



# Neutrosophy Transcends Binary Oppositions in Mythology and Folklore

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**Abstract:** This article is a brief foray into the intricate realm of mythological and folkloric composite entities. Our analysis posits that these hybrid and superhybrid creatures serve as compelling evidence that the human psyche consistently transcends binary oppositions as in neutrosophy. Across diverse cultures and epochs, the human mind exhibits a propensity for nuanced and neutrosophic vantage points, defying simplistic categorizations. Additionally, we make some remarks pertaining to the subject matter, and open up a few less conventional questions.

**Keywords:** Neutrosophy; Transcendence; MultiAlism; Mythology; Cultural Identity; Cultural Practices; Hybrids; SuperHybrids; Mythological Creatures; Divine Parentage; Heredity.

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## 1. Introduction

Hybrid (and SuperHybrid) entities that appear in mythologies and folklore from around the world have been thoroughly explored in cultural studies. A branch of mythological studies –which could be termed ‘mythological teratology’– might emerge to delve into the examination of these monsters and hybrid beings (see below *Remarks & Open Questions*). This concept of the ‘hybrid being’ as a reflection of society and its norms is a recurring theme in various academic disciplines, including sociology, or psychology. For instance, Joseph Campbell explores the role of mythical beings in culture and society, arguing that they reflect societal fears and desires [Campbell]. Similarly, Carl Jung's concept of the ‘archetype’ discusses how society creates mythical beings out of what it rejects or finds disturbing [Jung]. Cohen examines how these monsters function within culture and society, suggesting that they mirror both societal anxieties and aspirations, proposing a *modus legendi*, i.e. “a method of reading cultures from the monsters they engender” [Cohen]. Kristeva explores the concept of “abjection,” a term she borrows from psychoanalysis to describe the feeling of horror that arises when encountering something that disturbs the boundaries between the self and the other [Kristeva].

The hybrid mythical beings, combining human and animal characteristics or blending divine and mortal traits, are viewed as anomalies or departures from the natural order. Those entities embody a paradoxical nature that outstrips conventional logical frameworks and established protocols. These beings exist beyond the confines of predictable patterns and imposed rules, serving as agents of disruption within structured systems, while emerging as a byproduct of order, arising in defiance of chaos and acting as a counterforce that delineates and fortifies the boundaries of structure.

Moreover, these hybrid beings are not arbitrary creations but rather essential constituents of civilization, originating from the very tenets that societies cherish. They generally personify all aspects that are repudiated and contradicted by societal norms and values. Through the identification and marginalization of these undesirable elements, society reaffirms its own identity and principles. Consequently, the hybrid being transforms into a negative reflection, a distorted mirror image of society, underscoring its fears, taboos, and limitations. By confronting and interacting with these entities, society attains a deeper comprehension of its own contradictions, thereby contributing to its continuous (neutrosophic) evolution and self-definition in the (neutrosophic) dynamic system of life.

For more on the topic, we provide a rich chapter of reading suggestions at the end of the paper (see *Further readings*).

This article does not aim to be a special contribution to this field from a cultural frame of reference. It is merely a brief overview of some neutrosophic and multialist features of a small number of hybrids, but revealing in their significance. The MultiAlism is a MultiPolar System which is formed not only by multiple elements that might be random, or contradictory, or adjuvant, but also by accepting features from more than one basic system (UniPolar, BiPolar, TriPolar, or PluriPolar systems). This article is also an encouragement to specialized researchers to interrogate the 'mythological teratology' using neutrosophic tools and perspectives, and it is —why not?— an attempt to transcend some common questions about the emergence and perpetuation of these quasi-general creatures in worldwide mythologies.

## 2. Neutrosophic Identities: Mythical Hybrids and Mythical SuperHybrids

Let us select a few examples from the vast array of imaginative fields, then briefly, but systematically analyze how these hybrids are composed. As a general structure of the hybrids, one might categorize as 'Mythical Hybrids' the creatures that might be formed by the union of two entities (be it part animal + part human, or part animal + part deity, or part human + part deity, or part demon + part human, or part demon + part animal, or part demon + part deity) and as 'Mythical SuperHybrids', or 'MultiAlist Hybrids' the creatures that might formed by union of at least three entities (e.g. part deity + part human + part animal), or by combinations within different types of the same entity (e.g.  $Animal_1 + Animal_2 + \dots + Animal_n$ ).

- In Mesopotamian mythology, *Gilgamesh* stands as a demigod, embodying a fusion of divine and mortal heritage. Described as two-thirds divine and one-third mortal, Gilgamesh's case presents a complex blend of maternal and paternal divinity. The duality of his nature, being both divine and mortal, becomes a central theme in the narrative, influencing his actions, struggles, and ultimate quest for meaning and immortality. The ambiguity surrounding his eventual fate in later traditions introduces an element of incompleteness, allowing for diverse interpretations [[Gilgamesh](#)].
- *Lamassu* is a protective deity in the Mesopotamian mythology with the body of a bull or lion, wings of an eagle, and a human head. These colossal beings often served as guardians at the entrances of palaces and temples [[Lamassu](#)].
- *Bhima* is one of the central characters in the ancient Indian epic, the *Mahabharata*. He is the second of the five Pandava brothers, born to Kunti, the queen of Hastinapura, and the wind god Vayu. Bhima is known for his exceptional physical strength, courage, and prowess in battle. Bhima plays a crucial role in various events, including the Pandavas' exile to the forest, the gambling match at the court of Hastinapura, and the Kurukshetra War, the epic battle between the Pandavas and the Kauravas. He is often portrayed as a larger-than-life figure, capable of extraordinary acts of valor and heroism. Despite his formidable strength, Bhima is also depicted as a compassionate and kind-hearted individual, especially towards those who are oppressed or marginalized. His journey is marked by moments of triumph and adversity, ultimately culminating in his role as a key figure in the establishment of dharma on the throne of Hastinapura [[Bhima](#)].
- *Achilles*, son of a sea nymph and a mortal king, encapsulates the dichotomy of the demigod in Greek mind. Immersed in the River Styx for invincibility, his vulnerable heel becomes a symbol of incompleteness. The neutrosophic nature unfolds in his death, orchestrated by a mortal's arrow guided by a god. This intersection of mortal susceptibility and divine vengeance underscores the intricacies of Achilles' fate [[Achilles](#)].
- *Freyr* is a prominent figure in Norse mythology, often depicted as a handsome and benevolent deity, associated with bountiful harvests, love, and abundance. Despite being considered a god in Norse mythology, Freyr's status as a demigod is underscored by his dual parentage, with one parent being a god (Njord) and the other a giantess named Skadi. Freyr's most famous possession

is his magical sword, known as "Freyr's Sword" or "Sumarbrandr." According to legend, Freyr traded away his sword to win the hand of the giantess Gerd, with whom he fell deeply in love. This act of sacrifice ultimately leads to Freyr's downfall, as he is left defenseless during the final battle of Ragnarok, the apocalyptic event in Norse mythology. [Freyr].

