless and offers insight into the human experience. He explains that mythology is often mistaken for history, but its true purpose is to illustrate how people interpret their world and pass down their beliefs through stories, symbols, and rituals. It reflects faith, belief, and assumptions that shape communities both past and present. (www.sundayguardianlive.com)The emergence of myth is sometimes attributed to the need to find explanations for certain puzzling findings about the cosmos, nature, man, or the religious stability that pervades society (Karthiyayini). In Custom and Myth, Andrew Lang describes mythology as “the search for a historical state of the human mind to which the element in stories, to which we attribute an element of irrationality, will appear sufficient to be logical.”(Lang, 1884)

Mythological folklore usually features gods, demigods, or otherworldly beings as characters. Priests and monarchs foster myths, which are closely linked to religious activity.Many societies use their myths, tales, or history to evaluate their present by referencing their distant past. Despite coming from diverse cultural and geographic backgrounds, Hindu, Greek, and Egyptian mythology are remarkably similar in terms of their themes, archetypes, and mythological narratives. These similarities can be ascribed to archetypal stories, common human experiences, and potential cross-cultural interactions in the past.

YAMA, HADES AND OSIRIS

The concept of the underworld has been central to many mythologies. In Greek tradition, Hades presides over the realm of the dead, ensuring order and justice for departed souls.Various civilizations have portrayed distinct deities as defenders of the afterlife, ranging from the Egyptian Osiris to the Greek Hades. Hades is arguably the most well-known deity connected to the underworld in Greek mythology. Typically depicted with a bident and accompanied by Cerberus, his three-headed dog, Hades embodies the impartial administrator of the afterlife rather than a malevolent figure.Though he was associated with death, Hades was not viewed as wicked; rather, he ensured that the souls received their just fates and kept the dead in order. A prominent myth concerning Hades is his kidnapping of Demeter's daughter, Persephone. The myth states that Persephone became Hades' queen after being carried to the underworld. Because of Demeter's sorrow over the death of her daughter, the seasons changed, serving as a potent reminder of the interconnectedness of life, death, and rebirth. In Egyptian mythology, Osiris rules over the afterlife and represents the cycle of life, death, and rebirth. Depicted as a green-skinned, mummified figure, his myth—featuring his murder by Set and resurrection by Isis—highlights themes of renewal and immortality.

> "In mythology, Yamraj, the god of death, can be compared to Hades, who was assigned the underworld after a lottery in which Poseidon received the seas. Initially, Yamraj had little to do, as mortals did not yet exist, but after Zeus introduced humanity for his own amusement, his role became essential." (K. Keerthana, Medium, 2021)

Yama is the Hindu god who cares for the dead, while Hades is in charge of the Greek underworld. They both pass judgment on the deceased. Similar to Yama's Naraka, the realm where Hades rules sort souls according to their actions while they were living, subjecting them to various forms of cleansing or punishment dependent on their needs. This demonstrates how death is viewed as something that happens to everyone, regardless of identity, in both Greek and Hindu civilizations.The Naraka, supposedly in another dimension, is Yama's domain. However, the underworld, or realm of Hades, is believed to be located beneath the earth. Yama is not only the Lord of the Souls but also the last arbiter of human souls. His function as a judge is comparable to Osiris's. For the average person, Yama is just the ruler of death and the hereafter; for devotees of

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Shiva or Krishna, Yama is inaccessible. When their devotees are about to die, envoys of Shiva and Krishna visit them and take them to their home. Everyone else will always be in Samsara. They will be reborn. Hades takes the souls of all to the underworld. Yama takes the souls of ordinary people to their next body or life.T. A. Gopinatha Rao's analysis of literary sources, including the Agamas, Puranas, and Indian iconographic texts, provides detailed descriptions of Yama's depiction. According to Rao, "Yama should be dark in colour, resembling the rain cloud, with two arms, firecoloured eyes and sharp side-tusks. He should be adorned with kirita-mukuta and other ornaments, a red flower garland and be covered over with red sandal-paste and draped in red garments. He may be seated either on a simhasana or on a he-buffalo. His hands should bear a khadga and a khetaka or a fruit and tender leaves or danda and pasa" (Rao 1971).

