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Research Article

The Philosophical Analogy of the Saksak Mundhum to Greek Mythology of Genesis Man's Ages and Its Allegorical Notation

Author Details
Dr. Nawa Raj Subba

Authors Affiliations
Purbanchal University, Edenburgh International College, Biratnagar-16, Nepal

Corresponding Author*
DR. NAWA RAJ SUBBA

Abstract: Who was it that gave birth to existence and the universe? Curiosity is something that everyone has. It's an age-old question with no clear answer. We're reviewing myths for new information based on existing knowledge. Our forefathers and mothers wondered about this as well. It is impossible to know indeed what they were thinking. However, we discovered their expertise through folklore. Literary writers created stories with simile, sarcasm, and metaphors with symbolic significance from knowledge and wisdom. Shamans are singing the lyrics. In this way, people passed down creation stories. People of gold and Silver have been described by Kirat Saksak Mundhum, as has Greek mythology of human creation. According to legend, the two men did not succeed and clashed with the Creator. Then there's the story of a guy built of clay, ash, sky water, and a crucifix in Mundhum. Greek mythology has more bronze, heroic, and even iron men. The myth provides crucial information if we take it as a message. Since the Man of Gold and Silver period, the Kirats and Greeks have lived together. Kirat split off and went east after the Bronze Age or Bronze Man. As a result, Saksak mundhum lacks ages of bronze, Heros, and Iron Man, as Greek mythology describes. Per the mythological study, the Kirat community in Nepal and India who believe in mundhum is a mixed-age group. Accordingly, philosophical analogy and evidence imply that it was made present by Gold, Silver, Alloy, and Iron Age humans.

Keywords: Saksak Chait Mundhum, Kirat, Greek mythology, Ages of Man, Genesis.

INTRODUCTION

Introduction to Kirat, Mundhum, Greek mythology

The Kirat family owns the mythological figure Mundhum. In Kirat civilization, it is a religious belief and sacred literature. It is a spoken text. 'Mura' or 'Mu' means mouth or verbal in the Kirat language, and 'Thum' means strong enough. The letter 'Mun' means shaking or turning, and 'Dhum' means strong enough. Thus, scholars define Mundhum as "a great moving force" and "verbal knowledge." The Kirat priest is called Phedangba/ma, and Samba and Yeba regard Mundhum as the language of the gods (Chemjong, 2003). Scholar has compared Kirat's Mundhum to the Hindu scripture Veda. The creation stories are described by Saksak or Chait mundhum. After all, Kirat Mundhum is mythology having philosophical indication and symbolic significance (Chemjong, 1965).

The term Kirat commonly denotes ethnicity (Morin, 2020). Politically, Nepalese ethnicities such as Rai, Limbu, Sunuwar, and Yakkha fall under this family. Culturally and linguistically, Kirat is a massive family with similar characteristics. They communicate in Tibeto-Burman languages (Pokhrel, 1998). They follow Bon and Shaivism (Bickel, 2000; Danielou, & Gabin, 2003). In this respect, ethnicities with Tibeto-Burman mother tongues who practice Shaivism and Bon are considered Kirat. Their homeland is Nepal, India, Bhutan, and Burma. They are folks who are native to the area.

In Greek history, Hesiod first narrated the Greek legends. He was a farmer from Greece's Boeotian area who encountered the Nine Muses. These nine celestial Muses were Zeus and Memory's daughters (Gill, 2019). inline with Greek legend, the Muses inspired Hesiod to make something. Muses were divine entities who inspired poets, speakers, and artists to make songs. Therefore, poets summon Muses at the beginning of a poem.

The Muses inspired Hesiod to write down Works and Days, an 800-line heroic poem. Hesiod describes three tales in it: the narrative of Prometheus stealing fire, Pandora and her box of woes, and also the five ages of man. The five eras of man may be a Greek origin tale that traces humanity's history through five successive "ages" or "races," including the Golden Age, Silver Age, Bronze Age, Age of Heroes, and also the present Iron Age (Gill, 2019).