- In Islamic tradition, *Burāq* is a mythical creature described as a steed with the head of a woman, the wings of an eagle, and the tail of a peacock. It is said to have transported the Prophet Muhammad during the Night Journey. [Burāq]
- *Banshee*, known as the "woman of the fairies," is a supernatural being deeply ingrained in Irish and other Celtic folklore. Described as a female spirit or fairy, the Banshee is often associated with specific families or clans, serving as a harbinger of death or an omen of impending misfortune. One of the most distinctive features of the Banshee is her mournful wail, a chilling cry that is said to be heard when someone within the family she watches over is about to die. The Banshee is typically depicted as a solitary figure, often appearing as an old woman with long, flowing hair dressed in a grey or white gown, having features reminiscent of otherworldly or supernatural beings, such as elves, witches, or spectral apparitions. [Banshee]
- *Huli Jing*, or fox spirits, are shape-shifting beings in Chinese folklore. They can transform into beautiful women, but their true form is that of a fox. [Huli]
- The hybrid form of *Abraxas*, with the body of a human, the head of a rooster or lion, and serpentine legs, is laden with symbolic significance.<sup>1</sup> The human body represents consciousness and intellect, while the animal features symbolize primal instincts and cosmic forces. The rooster, associated with the dawn and awakening, signifies spiritual enlightenment, while the serpent is a potent symbol of wisdom, renewal, and transformation. Abraxas embodies the concept of unity within duality, symbolizing the reconciliation of opposites such as good and evil, creation and destruction, light and darkness. This neutrosophic fusion of contradictory elements reflects the Gnostic worldview, which conceived the material world as a realm of duality and illusion, with the ultimate goal of spiritual liberation through gnosis, or divine knowledge. [Abraxas]
- The concept of the *Homunculus* has historical roots in alchemical and philosophical traditions. In alchemy, the homunculus was believed to be created through various arcane processes, symbolizing the desire to artificially create life.<sup>2</sup> The most prevalent ingredient associated with the creation of the homunculus was seminal fluid, believed to contain the essence of life. In addition to semen, other bodily fluids, such as menstrual blood, were sometimes implied as ingredients. Alchemists often implied the use of various alchemical substances, such as salts, minerals, and herbal extracts, believed to possess transformative properties. Using animal seed or other animal-derived substances was suggested. The instructions for creating a homunculus would be as follows: 'Mix the semen and sun stone and inseminate the cow or ewe. Carefully plug the animal's vagina with the sun stone. Smear the animal's genitals with the blood of another animal. Place the artificially inseminated animal inside a dark house where the sun never shines.' And so on. [Lugt] From a neutrosophic perspective, the homunculus can be explored as a metaphor for the inherent uncertainties, contradictions, and complexities within biological, philosophical, and symbolic dimensions. The homunculus, as a symbol for the artificial creation of life, embodies ethical and existential implications. Though not entirely human, this entity represents a rational animal, adding another fictional chapter to humanity's aspiration to control the boundaries of life and death. [Homunculus].

<sup>1</sup> References to Abraxas can be found in various Gnostic texts, including the Nag Hammadi Library, a collection of ancient Gnostic scriptures discovered in Egypt in 1945. These texts often depict Abraxas as a divine being or archon, sometimes associated with the highest God or as an emanation from the divine realm.

<sup>2</sup> One of the most famous accounts of creating a homunculus comes from the writings of the Swiss alchemist Paracelsus, who claimed that a homunculus could be created through the manipulation of seminal fluid. His supposed recipe involved placing semen in a sealed glass vessel along with specific alchemical substances and then incubating the mixture in a warm, dark environment for several weeks or months. Allegedly, after the incubation period, a miniature humanoid creature would form within the vessel.

- The *Balaur* occupies a prominent role within Romanian folklore, emerging as a multi-headed dragon or serpent,<sup>3</sup> often intertwined with turbulent weather phenomena and disruptive chaos. Intriguingly, Romanian legends infuse the Balaur's saliva with a peculiar trait, believed to possess the transformative ability to crystallize into 'diamonds'. Symbolically, the Balaur embodies primal energies, encapsulating the essence of chaos and the untamed wilderness, evoking a complex interplay of reverence and trepidation within cultural narratives.
- The *Zmeu*, another enthralling figure in Romanian folklore, assumes the guise of a shapeshifting monstrosity, blending traits of both ogre and dragon. Its versatility in assuming diverse forms epitomizes unpredictability, perpetuating an aura of enigmatic elusiveness. Frequently depicted as a malevolent force, the Zmeu embodies themes of fear, guile, and imminent danger, serving as a poignant cautionary motif within cultural tales. Furthermore, its portrayal reflects societal apprehensions, symbolizing latent threats, inner conflicts, and the enduring struggle between opposing moral forces.
- Among the spirits of Romanian folklore, the *Zburător* (The One That Flies) emerges as a seductive entity, akin to the incubus archetype.<sup>4</sup> Appearing in the form of a charismatic man, the Zburător seduces unsuspecting maidens, symbolizing forbidden desires and the allure of the unknown. Symbolically traversing the delicate threshold between dreams and reality, the Zburător evokes a blend of fear, fascination, and profound introspection within the human psyche. [Chelariu]

Let us try now to integrate these entities into a coherent system.

### 3. Offspring of Gods and Mortals: Part Deity + Part Human Hybrids

In the rich tapestry of world mythology, the entities formed of both divine and mortal lineage, often referred to as demigods or demigoddesses, embody a complex blend of traits inherited from their divine parentage and their mortal heritage. The mythologists generally agree that the hybrid beings of such type serve to bridge the gap between the celestial and terrestrial realms, reflecting humanity's innate desire to understand the nature of existence and our place within the cosmos.

Demigods possess a diverse array of characteristics and abilities: they may inherit superhuman strength, agility, or intellect from their divine lineage, while also facing the trials and tribulations of mortality. Despite their extraordinary abilities, demigods are often depicted as flawed and vulnerable beings, grappling with the complexities of their dual nature and the expectations placed upon them by both gods and mortals.