In ancient Egyptian mythology, Osiris is the deity most commonly associated with the underworld and the afterlife. Being the god of resurrection, he represents the cycle of life, death, and rebirth.As a representation of rebirth, Osiris is frequently portrayed as a green-skinned deity who is usually draped like a mummy. Symbols like the crook and flail, which stand for monarchy and control over the afterlife, are commonly used to accompany him.The myth surrounding Osiris is centered on his murder by his brother Set and subsequent resurrection by his wife, Isis. The themes of rebirth and resurrection, which were central to the ancient Egyptians' ideas about the afterlife, are highlighted by Osiris' resurrection. Osiris courts the souls of the departed, determining their fate in the afterlife. Another character, From Egyptian Mythology, though not a ruler, Anubis is an important figure associated with the underworld. He is the god of mummification and the protector of graves, overseeing the weighing of the heart ceremony.

While Hades and Osiris are perhaps the most recognized gods of the underworld, other cultures have their own unique guardians, likeYama in Hindu Mythology is known as the god of death and the underworld, Yama is responsible for guiding souls to their next existence. He is often depicted riding a buffalo and carrying a noose, symbolizing his role in capturing souls.

ARJUN AND ACHILLES AND HORUS

Born from the mythical father god Indra to Kuntī, he is the third Pāṇḍavā out of five. Reputed to be one of the finest archers, Arjuna performs the superb acts of bravery and also charms few women. He stands out as personification of Kṣhatriya bravery and chivalry.(Khangai, 2018)

During his exile, Arjuna journeyed to the celestial realm, where he obtained divine weapons from the gods. Through rigorous penance, he also received the powerful "Pāśupata" weapon from Lord Śiva. (Dutt MN, 2013).Massive forces on both sides are ready for action as a catastrophic war between relatives approaches in Mahābhārata, but the combat does not start. Due of Arjuna's lack of motivation, it is on hold. The idea of being slaughtered by his own family immobilizes the best warrior of the Pāṇḍavas, and he must be persuaded that it is both essential and completely proper for him to continue his role in the impending catastrophe. When Arjuna loses his will and falls on the chariot floor, he has already ridden his war chariot.His charioteer is Krishna, who then uses the broadest interpretation of karma—the essence of action itself—to reestablish Arjuna's will to act. Krishna's well-known discourse, known as the Bhagavad Gīta, was given on the battlefield during this period of suspended animation and strange, deathlike silence. After Krishna is successful in reviving Arjuna, the action starts.

Achilles and Arjun, legendary warriors from Greek and Indian epics respectively, share striking parallels in their roles, virtues, and dilemmas. Achilles, the central figure of Homer's Iliad, is a demigod famed for his unmatched prowess in battle, a destiny tied to heroism, and a deeply personal conflict between duty and personal grievances.Both characters are guided by divine forces; Achilles by his mother, the sea goddess Thetis, and Arjun by Krishna, an incarnation of Vishnu, who shape their fates and decisions.in Homer's Iliad, where Agamemnon, the leader of the Greek forces, is forced to relinquish his own prize, Chryseis, to appease the god Apollo and stop a plague ravaging the Greek army. To assert his authority, Agamemnon seizes Briseis from Achilles, undermining Achilles' honor and status as the mightiest warrior. Deeply humiliated and enraged, Achilles withdraws from the battle, refusing to fight and leaving the Greek forces vulnerable. His refusal to fight is both a personal protest and a means to make Agamemnon and the Greeks realize his indispensability, ultimately forcing them to acknowledge the cost of their disdain for his honor.Douglus Frame, who has written extensively on the Iliad and the Odyssey, exploring themes related to oral tradition, Indo-European linguistics, and the structure of epic poetry, opines that, "Grief is an essential element of Achilles as an epic

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hero: akhos, “grief,” is part of his very name, and the story of the Iliad builds on this element.”(Frame, web)

Achilles brings fifty ships to Troy. He is the strongest fighter on the Greek side and the commander of the army known as the Myrmidons. Achilles pulls out of combat and declines to engage in combat. The Trojan prince Hector kills Patroclus in the terrible battle because he believes he is Achilles, and the real Achilles is devastated. Achilles is comforted by his mother, Thetis, and he expresses his resolve to kill Hector and exact revenge for Patroclus's death, even though his mother, who is crying, reveals that fate has decreed that he will soon die after Hector. After chasing Hector around the city's wall, the two heroes engage in combat, with Achilles stabbed Hector in the neck with his spear.With his final breath, Hector foretells Achilles' own demise at the hands of the Trojan prince Paris. Hector also begs Achilles to return his body for cremation, a request that is ruthlessly denied.