Mundhum has been examined by academics so far. Their concept is not unanimous but divided. A pedagogy demonstrates the link between Mundhum's genesis account and Greek mythology (Chemjong, 1965, 2003). Another apprenticeship opposes it and claims that Limbu was created in Limbuwan, Nepal (Tumbahang, 2011). This thought contends the link between Mundhum to Greek mythology or other works of fiction (Subba, 2005).

As a result, the Kirat community is perplexed about its origin narrative today. The author of this article will examine the evidence for confirming the statements of the first type of scholar. It will also go through the foundations of other forms of academics. Finally, this writer will have an opinion with an argument based on evaluating mythologies and theories.

Background

Mundhum is folklore of what we heard and recalled. It is a way of life, a belief. There are creation stories, travel stories, regulations, and standards of conduct. It also includes treatment methods. It is a philosophical, poetic, and musical tradition. Mundhum consists of a simple signification, indirect relevance, and satirical significance. Mundhum's composition is rife with metaphoric flourishes. Mundhum is a never-ending source of knowledge. Kirat Limbu pronounces Mundhum, while Rai pronounces Mundum, Mudum, and Diula. Similarly, Sunuwar refers to Mundhum as 'Mukdum,' while Yakkha refers to it as Muntum (Chemjong, 2003a). Based on phonology, it demonstrates that, despite all these local ethnic philosophies, all Kirats are mundhum singers and followers.

Mundhum is an enlightening, rhythmic epic based on hearing and recalling traditions. It is, after all, folklore. As a result, its Creator is unknown. The time and place of composition are also anonymous. Mundhum is event-driven poetry. It passes down through oral tradition. As a result, Kirat Mundhum is a carrier of folk culture. It is both natural and regional, as well as historical. It promotes all types of social traditions (Chemjong, 1965, 2003).

Kirat Mundhum delves into the origins of the cosmos, birds, animals, humans, human society, and human nature, such as rage, jealousy, deception, adultery, sin, and religion, among other topics. Chait or Saksak is the name of the creation. Kirat's Yakthung Social Mundhum tells the story of creation (Chemjong, 1965, 2003).

The Kirat Mundhum tradition passed down orally since the dawn of time, was first written in the ninth and tenth centuries by Sirijunga. Tye-Angsi Sen Thebe investigated and published it for the second time in the eighteenth century. Lalsor Sendang had also collected Mundhum in Sikkim in the twentieth century (Marohang, 2017). Historian Iman Singh Chemjong (1965) later investigated, edited, and published Mundhum.

It is not an exaggeration to suggest that the Kirat Mundhum or Kirat Veda, which he published, was the first scripture the Kirat community read (Chemjong, 1965). Chemjong's contribution to Kirat unity by spreading Kirat philosophy out of the ethnic area and making it accessible to non-Kirats is admirable. In the twenty-first century, poet Bairagi Kainla compiled Mundhum in Nepali, including the Limbu language and Sirijunga script. With the help of contemporaneous Yakthung Samba, he edited and published 'Chait Mundhum' (Kainla, 2003). This book explores the depths of Kirat philosophy and brings the Kirat Limbu language to everyone's attention.

Greek myths are stories about the gods, goddesses, magical creatures that the ancient Greeks told about their gods, goddesses, and supernatural beings (Greek myths, 2021). The Greek genesis tale is known thanks to some of the earliest Greek literary works that have survived, such as Hesiod's Theogony and Works and Days. People believe the oral poet lived between the years 750 and 650 BCE. Archaeological findings support the origin tale contained in Hesiod's writings; earthenware from the eighth century BCE represents the gods and goddesses he recounts (Leeming & Leeming, 1994).

METHODOLOGY

Secondary sources, such as books and websites, were used in the review study. The study used Kirat mundhum, edited by Historian Iman Sing Chemjong and Bairagi Kaila. Similarly, Greek mythology on the genesis, composed by the great poet Hoseid was studied using the book and website. The review looked at relevant publications and books for its analysis.

This qualitative review has used a Triangulation approach. Triangulation refers to various methods or data sources to build a thorough understanding of phenomena (Patton, 1999). Triangulation has also been seen as a qualitative research approach for determining validity by combining information from diverse sources. Triangulation entails using numerous data sources in research to gain understanding.