To explore several mythologies, let's illustrate the characters of three representative figures of such beings:

- *Krishna*. In Hindu mythology, Krishna is revered as an avatar of the god Vishnu, born as the son of Devaki, the sister of king Kamsa, and Vasudeva.<sup>5</sup> [Vishnu] Krishna declined to take up arms in the monumental conflict between the Kauravas and the Pandavas. Instead, he presented an option: to provide personal guidance to one side and lend his army to the other. A tragic altercation erupted among the Yadava chiefs, resulting in the loss of Krishna's brother and son. Deeply saddened, Krishna retreated to the forest. There, he met his demise when a huntsman, mistaking him for prey, fatally wounded him in his only vulnerable spot—the heel. [Krishna].
- *Hercules*, the son of Zeus and Alcmene, a mortal princess, is a cornerstone figure in Greek mythology, epitomizing the complexities of demigod existence. His divine parentage, coupled with mortal struggles, forms the essence of his narrative. His legendary Twelve Labors, undertaken as penance for killing his wife and children in a fit of madness induced by the goddess Hera, showcase his extraordinary strength, courage, and determination. Zeus, recognizing Hercules' deeds, grants

<sup>3</sup> Legends describe the Balaur as a monstrous being with sharp claws, scales covering its body, and fiery breath.

<sup>4</sup> Embedded within the broader folklore of incubi and succubi, the Zburător embodies the enigmatic male spirit seeking nocturnal liaisons with slumbering women.

<sup>5</sup> Vasudeva is the patronymic of the deity Krishna, a son of Vasudeva. The worshippers of Vasudeva-Krishna formed one of the earliest theistic devotional movements within Hinduism.

him immortality, emphasizing the dynamic interplay between mortality and the divine in the demigod's journey. [[Hercules](#)]

- *Dagda*, "The Good God," is prominent figure in Irish mythology, revered as a powerful and benevolent (semi)deity. He is often depicted as a father figure, a wise leader, and a skilled warrior, embodying the ideals of strength, wisdom, and generosity. Dagda is considered the father or chief of the Tuatha Dé Danann, a mythical race of supernatural beings. He possesses powerful magical artifacts, including a magical club known as the "lorg mór" or "the great staff," which can both kill and resurrect with one end and control the weather with the other. He also possesses a magical cauldron called the "coire ansic" or "the cauldron of plenty," which provides an endless supply of food and drink. He is known for his fondness for indulgence and pleasure, often portrayed as a lover of food, drink, and music. [[Dagda](#)]

### 3.1. Hindu Devas: Celestial Intermediaries of Cosmic Balance

In the intricate cosmology of Hindu mythology, demigods, or 'Devas,' occupy a pivotal role as celestial beings who straddle the realms of divinity and humanity. These demi-deities embody a complex interplay of attributes within the framework of neutrosophy, where the concepts of certainty, uncertainty, and indeterminacy converge in a dynamic equilibrium. [[Deva](#)]

The origins of demigods in Hindu mythology are shrouded in ambiguity, mirroring the inherent indeterminacy of the cosmic order. Born from the intermingling of divine and mortal lineage, demigods embody the neutrosophic principle of uncertainty, where their existence defies conventional categorization. They inhabit the liminal space between the certainty of divine essence and the uncertainty of mortal flesh.

Demigods in Hindu mythology hold profound cultural and symbolic significance, serving as allegorical representations of the cosmic balance between order and chaos. Through their stories and legends, demigods inspire introspection, reflection, and a deeper understanding of the neutrosophic principles that govern the universe. They offer timeless insights into the complexities of existence and the eternal quest for equilibrium and harmony.

Several demigods in Hindu mythology exemplify the principles of neutrosophy through their complex and multifaceted nature.

- *Indra*, the king of the Devas, embodies the neutrosophic principle of opposition as he wages war against the forces of darkness while facing internal conflicts and moral dilemmas.
- *Agni*, the god of fire, symbolizes the neutrosophic concept of indeterminacy as he serves as both a purifier and a destroyer, embodying the dual nature of fire as both creator and destroyer.
- *Varuna*, the god of cosmic waters, represents the neutrosophic notion of partial truth as he upholds the cosmic order while grappling with his own limitations and imperfections.
- *Surya*, the god of the sun, embodies the neutrosophic principle of ambiguity as he illuminates the universe with his radiant light while casting shadows of doubt and uncertainty.
- *Vayu*, the god of the wind, symbolizes the neutrosophic concept of complementarity as he breathes life into all living beings while also carrying the seeds of destruction and change.

### 3.2. Greek Demigods: Exploring Heroic Archetypes

In the vast and intricate tapestry of Greek mythology, demigods stand as remarkable figures, occupying a unique space between gods and mortals. Born of unions between divine beings and humans, these hybrid heroes possess extraordinary abilities, courageous hearts, and complex destinies that shape the course of myth and legend. This inherent duality reflects the neutrosophic principle of indeterminacy, where demigods exist in a state of perpetual flux, neither fully divine nor entirely mortal.

Among the pantheon of Greek demigods, several figures stand out as exemplars of heroic archetypes, each embodying the principles of neutrosophy in their own unique way.



- Heracles (Hercules), the son of Zeus and Alcmene, epitomizes the struggle against adversity and the quest for redemption. His Twelve Labors symbolize the neutrosophic concept of opposition, where seemingly contradictory forces coexist and interact in a dynamic equilibrium.
- Jason, the son of two mortals though conceived by Zeus, demonstrates leadership, charisma, and diplomacy as the leader of the Argonauts on their quest for the Golden Fleece. He navigates political intrigue and personal challenges with tact and resilience, embodying the principle of balance and harmony in relationships and endeavors.
- Another prominent demigod, Perseus, born of Zeus and a mortal princess, represents the neutrosophic principle of indeterminacy through his quest to slay the Gorgon Medusa and rescue Princess Andromeda. His journey is fraught with uncertainty and ambiguity, yet he perseveres through cunning, resourcefulness, and sheer determination. Perseus embodies the neutrosophic notion of partial truth, where reality is inherently subjective and open to interpretation. Perseus, embarks on legendary feats, including the slaying of the Gorgon Medusa. His death lacks a singular narrative, illustrating the incompleteness inherent in the portrayal of demigod destinies. Whether Perseus meets his end in battle or through a discus throw remains a subject of interpretation, adding an indeterminate layer to his demigod status. [Kerenyi]

### 3.3. Tuatha Dé Danann and Fomoiré: Divine-Human Lineage in Celtic Mythology

Within the fabric of Celtic mythology, the Tuatha Dé Danann<sup>6</sup> emerge as enigmatic figures, embodying a complex fusion of divine and mortal lineage. The earliest accounts depict their banishment from heaven due to their profound knowledge, after which they descended upon Ireland enveloped in a shroud of mist. [Tuatha].