Osiris, the king of Egypt, was loved by his people. He brought peace and prosperity to the land with his wife, Isis, the goddess of magic. Osiris’s younger brother, Set, was jealous of him. Set was the god of storms, deserts, and chaos, and he wanted the throne for himself. One day, Set came up with a cunning plan. He built a beautiful wooden chest and invited Osiris to a feast. Set claimed that anyone who fit perfectly in the chest could keep it. Osiris, trusting his brother, tried it, and when he lay down inside, Set slammed the lid shut, trapping him. Set threw the chest into the Nile River, where it floated far away, taking Osiris with it.Isis was heartbroken and determined to find Osiris. She searched everywhere until she finally found the chest with Osiris’s body. But before she could bring him back to life, Set found out. Furious, he tore Osiris’s body into many pieces and scattered them across Egypt. Refusing to give up, Isis searched again and collected all the pieces of Osiris. With the help of her magic, she brought him back to life just long enough to have a son named Horus. Osiris then became the god of the afterlife, ruling over the dead.

Isis knew Set would try to harm Horus to keep the throne, so she hid her son in the marshes of the Nile Delta. She raised him in secret, protecting him from wild animals and Set’s spies. Over time, Horus grew strong and wise, preparing for the day he would challenge Set and reclaim his father’s throne. When Horus was an adult, he finally confronted Set. They fought many epic battles, which lasted for years! They clashed in fierce battles across the desert, on boats in the Nile, and even in the form of different animals, like hippos. In one of the fights, Set injured Horus’s left eye badly. But Horus didn’t give up.A sort of magical realism goes underneath the myth The god Thoth, who was known for his wisdom, healed Horus’s eye, which then became known as the "Eye of Horus." This eye was so powerful that it became a symbol of protection and healing for Egyptians.

After years of fighting, the gods finally decided to hold a meeting to settle the dispute. The sun god Ra, along with other important gods, gathered to hear both Horus’s and Set’s sides of the story. Isis spoke on behalf of Horus, and with her cleverness, she convinced the gods that Horus should be king because he was the rightful heir of Osiris. The council agreed, and Horus was given the throne of Egypt. Set was defeated, and in some stories, he was sent to live in the desert, where he ruled over storms and chaos but could no longer harm Egypt. As king, Horus brought peace and prosperity back to Egypt, just as his father Osiris had done. He represented justice, order, and protection. Egyptians believed that each new pharaoh, or king, was the living “Horus” on Earth, chosen to protect the land and people.

‘Magical realism in the myths of Osiris and Isis, Arjuna, and Achilles manifests through the seamless integration of the ordinary and the supernatural, revealing deeper symbolic meanings. This literary mode involves the presence of supernatural elements that challenge conventional perceptions of reality, blending the mystical with the everyday.’(Amaryll Beatrice Chanady, 16)In the Egyptian myth of Osiris and Isis, themes of love, betrayal, and resurrection are heightened by Isis’ divine magic as she reassembles Osiris’ body, intertwining human grief with cosmic power. In the Mahabharata, Arjuna’s battlefield dilemma is transformed by Krishna’s divine revelations, blending mundane struggles with spiritual transcendence. Similarly, Achilles in Greek mythology epitomizes the coexistence of human rage and divine intervention, with his semi-divine heritage and vulnerability shaping his heroic narrative. These myths use fantastical elements to reflect profound human emotions and truths, exemplifying the essence of magical realism.

Indra, Zeus and Ra: The most revered incarnated deities

> “The Sun with its various characteristics like dawn, morning, noon is also regarded a representative of Agni. Indian religious history shows that the power of gods and leadership of god have been changed according to the followers’ awareness but there are no facts that totally reject any god from the adherent’s heart.

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> Therefore, he is sometimes believed as the twin brother and close friend of Indra."

Indra is traditionally depicted as a robust figure, characterized by striking physical features such as a prominent nose, a strong neck, soft lips, a well-defined chin, a slightly large belly, and powerful arms. His association with soma, a divine nectar, is often highlighted as both a source of vitality and indulgence. This physical prowess is significant in hymns, where Indra's strength and charisma are celebrated, reflecting the qualities deemed essential for a leader in battle. Revered as the "god of war," Indra's legendary deeds are linked to aiding the Aryans during their conflicts, where his gifts of prosperity, livestock, and male heirs symbolized his favor and support.

The many facets of Indra's mythology illustrate his dynamic persona. His celestial chariot, drawn by two powerful horses or the divine elephant Airavata—believed to have emerged from the churning of the ocean—emphasizes his grandeur. Indra wields an array of divine weapons: a net to entrap foes, a hook for granting boons or striking enemies, and a bow with golden arrows for defeating demonic forces. However, his most iconic weapon is the vajra (thunderbolt), which earned him titles like "god of thunder" in the Ṛgveda. This thunderbolt symbolizes Indra's might in vanquishing enemies, including the demons Sambara, Pipru, and Arasasanas. His exploits often include plundering the treasures of adversaries, epitomizing his role as a champion of his followers.