THEMATIC ANALYSIS
1. Understanding the historical link between Kirat and Greece

"Kirat," which means "those who live in a fort," comes from the Mediterranean. Mesopotamia is the origin of this word (Chemjong, 2003a). Yakthung is a synonym in the Sino-Tibetan language family. Linguistically, the term Yakthung is Sino-Tibetan in the source, yet, it is common in Nepal and India. Kirat and Yakthung are two terms that have similar meanings. The Yakthung appears to be active in India, a country on the outskirts of the continent (Mabohang & Dhungel, 1990). As a result, Kirat, which is from West Asia, is older than Yakthumba, which is from Asia. It is crucial to remember that the Kirat and the Greek phrase for world history are interchangeable (Pokhrel, 1998).

Aswakut or Kabul, Kulya or Kulu valley, Matsya or North Bihar, Paundra or Bengal, Sumer or Assam, Malak or Mlek or Lohit, Kinner or Garhwal, and Nepal were the noteworthy seven Kirat Kingdoms during the Mahabharat era, according to Markendey Puran (Avasthi, 1942). As per Kirat history, the Kirat kingdom comprised Khambos or Khamboja, Yaven or Greek, Saka or Scythian, Pallava or Perthian peoples (Chemjong, 2003). It's worthwhile noting that Kirat's family included a Greek member.

The Greek word ethnos, which means "ethnicity," refers to various groups, from flocks of birds to entire nations. Hall (1997) accommodated the exemplary ethnic formations. Greek antiquity of ethnic building adopts somewhat imprecise associations among Dorians, Ionians, and Aeolians.

Kirat is a misspelling of Kiriat, Kiryat, or Kirjath, which in the Moabite language of the Mediterranean region denotes fort or town (The New Biblical Atlas, 1860). They named their forts and towns Kirat-hime, Kiryat-yarim, Kirjath-arba, Kiryat-baal, Kiryat-hujro, Kiryat-sanna, and Kiryat-sapher as their population grew. These phrases were synonyms for the town and fort of the forest, the town of books, and the town of palm trees. The sites' occupants began calling themselves 'Kerati,' which later evolved into Keratite, Kerite tribe.

We must journey to Nahor of Ur in Babylon to recognize the forebears of the Kirat tribe. He was the younger brother of Abraham of the Semitic family. Although the Hebrew people invaded their homeland under Moses' command, they were defeated and driven out. The Kerati people then adopted a nomadic lifestyle and carried it to the east and north-east (The New Biblical Atlas, 1860).

A branch of which arrived in Mesopotamia, or Assyrian territory, circa 2400 BC and merged with the Assyrian people to become a nation. Later, via Media and Nisa, they went to Northern India and the Himalayan region. Kirat was known as Khambos or Yavana, and they claimed that they descended from Ionian Greeks (Nahar, 1956). The Kirat nationality denotes the Yavana, Pallava, Koch, and Pulinda races in the Yogini Tantra, a Sanskrit literature work.

The Kirats were also called Kirhadai by the Greeks. The last remnant of the old Kiratite or Cherethite tribe was discovered and recounted in Samuel 15-18. During the time of Syrian king David in 1049 BC, they were a warrior tribe.

2. Synopsis of Saksak Mundhum

Kirat Saksak mundhum tells about the beginning of human beings. It is as follows.

Before creation, nothing, 'Ittasing,' or self-thought (Swayambhu), showed itself amid this devastation and darkness. Swayambhu, that self-generated concept or Ittasing created the five powers (Panchashakti) of fire (Chafat), water (Mukkum), air (Hikke), earth (Iksa), and sky (Tarakh). In Mundhum, there are five elements known as Panchashakti or 'Namuksam.' 'Ittasing' or 'Swayambhu' or self-thought is the founder of this Panchashakti. Swayambhu or "Ittasing" or "Ningwa: Phu Mang" is supreme in Mundhum. Mundhum also honors the mother force by lovingly referring to the self-generated knowledge as 'Queen of Mind,' 'Ningwahangma,' or 'Ningwa: Phuma' (Chemjong, 1965, 2003).