The ancient enemies of the Tuatha Dé Danann were the Fomoiré, another group of supernatural beings in Irish mythology. The Fomoiré are a race of monstrous, semi-divine beings, often described as a chaotic and malevolent force, associated with darkness, chaos, and the destructive forces of nature. They are portrayed as monstrous sea creatures or giants [Fomoiré].

According to Irish mythology, the Fomoiré were among the earliest inhabitants of Ireland, predating the arrival of the Tuatha Dé Danann. They were said to have arrived in Ireland from distant lands and waged war against the Tuatha Dé Danann for control of the island. The battles between the Fomoiré and the Tuatha Dé Danann are depicted as cosmic struggles between the forces of chaos and order, with the Fomoiré representing chaos and darkness,<sup>7</sup> and the Tuatha Dé Danann representing light and civilization.

The Tuatha Dé Danann are skilled in magic, shape-shifting, and other forms of arcane knowledge, yet they also experience human emotions, desires, and vulnerabilities. Several key figures among the Tuatha Dé Danann exemplify the neutrosophic themes of certainty, uncertainty, and indeterminacy through their complex parentage and lineage:

- The *Dağda*, for example, is sometimes portrayed as the son of the goddess Danu and the mortal prince Elatha, reflecting the intertwining of divine and human elements within his lineage.
- Similarly, *Lugh* is depicted as the son of a mortal man, Cian, and a supernatural being, Ethniu, highlighting his hybrid nature and the ambiguity of his identity.

## 4. Hybridization of Humanity and Demonology: Part Demon + Part Human Hybrids

Mythology often features beings that are hybrids part demon and part human. While the specific traits and appearances of these beings can vary widely across different cultures and mythologies, here are a few examples:

<sup>6</sup> Translating to “the people of the goddess Danu,” who represents the primordial waters of creation and fertility, these semi-divine beings are revered for their wisdom, magic, and profound connection to the land before the arrival of the Milesians, who are considered the ancestors of the modern Irish

<sup>7</sup> Despite their malevolent reputation, some stories depict individual Fomoiré in a more sympathetic light, portraying them as complex characters with their own desires and motivations. In some accounts, Fomoiré are depicted as skilled craftsmen and warriors, capable of great feats of strength and magic.

- *Cambions*: In European folklore, cambions are offspring of a demon and a human. They are often depicted as possessing some of the supernatural powers of their demonic parent, such as shapeshifting, telepathy, or dark magic, along with the physical appearance of humans. Cambions are sometimes portrayed as seductive and manipulative figures, using their powers to influence or deceive mortals.
- *Nephilim*: In Judeo-Christian mythology, nephilim are the offspring of angels<sup>8</sup> and humans. They are described in ancient texts like the Book of Genesis as giants or mighty warriors. Nephilim are often associated with themes of divine punishment and corruption, as their existence is seen as a perversion of the natural order.
- *Oni-Human Hybrids*: In Japanese folklore, oni are malevolent spirits or demons often depicted as large, ogre-like creatures with horns and wild hair. Sometimes, stories feature oni-human hybrids, typically resulting from unions between an oni and a human. These hybrids may inherit some of the oni's physical traits, such as horns or strength, as well as their mischievous or malicious nature.

These are just a few examples, and there are many other variations of partially demon and partially human beings found in mythologies around the world. They often serve as compelling figures in storytelling, embodying themes of the struggle between good and evil, the supernatural and the mundane, and the complexities of identity and heritage.

#### 4.1. *Cambions: A Hybrid of Demon and Human*

Human imagination has conjured a plethora of mythical beings, among which *cambions* hold a particularly intriguing place. The concept of cambions finds its roots in Western European folklore, particularly within the framework of Christian demonology.<sup>9</sup> Cambions are creatures born of the union between a demon and a human, embodying a unique blend of the supernatural and the mortal. These unions are typically portrayed as acts of seduction, coercion, or temptation, reflecting broader themes of moral ambiguity and the struggle between good and evil. [Cambion]

The characteristics attributed to cambions vary across different mythological traditions, but they commonly possess a blend of supernatural powers and human vulnerabilities, with physical traits reminiscent of their demonic parentage, such as horns, fangs, or unnaturally colored eyes, but mostly possessing supernatural abilities, including shapeshifting, telepathy, or control over dark magic. In addition to their supernatural powers, cambions are often portrayed having charismatic and seductive demeanors, using their allure to manipulate and deceive mortals. This aspect of their character reflects themes of temptation and moral corruption, as cambions —neither fully human nor purely demonic— navigate the complexities of their dual heritage.

- *Merlin*, the legendary wizard from Arthurian mythology, is sometimes depicted as a cambion.<sup>10</sup> According to some versions of the tale, Merlin's father was an incubus who seduced his mother, a mortal woman. This union resulted in Merlin's birth, granting him his magical abilities.
- In William Shakespeare's play "The Tempest," *Caliban* is a half-human, half-demon creature who serves as one of the primary antagonists. While the exact nature of Caliban's parentage is not explicitly stated in the play, his origins are described as being monstrous and unnatural. Caliban's character embodies themes of colonization, power dynamics, and the clash between civilization and the wild.

As hybrid beings, cambions occupy a liminal space between the supernatural and the mortal. In Christian demonology, cambions are often viewed as embodiments of sin and moral decay, reflecting

<sup>8</sup> Sometimes interpreted as fallen angels, i.e., demons.

<sup>9</sup> The word "cambion" is believed to derive from the Late Latin term "cambuca," which referred to a vessel used by Roman soldiers. Over time, it evolved to denote a vessel or receptacle for spirits, eventually coming to signify the offspring of demons.

<sup>10</sup> The story of Merlin as a cambion is explored in various medieval texts, including Geoffrey of Monmouth's *Historia Regum Britanniae*.

the consequences of succumbing to worldly desires. They serve as cautionary figures, warning against the dangers of indulgence and spiritual corruption.

#### 4.2. Hybrid Giants and Divine Judgment: The Tale of the Nephilim

The *nephilim*<sup>11</sup> are mentioned in ancient texts such as the Bible and various apocryphal works [Barker], are shrouded in mystery and controversy, occupying a unique place in the tapestry of mythological lore, embodying themes of hybridity, rebellion, and divine judgment.