The sky, the weather, law and order, fate and destiny, and monarchy were all attributes of Zeus, the King of the Gods. A mature, regal man with a dark beard and a solid build was shown. He typically carried an eagle, a lightning bolt, and a regal scepter. Zeus was the youngest of the Titans Rheia and Kronos (Cronus). When Zeus was spirited away by his mother, who gave the Titan a stone replacement wrapped in swaddling blankets, he avoided the fate of Kronos, who ate all of his offspring as they were born. The deity was secretly nurtured on Mount Dikte in Krete, Crete, where nymphs fed him goat milk from Amaltheia and the warrior Kouretes (Curetes) protected him by smothering his cries with their shield-clashing battle dance. When Zeus reached adulthood, he enlisted the goddess Metis in his mission. She gave the Titan Kronos a magical drink that made him regurgitate the young gods he had eaten.

From the abyss of Tartaros, Zeus freed the six giant-sons of Heaven. As a token of appreciation, the Hekatonkheires (Hundred-Handed) helped him attack the Titanes with volleys of thrown boulders, while the Kyklopes (Cyclopes) armed him with lightning bolts. Ultimately, Kronos and his supporters were vanquished and exiled to a prison underground. Following the Titan-gods' demise, Zeus and his brothers divided up the universe by lot; Zeus took control of the heavens, Poseidon the sea, and Haides the underworld. The worst villains in myth were punished by Zeus for their immorality and transgressions against the gods. These included Tantalos, who stole ambrosia from heaven; Lykaon (Lycaon), who fed the god's human flesh; Ixion, who tried to rape Zeus' wife, the goddess Hera; and Salmoneus, who attempted to mimic Zeus and steal the worship that was rightfully the gods.

> "Greek mythology and Vedic texts reveal striking parallels between Zeus and Indra, particularly in their origins, relationships, and heroic exploits. Both deities overthrew their fathers—Zeus dethroned Cronos and ended the rule of the Titans, while Indra is believed to have vanquished his father, Tvashta. Their mothers, Rhea and Aditi, played crucial roles in aiding their rise to power. Additionally, both gods were known for their numerous relationships with mortal women and divine beings alike."(Pandey, 2002)

In ancient Egypt, one of the most revered gods was Ra. All other gods and mankind were created by him, and he was the sun god. Beginning about 2600 BCE, he was venerated and played a significant role in ancient Egyptian religion. Ra was typically shown as a man with a hawk's head in artwork. That being said, his portrayals varied substantially. Other names for the sun god Ra included Re, Pra, Raet-Tawy (a female form of Ra), and even Atun. Additionally, anyone who knew Ra's hidden name might use it to control him. Nevertheless, this valuable information about Ra the sun god was not even identified to the other gods.

The world's creation marks the beginning of the Ra story. Ra, also known as Nun, was said to have arisen from the primordial seas of chaos in ancient Egyptian mythology. After creating himself, he gave birth to Tefnut (moisture) and Shu (air), the first gods. The world as the Egyptians knew it was completed by these gods producing Geb (earth) and Nut (sky). During the day, Ra was said to deliver light to the world by moving across the sky in his solar boat. At night, he wandered through the underworld, fighting off evil forces to ensure the sun would rise again. This daily cycle represented the everlastingscuffle between order and chaos.

The Eye of Ra is a potent emblem connected to the god and is occasionally portrayed as an independent entity. It

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stands for both his potential for devastation and his ability to provide protection. It was thought that the Eye kept watch over the globe, protecting it from harm and guaranteeing security. The Eye of Ra is personified in certain mythologies as a goddess who may act on Ra's behalf, such as Hathor or Sekhmet. To protect Ra from his adversaries and preserve cosmic order, the Eye of Ra may assume the shape of a snake or a lioness. Ra fights the serpent Apophis, the symbol of chaos, every night. Because of this battle, the sun rises every day, signifying the victory of order over chaos. Ra's nightly voyage through the underworld is filled with peril, requiring him to traverse a shadowy and hazardous realm while defending the world from the malevolent forces of Apophis. This myth underscores his duty as a guardian and preserver of cosmic balance.