Tagera Ningwa: Phu Mang felt a gap without human beings from the world. He asked Porokmi Yamphami, another god, to create a model for the human being. Porokmi Yamphami created a human statue of gold for the first time and a sculpture of Silver for the second time while sculpting a man statue. He described the icon as beautiful. "You are the sun, son of the sun, wake up," he said, but there was no response. Following that, he spoke to the silver statue, "Son of the Moon, you have become the moon, and you have also become the man born from a young lady, so rise." However, neither the gold nor silver idols flinched (Chemjong, 1965, 2003).

Porokmi Yamphami aback and requested Tagera Ningwa: Phu Mang for more information. Then he mixed the ashes of bamboo and the yellow clay lime, bird excrement, with the sky water accumulated in the stone's fissures, cleaned the clay with it, and created an idol. Porokmi Yamphami referred to the mixture-made statue as the prior idol. "Yes, what is it?" said the mixed idol. Yamphami was overjoyed to see this (Chemjong, 1965, 2003).

Tagera Ningwa: Phu Mang finds a guy without a wife unattractive, according to Mundhum. So he ordered that Porokmi Yamphami create a woman once more. Porokmi Yamphami was also inspired by Ningwa: Phu Mang and made a woman. So men and women are now ashamed. Porokmi Yamphami then took the water from the stone and mixed it with yeast medicine. They began talking to each other after they had finished their drinks. Tagera Ningwa: Phu Mang blessed these two people, and now you are my children. He also gave the children a young age. Susunge-Lalunge was born as a result of this (Chemjong, 1965, 2003).

3. Synopsis of Greek Creation Mythology
Synopsis of Greek mythology of the ages of man

There is famous Greek mythology about human creation and the ages of man. Hesiod, a prominent ancient Greek poet, saw five periods. Humanity moved through a series of eras marked by special events, referred to as the Ages of Man in ancient Greece (Gill, 2019).

The five ages of man, according to Hesiod, were Golden, Silver, Heroic, Bronze, and Iron. Titan Cronus ruled the world of gods and mortals. Humanity coexisted with and peacefully engaged with the gods. People were happy because of an abundance of food provided by nature, and humans did not need to labour. They could live to a ripe old age and die pleasantly and harmoniously (Greek Myths, 2021).

The Age of Silver. Zeus was the deity of gods and ruler of the universe during the Silver Age. Men would live for a hundred years as children, nurtured by their moms. They became adults for a few years, but they constantly battled. Finally, Zeus slaughtered them all because they did not pay their dues to the gods (Greek Myths, 2021).

The Bronze Age. During this time, men were brutal, well-trained, and warlike. People made their weapons and residences with bronze, eventually destroying each other in battle. The devastating Deucalion flood signaled the end of this time (Greek Myths, 2021).

The Age of Heroes. After three epochs of humanity's spiritual decline, the Heroic Age was a step forward from the Bronze Age. That was the era of heroes and demigods, mighty warriors whose exploits would remember for ages (Greek Myths, 2021).

The Iron Age. Hesiod felt that he and his contemporaries lived in the Iron Age, characterized by devastation, ruin, and sorrow. Humans would fight amongst themselves and care about themselves. Humankind would ruin itself due to a lack of shame and outrage, and the gods would desert them (Gill, 2019; Pokhrel, 1998).

4. Comparision of Greek Ages of Man and Shaksak Kirat Mundhum

In Kirat Limbu Mundhum, Tagera Ningwabhu Mang Paramatma imagined the creation of man. He tasked Porokmi Yamphami with developing man. Porokmi Yamphami initially made a gold man idol. He called out to the model but received no response. Then she constructed a silver man and called again, but he did not respond. Porokmi Yamphami became astonished.

She sought guidance from the almighty once more. Then she fashioned a guy's statue out of the ashes and poops and summoned it. Amazing! 'Yes,' a guy's figure composed of ashes, soil, water, and birds dropping. Porokmi Yamphami God was astounded. Gold and Silver crafted idols could not speak however mixture-made models did. Tagera Ningwabhu Mang felt anxious when he saw mixture-made idols and he muttered and spat. The man disputed with the creator. When the Mang God spit on a man's head, he immediately bowed

and collapsed, and God resurrected him by raising his head (Chemjong, 1965, 2003).