The nephilim are mentioned specifically in Genesis,<sup>12</sup> where they are described as the offspring of unions between "the sons of God" and "the daughters of men."<sup>13</sup>

In some interpretations, they are depicted as literal giants, possessing immense size and strength. Other sources describe them as beings of great wickedness or spiritual corruption, whose presence on Earth threatened the order established by God.

According to the biblical narrative, the presence of the nephilim on Earth prompted divine intervention, leading to the Great Flood as a means of cleansing the world of their corruption. Only Noah and his family were spared, as they were deemed righteous in the eyes of God. The story of the Nephilim serves as a cautionary tale about the consequences of moral corruption and divine judgment.

Two representative characters are:

- *Goliath*, the legendary giant from the biblical story of David and Goliath,<sup>14</sup> is often interpreted as a Nephilim or descendant of the Nephilim. Goliath is described in the biblical text as a giant, towering over his opponents with his imposing stature. His armor alone is said to have weighed hundreds of shekels of bronze, underscoring his formidable presence on the battlefield.
- *Og*, the king of Bashan, is a figure mentioned in the Hebrew Bible, specifically in the Old Testament. According to the biblical narrative, Og was one of the last remaining Rephaites, a group of giants who were known for their great stature and strength. The Rephaites were believed to be an ancient race of people who inhabited the land of Canaan before the Israelites arrived. Og's defeat is recounted as one of the victories achieved by the Israelites under the leadership of Moses.<sup>15</sup> [Nephilim]

The story of the nephilim has left a lasting impact on religious and cultural narratives throughout history. In Jewish and Christian traditions, they are often interpreted as symbols of rebellion, sin, and divine judgment, serving as cautionary figures, warning against the dangers of pride, corruption, and moral decay.

#### 4.3. Oni-Human Hybrids: Intersections of Humanity and Demonology in Japanese Folklore

In Japanese folklore, the *oni* are formidable and malevolent spirits or demons known for their monstrous appearance and malicious behavior. Often depicted as horned, ogre-like creatures with wild hair and fearsome expressions, oni embody the darker aspects of the supernatural realm.

Oni-human hybrids represent a multifaceted archetype within Japanese folklore. Born from the union of humanity and demonology, these hybrids embody themes of power, temptation, and the moral transgressions. Their role as malevolent spirits capable of wreaking havoc upon humans reflects broader cultural anxieties surrounding the forces of darkness and chaos.

Oni-human hybrids, sometimes referred to as "half-oni" or "oni-kijo," inherit traits from both their demonic and human heritage. They may possess the physical characteristics of oni, such as horns, fangs, and exaggerated features, while also retaining elements of their human ancestry. These

<sup>11</sup> The term "Nephilim" is derived from the Hebrew word "nephil," which translates to "giants" or "fallen ones."

<sup>12</sup> The Holy Bible: Genesis 6:1-4.

<sup>13</sup> Their precise identity is a subject of debate among scholars, with interpretations ranging from fallen angels to divine beings or rulers.

<sup>14</sup> The Holy Bible: Samuel 1:17.

<sup>15</sup> The book of Deuteronomy provides further details about Og and his kingdom. In Deuteronomy 3:11, it is mentioned that Og's bed was made of iron and was more than thirteen feet long and six feet wide, indicating his enormous size.



hybrids are often depicted as powerful and fearsome beings, capable of both great strength and cunning intelligence. Despite their monstrous appearance, oni-human hybrids may exhibit complex emotions and motivations.

Two representative characters are:

- *Shuten-doji* is a legendary oni king who terrorized the ancient capital of Kyoto. According to folklore, Shuten-doji was believed to be a half-oni, born from the union between a human woman and the king of the oni. [[Shuten](#)]
- *Ibaraki-doji* is a female oni who is often depicted as a vengeful spirit seeking retribution for past injustices. [[Ibaraki](#)]

These and other oni-human hybrids populate the Japanese mythology, embodying themes of power, vengeance, and the struggle between humanity and the supernatural. From traditional folk tales and kabuki theater to modern manga and anime, oni-human hybrids remain enduring symbols of the supernatural and the fantastic. Their stories serve as cautionary tales, reminding audiences of the dangers of succumbing to temptation and the importance of moral integrity in the face of adversity.

## 5. Transcending Species: Part Human + Part Animal Hybrids

Part-human, part-animal mythological hybrids have fascinated cultures throughout history, appearing in myths, legends, and folklore around the world. These hybrids embody a fusion of human and animal traits, blurring the boundaries between the human and non-human realms. Here are some common examples of such hybrids:

- The Egyptian god *Anubis*, depicted with the body of a man and the head of a jackal, serves as a guide and protector of the dead, symbolizing the transition between life and death.
- In Greek mythology, the Centaur is a creature with the upper body of a human and the lower body of a horse. Centaurs are often depicted as possessing superhuman strength and agility, as well as a wild and untamed nature. They are associated with Dionysus, the god of wine and revelry, and are often depicted as participants in his ecstatic rites and celebrations. [[Centaur](#)]
- The *Minotaur*, another creature from Greek mythology, possesses the body of a human and the head of a bull. Confined within the labyrinth of Crete, the Minotaur symbolizes brute strength, primal aggression, and the darker aspects of human nature. [[Minotaur](#)]
- In Greek and Roman mythology, the *Harpy* is a creature with the body of a bird and the head of a woman. Often depicted as fierce and predatory, harpies symbolize chaos, violence, and the destructive forces of nature. [[Harpy](#)]
- Found in various cultures worldwide, the *werewolf* is a creature that can transform from human to wolf form, often associated with themes of lycanthropy and shapeshifting. [[Werewolf](#)]
- *Mermaids* and *mermen*, creatures with the upper body of a human and the lower body of a fish, appear in folklore and mythology from cultures around the world. They are often associated with the sea, symbolizing mystery, allure, and the unknown depths of the ocean. [[Mermaid](#)]

These part-human, part-animal hybrids serve as powerful symbols in mythology, representing a wide range of themes including the relationship between humanity and nature, the complexity of human identity, and the struggle between civilization and the primal instincts.

### 5.1. The Winged Man: Part Human + Part Bird Hybrids

The motif of the winged man, a figure with both human and avian characteristics, has appeared in various forms throughout mythology, folklore, and art across different cultures. This hybrid creature often symbolizes a fusion of earthly and celestial elements, embodying themes of freedom, transcendence, and the duality of human nature.