Helen, Sita and Persephone

Both Iliad and Ramayana are always glorified with the tales of heroism and hyper masculinity. Amidst the glory of men depicted in these epics lies a woman who's sacrifice and fidelity isalways neglected and marginalized. In "How Iliad and Mahabharata have depicted Woman asCatalysts of War", Divya Godbole says women were harbingers of war simply because they weresilent or were silenced in the course of the narrative. These muted characters and their positionswere presented as catalysts of war… Their beauty was a weapon in their arsenal that theyapparently used to bring the down fall of great men". (Godbole : 2018) Madhu Kishwar in "Yes to Sita, No toRam" says "Sita's proof of being a chaste, by coercing her through 'Agnipariksha' was a suddenwhim of an unreasonable and dubious husband" (23).(Kishwar, 1997) When Sita came back to Ayodhya, she wasnot welcomed there and they called her impure. Rama sent pregnant Sita to the forest against herwill and she suffered her entire life. Helen, who was daughter of Zeus and wife of Menelaussuffered similar fate. Margaret R. Scherer in "The Legends of Troy" says "how Zeus made a plan withThemis, Goddess of order, to bring about the Trojan War. And it was him who made Helen to run away with him and this resulted into Trojan War. Helen was mere a puppet of Zeus andAphrodite's conspiracy. When Helen came back to Sparta, Menelaus in undignified manner usedto call her 'whore'. Gods were the reason why these two women wailed all of their life." (369-70)

Sita's mother is the Earth goddess Bhumi, just like Demeter, who is a harvest or agricultural goddess. Sita is still aware of her mother's identity while being raised by her human parents, a king and queen. In what could be considered one of her final independent decisions, Sita selects Rama from among her several suitors. Before Rama's stepmother coerces his father into expelling him from the kingdom, everything appears to be going smoothly for them. Sita, who has always been a devoted wife, goes into exile with her husband and one of his brothers. The demon king Ravana kidnaps Sita from her forest hut after tricking Rama and his brother into leaving her. According to mythology, while he carries her off to his palace, he can't touch her against her will. Sita's body remains safe from Ravana so long as she doesn't consent.

The brutal kidnapping of Persephone is a renowned and troubling aspect of the original myth. Even more concerning is the fact that her father Zeus assists Hades in ensnaring her, thus contributing to her kidnapping. Putting Stockholm Syndrome and kidnapping aside, Persephone develops a genuine affection for Hades despite her intense yearning for her mother. Demeter remains steadfast in her opposition to Hades. Sita and Persephone both wander around their captors' palace grounds. Persephone consumes the notorious pomegranate seeds, whereas Sita rests beneath the sole tree that endured the destruction of Lanka. As Rama engages in combat with Ravana to rescue his wife, Demeter implores Zeus and the other deities to return Persephone. In her fury, she seeks out those accountable, yet, as is often the case, Zeus evades any repercussions unscathed.

Ares (Greek), Kartikeya (Hindu), and Montu (Egyptian) are all gods associated with war and combat.Many mythologies feature recurring divine archetypes, such as the trickster god, the mother goddess, or the sun god. For instance,Trickster Gods like Loki (Norse), Hermes (Greek), and Krishna in some stories from Hindu mythology share trickster qualities, using cleverness and wit to deceive or manipulate others for various reasons. Gaia (Greek), Prithvi (Hindu), and Isis (Egyptian) are mother goddesses associated with nurturing, creation, and fertility.Comparative mythology often highlights shared symbols or themes associated with gods across different cultures. Helios (Greek), Surya (Hindu), and Ra (Egyptian) are all gods associated with the sun, often depicted riding chariots or boats across the sky.In various world mythologies, serpents and dragons are often linked to divine forces, symbolizing chaos, wisdom, or danger. Examples include Apep in Egyptian mythology, Python in Greek tradition, and Shesha in Hindu beliefs. As Devdutt Pattanaik explains, 'mythologies do not simply depict good and evil but

reflect different ways of life. In Greek mythology, existence begins with chaos, progressing toward order. In contrast, Indian mythology emphasizes a cyclical pattern where neither chaos nor order remains constant.' (Pattanaik, 10)

CONCLUSION

The myths of Arjuna, Achilles, and Horus illustrate the shared and distinct facets of human aspiration, divine intervention, and the interplay of destiny and free will. The parallels among Indra, Zeus, and Ra as supreme deities further emphasize the universal archetype of divine leadership. Similarly, the experiences of Sita, Helen, and Persephone reflect the complex portrayal of women as catalysts of transformation within their stories. These myths transcend cultural boundaries, offering insights into the collective consciousness of humanity. The recurring themes of love, loss, and redemption across these epics highlight the interconnectedness of global mythologies, underscoring their shared values of courage, duty, and the triumph of order over disorder. Magical realism underscores these tales, merging the supernatural with the human experience to reflect universal truths. Whether in the Vedic, Greek, or Egyptian traditions, these stories resonate as metaphors for the eternal struggles of humanity, weaving a tapestry of shared heritage and transcendent truth.

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