In Greek mythology, the Titans constructed a man of gold under the guidance of the Creator Cronos, but he was unable to meet the demands of humanity. They then Titan created a man of Silver also, but the man of Silver also turned out to be quite wicked. He disobeyed the Creator God. Then Zeus created a bronze man, but they battled much more. The bronze ones also did not operate (Pokhrel, 1998).

After forming a man, there is a context in Kirat Mundhum (Chemjong, 1965, 2003) that the one who talked to them fought with the maker. Greek mythology also pictured this occurrence as a fight with the Creator. The framework in which humans in the Mundhum and Greek tales dispute the Creator is similar.

Let us relate Kirat Mundhum to Greek mythology. Mundhum has spoken symbolically about man's creation. Greek mythology is a chaotic mess. According to Kirat legend, man has been made of ashes, soil, water, and bird droppings after gold and Silver. The bronze man did not work in Greek mythology either. According to the linguist's research, these people are half-gods who were murdered in the battles of Troy and Thebes and who are Kirat's ancestors (Pokhrel, 1998).

Hindu texts mention Devasur Sangram, a battle between Dev and Assur (India Inspires, 2014; Thulung, 1985). According to Ancient Bon's philosophy, the earth has a divine and a wicked aspect (Bickel, 2000). As a result, ancient literature and philosophy allude to an earlier epic struggle. Mundhum, or Greek mythology, represents the start of human existence following a catastrophic war. According to analysis, the Kirat family split from the Greek caste after the first Devasur Mahasangrama in West Asia (Thulung, 1985). It's easy to assume they're heading east and northeast from West Asia.

A comment made by linguist Bal Krishna Pokhrel deserves special attention. Taking mythology in words, he claims, puts us in a bind; so, we can only determine the true meaning of mythology through satire and metaphor (Pokhrel, 1998).

Within the realm of mythology, there are significant parallels between Kirat Mundhum and Greek myths. Kirat Limbu's Mundhum describes the metals depicted in Greek mythology. In legend, both the story and the phenomenon are fundamentally similar. There is a narrative in Greek mythology about a guy made of gold, silver, bronze, unknown, and iron, whereas there is a one in Mundhum about a man constructed of gold, Silver, and bird excreta mixed with ashes.

There is a description of a bronze man object in Greek mythology. However, Kirat Mundhum provides the details of the unknown manufactured man. It is comparable to the man-creation in Mundhum, in which man created from a mixture of clay, bird excreta, and ashes. The important thing to understand here is that if the Greece and Kirat ancestors are the same, the Kirat ancestor must have been separated from Greece during the Bronze Age because the Kirat mundhum makes no mention of a bronze man or beyond.

It is also worth noting that in the Mundhum and Greek mythology, the man fought with the Creator. After a battle or a war near the end of the story, it is natural to assume that groups of people have separated and gone somewhere else. According to Kirat history, Kirat forefathers travelled to the east from Mesopotamia, Babylonia, and Persia, with some going to China, Tibet, and others to the Gangetic plain.

According to Mundhum, the man was created from decayed material, specifically bird dung and ash. These are allegorical expressions, not general meanings. This tale satirizes the human race's insignificance after a battle. The reference to Devasura Sangram in the Vedas and the vision of the origin of human creation from Bon religion's gods and demons point to mythology (Thulung, 1985; Bickel, 2000).

5. Triangulation

Myth is a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon (Merriam-Webster, n.d.). Shamans and anthropologists are capable of reciting myths and deciphering the details (Linebaugh, 2017). Myths are cultural memories based on legends of ancient history. We fall into a whirlpool of illusions if we take the mythical things described in it literally (Pokhrel, 1998). Because the myth is full of satire or allegory, it is difficult to deduce its true meaning. Researchers have decoded myths based on their findings. Although the conclusion may be contentious, the quest for knowledge must continue.