Let us explore the motif of the winged man in different cultural contexts, noting that some of them can be classified as SuperHybrids as well due to their associated divine nature:

- *Garuda* is a divine being in Hindu mythology, often depicted with a human upper body and wings, while the lower body resembles an eagle or bird. As the mount of the god Vishnu, Garuda symbolizes power, strength, and the ability to soar to great heights.
- *Horus* (Egyptian Mythology), the god of the sky and kingship, is sometimes depicted with the head of a falcon and the body of a man.
- *Icarus* (Greek Mythology) is perhaps the most iconic representation of the winged man. Alongside his father Daedalus, Icarus escapes imprisonment using wings crafted from feathers and wax. However, his disobedience leads to his tragic downfall as he flies too close to the sun, melting the wax and causing him to fall.
- *Eros/Cupid* (Greco-Roman Mythology): the Greek god of love, and his Roman counterpart Cupid, are occasionally portrayed with wings. This representation aligns with their association with the flighty and unpredictable nature of love.
- *Phoenix* (Various Cultures), while not a traditional winged man, the mythical bird that cyclically regenerates or reborn is sometimes depicted with human-like characteristics, especially in art and literature.
- *Fenghuang* (Chinese Mythology), also known as the Chinese phoenix, is a mythical bird with a mix of avian and human features. Often considered a symbol of harmony and balance, the Fenghuang embodies the union of opposites.
- *Angels* (Various Cultures), are often depicted as winged beings with a human-like appearance. In Christianity, angels are messengers of God, and artistic representations frequently portray them with wings, symbolizing their celestial nature.
- *Shangó* (Yoruba Mythology), the god of thunder and lightning, is sometimes depicted with wings. The wings emphasize his connection to the sky and his ability to move swiftly across the heavens.

The motif of the winged man resonates across cultures, illustrating humanity's fascination with the idea of transcending earthly limitations and reaching for higher realms. Whether representing divine messengers, mythical heroes, or symbolic creatures, the winged man motif captivated the human imagination and conveyed universal themes of aspiration and transcendence.

## 6. Gods and Beasts: Part God + Part Animal Hybrids

The concept of beings that are partially god and partially animal, with no human attributes or representations, is less common in mythology and folklore compared to those with human-like characteristics. However, there are still some examples from various cultural traditions around the world where such beings are found. These creatures often embody a unique blend of divine and animalistic qualities, serving as symbols of power, transformation. Here are a few examples:

- *Azure Dragon*: In Chinese mythology, the Azure Dragon is one of the four celestial guardians, representing the east and the spring season. The Azure Dragon is sometimes depicted as a SuperHybrid, a dragon with the body of a snake and the claws of a tiger, symbolizing power, vitality, and the cosmic forces of nature. He is associated with the element of wood and serves as a protector of the heavens.
- *Pegasus*: In Greek mythology, Pegasus is a divine winged horse,<sup>16</sup> born from the blood of the Gorgon Medusa after she was slain by the hero Perseus. He is associated with the god Poseidon and serves as a mount for heroes such as Bellerophon.
- In Norse mythology, *Fenrir* is a monstrous wolf, the offspring of the god Loki and the giantess Angrboða. Fenrir is depicted as a fearsome and powerful creature, destined to bring about the end of the world during Ragnarok.
- *Thunderbird*: In Native American mythology, the Thunderbird is a powerful and mythical bird, often depicted as a large bird of prey with the wingspan of an eagle and the feathers of a hawk

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<sup>16</sup> Pegasus is often depicted as a majestic white horse with wings, symbolizing swiftness, freedom, and the divine realm. While Pegasus is not a deity himself, he is closely associated with the gods, particularly Zeus, the king of the gods, and Athena, the goddess of wisdom and war.

or owl. The Thunderbird is associated with thunderstorms, lightning, and the forces of the sky, serving as a symbol of power, transformation, and the spiritual connection between humans and nature.

These examples illustrate the diverse range of beings that embody the concept of entities partially god and partially animal, with no human attributes or representations, in mythology and folklore, serving as symbols of divine power, guardianship, or natural forces.

### 6.1. The Mystical Azure Dragon: A Chinese Celestial Guardian

The Azure Dragon, known as *Qinglong* in Chinese, is one of the four celestial guardians in Chinese mythology, along with the Vermilion Bird, the White Tiger, and the Black Tortoise. It is often depicted as a dragon with the body of a snake and the claws of a tiger, symbolizing the convergence of different animal attributes, in such case categorized as a SuperHybrid entity. The Azure Dragon is associated with the element of wood, the direction of east, and the season of spring, representing vitality, growth, and renewal. [Azure]

The Azure Dragon holds profound cultural and symbolic significance in Chinese mythology and society, serving as a protector of the heavens and a symbol of imperial power and authority.<sup>17</sup> It is closely associated with the Emperor of China and the concept of the Mandate of Heaven, representing the divine sanction of rulership and the cosmic order of the universe.

Through its hybrid form and multifaceted attributes, it invites contemplation of the neutrosophic principles of ambiguity, uncertainty, and indeterminacy. As a symbol of neutrosophic balance, the Azure Dragon navigates the complexities of existence, embodying the cyclical rhythms of nature and the interconnectedness of all living beings.

### 6.2. Thunderbird: A Native American Mythical Entity

In the Native American mythology, including the Ojibwe, Lakota, and Haida peoples, the *Thunderbird* emerges as a powerful and enigmatic symbol of the natural world and spiritual realms. Representing thunderstorms, lightning, and the forces of the sky, this mythical creature embodies the dynamic interplay between earthly and celestial forces.

It is often depicted as a large bird of prey, resembling an eagle or hawk, with wings spanning the heavens and feathers crackling with lightning. The Thunderbird is associated with thunderstorms, lightning, and the life-giving rains that nourish the earth. Its powerful presence symbolizes the awesome and unpredictable forces of nature. [Thunderbird]

It is a benevolent and awe-inspiring creature, bringing blessings of rain and prosperity to the land. In the traditions of the Ojibwe and other tribes, the Thunderbird is believed to inhabit the highest mountains and cliffs, from which it watches over the earth and sends forth lightning and thunder to cleanse and purify the land. Ceremonial dances and songs are performed to honor the Thunderbird and invoke its protection and guidance.<sup>18</sup>

Therefore, the Thunderbird embodies the mysteries of the natural world and spiritual realms in Native American mythology. As a symbol of divine power and natural forces, the Thunderbird constitutes a timeless reminder of the interconnectedness of worlds and the cyclical rhythms of nature.

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<sup>17</sup> In Chinese mythology and folklore, the Azure Dragon is celebrated in various legends, rituals, and festivals. It is often depicted as a guardian deity, protecting sacred sites such as temples, palaces, and ancestral tombs. During the Qingming Festival (Tomb-Sweeping Day), offerings are made to the Azure Dragon to honor ancestors and seek blessings for the coming year. In art and literature, the Azure Dragon is depicted as a symbol of strength, resilience, and celestial beauty, inspiring awe and reverence among the Chinese people for centuries.

<sup>18</sup> The Thunderbird holds profound cultural and symbolic significance in Native American mythology and spirituality, serving as a guardian of the natural world and a messenger of the gods. It is closely associated with rituals, ceremonies, and traditions related to rainmaking, agriculture, and hunting. The Thunderbird is revered as a protector of the tribe and a symbol of strength, resilience, and spiritual renewal. Its presence in Native American art, dance, and oral traditions reflects the enduring reverence and awe inspired by this mythical creature.

### 6.3. Wings of Ambiguity: Pegasus

In the vast expanse of Greek mythology, *Pegasus* emerges as a symbol of boundless freedom, transcending the earthly realm with his majestic wings and divine grace. According to legend, Pegasus emerged from the blood of the slain Gorgon Medusa, born of the union between the earth and the sea. With his pristine white coat and wings of pure light, Pegasus embodies the ideal of divine beauty and grace. He is often depicted as a symbol of inspiration, carrying the thunderbolts of Zeus or the muses of Mount Helicon on his celestial journeys.<sup>19</sup> [Pegasus]

Pegasus, typically portrayed as a magnificent winged horse, embodies the mysteries of divine beauty and transcendence. Through his hybrid form and multifaceted attributes, he invites contemplation of the neutrosophic principles.

## 7. Mythical MultiAlist Entities: Part God + Part Human + Part Animal SuperHybrids

These hybrid creatures embody a complex blend of divine, mortal, and animalistic attributes, serving—in mythologists' opinion—as symbols of transformation, power, and the interconnection between different realms of existence. Here are some examples from different mythologies:

- In Egyptian mythology, *Thoth* is often depicted as a deity with the body of a human and the head of an ibis or a baboon. As the god of wisdom, writing, and magic, Thoth embodies the divine intellect and creative power of the gods, while also possessing human-like qualities such as intelligence and compassion. His hybrid form symbolizes the synthesis of divine knowledge and mortal understanding, serving as a guide and mediator between gods and humans. [Thoth]
- In Hindu mythology, *Hanuman* is a deity with the body of a human, but a monkey face, and the intelligence and powers of a god. He is revered as the devoted companion of Lord Rama and a symbol of strength, courage, and devotion. Hanuman's hybrid nature reflects his divine lineage as the son of the wind god Vayu and a celestial nymph, as well as his close association with the natural world and the animal kingdom.<sup>20</sup> [Hanuman]
- In Japanese folklore, *Tengu* are kite-like beings taking a human-like form, but retaining avian wings, heads, or beaks, and endowed with the intelligence and powers of a god. Tengu are associated with mountains and forests, where they serve as guardians and tricksters, testing the virtues of travelers and monks. [Tengu]

These cases highlight the diverse range of beings that embody the concept of being partially god, partially human, and partially animal in mythology and folklore, thus being associated with multialistic features [MultiAlist]. In a neutrosophic context, such beings represent the inherent ambiguity and paradoxical nature of existence, existing in a state of *both-and*, rather than *either-or*.

### 7.1. The Sphinx: The Egyptian Guardian

In the timeless sands of Egyptian mythology and history, the Sphinx stands as a testament to the enigmatic blending of human and animal attributes, endowed with divine powers. Carved from the living rock, this iconic creature embodies a profound symbolism, serving as a guardian of knowledge, mystery, and cosmic balance.

The Sphinx finds its origins in the ancient Egyptian concept of the "shesep ankh," or "living image." It is typically depicted as a recumbent lion with a human head, often bearing the likeness of a pharaoh. This hybrid form symbolizes the union of divine kingship (represented by the lion) with

<sup>19</sup> Pegasus holds profound cultural and symbolic significance in Greek mythology and society, serving as a symbol of divine inspiration, creativity, and transcendence. He is closely associated with the muses of Mount Helicon, who were said to have nurtured him with the waters of the Pierian Spring. Pegasus is also linked to the hero Bellerophon, whom he aided in his quest to slay the monstrous Chimera. Through his mythic adventures and legendary feats, Pegasus continues to inspire artists, poets, and dreamers to reach for the stars and pursue their loftiest aspirations.

<sup>20</sup> Hanuman is depicted with five faces, symbolizing his divine power and illustrating a narrative from one of his tales. In an episode where he aids Rama (specifically, rescuing Rama from the demon Ahiravana, Ravana's brother), Hanuman needed to extinguish five lamps simultaneously to defeat Ahiravana. To accomplish this task, he manifested five heads, each facing a different direction where the lamps were located.

human intelligence and wisdom (embodied by the human head). The Sphinx serves as a guardian of sacred spaces, such as the entrance to temples or the avenues leading to royal tombs, as well as a protector of cosmic order and the cycle of life and death.<sup>21</sup> [Sphinx]

### 7.2. Mythic Meld: The Intersection of Gods, Humans, and Animals in Hindu mythology

The concept of multialist hybrids —beings that are partially god, partially human, and partially animal—, is richly depicted in various tales and legends of Hindu mythology. These hybrid entities embody the intricate interplay between the divine, human, and animal realms, thus offering another neutrosophic context.

One prominent example of such hybrid in Hindu mythology is *Hanuman*, the monkey-faced deity known for his unwavering devotion to Lord Rama. Hanuman is revered as the epitome of loyalty, strength, and courage, possessing divine attributes as well as animalistic traits. His physical appearance, with a human body adorned with a monkey's face and tail, reflects his multialistic nature as both a divine being and a mixed creature of the natural world.

Another multialist hybrid is *Narasimha*, the half-man, half-lion incarnation of Lord Vishnu. According to Hindu mythology, Narasimha emerged to protect his devotee Prahlada from his tyrannical father, the demon king Hiranyakashipu. With the body of a man and the head and claws of a lion, Narasimha embodies the ferocity and power of the animal kingdom, combined with the intellect and compassion of humanity. [Narasimha]

In a neutrosophic context, these multi-alist hybrids challenge conventional notions of identity and categorization, existing at the intersection of multiple domains of existence. They embody the paradoxical nature of reality, simultaneously embodying divine, human, and animal attributes, transcending binary distinctions and embracing the multialist possibilities of the universe.