Comparative linguistics has looked into Greek mythology. Linguist Pokharel has compared the mythology to the ethnic background of Nepal. Gold, Silver, Bronze, Alloy (unknown), and iron are Greek mythology's five types of people. Pokhrel claims that it has yet to discover a link to the Hindu Panchajan. A man of gold, Silver, and a mixture is described in Kirat mythology. Greek mythology is, on this basis, the hidden knowledge of human origin antiquity.

According to the great poet Hoseid, the sequence of human creation has reached the iron through Gold, Silver, and Copper, a culmination of devaluation, according to Pokharel. Mr. Hanna, he claims, considered the Kashi caste to be yellow. Thus, we have the idea of a linguistic study of the post-Drucian deluge history of Europe, beginning with the Kashi-Shak-Khas people, based on the mythology of genesis.

Man of Gold. The Titans created a man of gold under the guidance of Cronos. The golden man led a joyful and serene existence. In their time, there was no turbulence, grief, or pain. Hannah considered the gold guy to be a Kashi. Pokhrel believed that Ouranos, like Arun, was the man of gold. In any event, the golden man or the Arun people were concerned about self-defense. Instead, they worshipped the local god wherever they went. As a result, these people coexisted alongside the Greeks (Pokhrel, 1998).

Unlike the Golden people, there were also Sukar/Sakol people. They struggled for survival and protection. They were defending themselves. Geya (Earth) in Greece eventually believed that golden people no longer worked. Another man was required.

Man of Silver. The gold man of Titan origin, the Arun people, did not work, so the gods of Heaven Olympian made them a man of Silver. The silver men were wicked. He

disobeyed the gods who created them. According to linguist Pokharel (1898), the silver people were a moon-worshipping race of Asia minor descent. He argues that the Rudras descended from this and that the people of Silver were mariners. According to him, we can smell the culture of silverfish even in Pashupati of Nepal, Pashupati of Sindh Harappa, Hadad of comfort, and a pre-French Gaelic deity Seonaidh.

According to the linguist Pokhrel (1998), after the entry of the Aryan race, when Zeus prospered, the people of Silver migrated. In the history of Persia, the silver people include the Kirat race (Percy, 1951). Pokhrel mentions that the great poet Hesiod described the other three types of man as Zeus himself (Pokhrel, 1998).

Man of Bronze. When the people of Silver also did not work, Zeus himself made a man of bronze. They were fierce and quarrelsome. Fighting against each other, they became the subjects of Hades, the god of death. According to legend, Hades is the brother of Zeus. But the people of Hades are of Hittite descent. These were Hameli or Partha of Hittite origin like Yama, Yava, Yadu, Yadav, etc. Many of them drowned in the Dukalian deluge (Pokhrel, 1998).

Man of an Alloy. When the people of bronze did not work, Zeus created the fourth kind of people. Hesiod does not say what metal it is. But what is said is that these were the demigods who died in the battle of Troy and Thebes and attained heroism. These people are of Trojan origin. He described them as Ail, Kurma, or Raksha people mentioned in Hindu Sanskrit literature (Sankrityayan, 1951). Langa or Ranku ancestors in Nepal belonged to Magar, Kusunda, Sunuwar, Lepcha, etc. were Raksha people who were protective. Munda, Dravidians were created in India from the Kurma. Pokhrel has made it clear (Pokhrel, 1998).

Based on the mythology of Kirat Mundhum, the man was created from a mixture of soil, ashes, bird droppings, and sky water. This myth is full of satire or symbolic meaning. The mythology's soil, Ashes, birds' excrement, and sky water refer to the people made up of a mixture of indigenous people, defeated groups, and others.

Man of iron. Greek mythology also refers to the Iron Man. As the mythology suggests, the Iron Man is the Iron Age modern man. Pokharel (1998), a linguist, states that the Indo-European language family came from the same Greek background and people.

Greek mythology and Kirat Mundhum are comparable. Greek mythology describes a man of gold, silver, bronze, alloy, and iron. There is talk of gold, Silver, and alloy in Kirat Mundhum. Kirat Mundhum defines the unknown mixture in Greek mythology. According to Mundhum, the mixture was composed of soil, ashes, bird droppings, and sky water. Based on Mundhum, Kirat believes that he is her child (Chemjong, 1965, 2003).

History and linguistics have studied the Greek myth. According to the study, the man of gold is Arun of the Kashi faith. Silver people believe in Pashupati. Yama, Yava, and Yadav are Hittite-born Bronze people. Ail, Kurma, and Raksha are three men from an unknown blend of Greek stories. They belonged to Kirat, Munda, and Dravid and presently live in India and Nepal. History also shows that the mixed races include South Asian Monkhmer, West Asian

Basque, Georgian, Finnish, Turkish, and Estonian (Sankritiyan, 1951).

Kirat Mundhum has said that man was created from a mixture. Therefore, Kirat Mundhum reflects the partial concept of mixed races because the Greek and Mundhum mythology analysis reveal the connection between the Kirat race and different types of people.

Kirat can be traced based on Greek and Mundhum mythology analysis. Researchers indicated the people of gold in Greek Myth are Kashi, and the people of Silver are people of the Pashupati faith (Pokhrel, 1998). Mundhum refers to his offspring as a mixed people made of soil, sky, and birds. Greek mythology calls it an unknown mixture.

According to Greek mythology, the Iron Man is a modern Iron-aged Man. Therefore, mundhum and history include the everyday people of the Iron Age in the Kirat community. Thus, among the people of Greek mythology, Gold, Silver, Alloy, and Iron people are indicated to be within the Kirat community (Pokhrel, 1998).

Sanskrit literature and history, the Kirat community belief, which referred to its traditional knowledge as Mundhum, comprised people from various ethnic groups. Kirat includes civilized societies such as Khamboj or Khamboja, Yavan or Greek, Sak or Synthian, Pallava or Parthian, Parasika or Persian, Pard or Bahilka, Chinese Kirat or Asura or Khas, according to Sanskrit literature Markandaya Purana. Kirat is a mix of Khambongba (Kashi), Tangsangba (Mongol), and Munaphen (Tibetan) races, according to historian Iman Sing Chemjong (Chemjong, 2003a).

CONCLUSION

The Greek myth of genesis and the Kirat Mundhum are similar. People made of Gold, Silver, Bronze, alloy, and Iron are described in Greek mythology, whereas Mundhum only describes people made of Gold, Silver, and Alloy. Kirat, according to Mundhum, is descended from a mixed man. Genesis in Mundhum does not reveal its connection to Gold and Silver with ages or people.

When comparing the two myths Saksak mundhum mythology looks partial to Greek mythology. According to Greek mythology, the gold people (Kashi), silver people (Pashupati faith holders), and mixed people evolved into Magar, Lepcha, Kirat, Dravid, Munda, Mon-Khmer, Turk, and other peoples (Pokhrel, 1998). As a result, the Kirats of India and Nepal belong to groups such as the Kashi/Kashyap, Shiva worshippers, and Buddhist-Bon (Yuma) worshippers (Danielou & Gabin, 2003; Bickel, 2000), and Tibeto-Burman language speakers (Pokhrel, 1998).

Mythological analysis has also helped understand the Kirat community's current composition. Some ethnic groups within the Kirat community now regard themselves as a distinct group of people. Linguists have noted that ancient ethnicities such as the Magar, Gurung, Kasunda, etc., all of the Tibeto-Burman language family, do not want to be called Kirat (Pokhrel, 1998). Even among Kirat Limbu, some claim to be Yakthung rather than Kirat.

Because of entrenched interests, politics has taken an interest in this subject and played a key part in it. This vast information and notion that guides humanity originated from ancient and historical sources. Various communities came

together to become Kirat at some point in history. In addition, many communities finally combined to become the Limbu ethnic group. The Kirat Limbu, for example, is an ethnic group that has existed in many forms throughout history. Divergent conceptions regarding origin exist in an ethnic group of mixed people. It is due to the influence, language, traditional way of life, and knowledge of their ancestors. We can understand some cultural disputes in the mundhum follower Kirat Limbu community in this framework.

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