### 7.3. Centzon Totochtin: Aztec Rabbit Deities

In the vibrant tapestry of Aztec mythology, the *Centzon Totochtin* stand as enigmatic figures, embodying the complex interplay between divine, human and animal realms. Translating to “Four Hundred Rabbits”<sup>22</sup> in Nahuatl, the language of the Aztecs, these divine rabbit represents fertility, abundance, and the celebration of life. The Centzon Totochtin trace their origins to the union of the goddess Mayahuel, the deity of maguey plants, and the god Patecatl, the deity of pulque.

The 400 gods are often depicted as humanoid figures with rabbit-like features, such as long ears, whiskers, and sometimes a fluffy tail. [Centzon]

One notable example is the rabbit deity *Ometochtli*, who presides over drunkenness and revelry, embodying the festive spirit of Aztec culture.<sup>23</sup> Another example is *Tepoztecatl*, the rabbit god of pulque, who oversees the fermentation and consumption of the sacred beverage.

## 8. Remarks & Open Questions

<sup>21</sup> The Sphinx is closely associated with the god Atum-Ra, the sun god and creator deity. One famous example is the Great Sphinx of Giza, which stands in front of the Pyramid of Khafre and is believed to embody the pharaoh himself, serving as his eternal protector and guide in the afterlife. Another example is the Sphinx of Amenemhat II, which guards the entrance to the temple of the god Amun-Ra at Tanis.

<sup>22</sup> In Aztec culture, the number 400 held significant symbolism, particularly in relation to time and calendrical systems. The Aztecs used a complex calendar system composed of several interlocking cycles, one of which was the “xihpohualli,” or the agricultural calendar, which consisted of 18 months of 20 days each, plus an additional 5 “unlucky days” at the end. The number 400 is relevant because it corresponds to the length of one “xihpohualli” cycle, which is comprised of 20 “veintenas” (cycles of 20 days), each lasting 20 days. When multiplied together, 20 veintenas x 20 days = 400 days. After completing one cycle of 400 days, the calendar would restart, beginning a new cycle. This cyclical nature of time represented by the number 400 was significant in Aztec cosmology and rituals, as it reflected the continuous cycle of life, death, and rebirth observed in the natural world. Additionally, the number 400 was associated with concepts of completion, renewal, and the cyclical nature of existence in Aztec belief systems.

<sup>23</sup> They participate in festive celebrations, such as the Huey Tozoztli festival, where offerings of food, drink, and flowers are made in their honor. The legacy of the Centzon Totochtin continues to resonate in Mexican culture today, where rabbits are revered as symbols of fertility, abundance, and the renewal of life.



### 8.1. Hybrid Beasts and SuperHybrid Beasts: Part Animal<sub>1</sub> + Part Animal<sub>2</sub> (+ ... + Part Animal<sub>n</sub>) Hybrids

Hybrid Beasts and SuperHybrid Beasts are fantastical creatures with a combination of features from different animals, abounding in folklore and mythology across cultures. Here are some examples of such beasts:

- *Anzû* (Sumerian Mythology) is a divine storm bird, often depicted as an eagle with a lion's head. It is associated with the heavens and sometimes considered a symbol of chaos.
- *Ammit* (Egyptian Mythology), also known as the "Devourer of the Dead," is a creature with the head of a crocodile, the forelimbs of a lion, and the hind limbs of a hippopotamus. It is said to devour the hearts of the unworthy during the judgment of the dead.
- *Chimera* (Greek Mythology) is a fire-breathing SuperHybrid monster with the body of a lion, the head of a goat, and a serpent's tail.
- *Griffin* (Various Cultures) is a legendary creature with the body of a lion and the head of an eagle, often associated with guarding treasures.
- *Hippogriff* (European Mythology) is a legendary creature with the front half of an eagle and the hind half of a horse.
- *Qilin* (Chinese Mythology) is a mythical creature with the body of a deer, tail of an ox, hooves of a horse, and sometimes features like a dragon or lion.
- *Baku* (Japanese Mythology) is a supernatural creature that is part elephant, part lion, and part tiger. It is believed to devour nightmares.
- *Nue* (Japanese Folklore) is a chimera-like creature, featuring the head of a monkey, the body of a tanuki (raccoon dog), the limbs of a tiger, and a snake for a tail. It is associated with ill omens.
- *Camahueto* (Mapuche Mythology, South America) is a creature with the body of a calf and a spiral-shaped horn. It is considered a powerful and sacred being.
- *Jackalope* (North American Modern Folklore) is a whimsical creature with the body of a jackrabbit and antlers like those of an antelope or deer. It is a product of American tall tales.

These creatures often embody the blending of different species and frequently serve as symbols, metaphors, or explanations for natural phenomena, embodying cultural beliefs and values.

### 8.2. Hybrids and SuperHybrids in Art & Fiction

The fascination with hybrids and superhybrids permeates various forms of art and fiction, captivating audiences across cultures and genres. From classical paintings to contemporary literature, these fantastical beings have seized the imagination of creators and audiences alike, transcending boundaries of time and medium.

In the realm of visual arts, depictions of hybrids and superhybrids have adorned canvases for centuries, often serving as symbols of the extraordinary and the otherworldly. Artists throughout history have been drawn to the concept of merging disparate elements from the natural world to create creatures that defy conventional classification. Whether it's the centaurs of Greek mythology, the sphinxes of ancient Egypt, or the futuristic cyborgs of science fiction, artists have explored the boundaries of imagination through their portrayals of these hybrid beings.

Similarly, in the world of literature and fiction, hybrids and superhybrids have emerged as popular subjects, enriching narratives with their complex characters and fantastical worlds. From ancient myths and legends to modern-day novels and comics, these beings inhabit stories that explore themes of identity, transformation, and the interplay between humanity and the unknown. Whether they're portrayed as heroes, villains, or something in between, hybrids and superhybrids challenge readers to question the nature of existence and the limits of imagination.

For example, *Pegasus*, the majestic winged horse of Greek mythology, occupies a prominent place in the collective imagination, celebrated across numerous legends, tales, and artistic renderings throughout history, from ancient vase paintings to modern-day literature. These artistic depictions often portrayed him in full flight, his powerful wings outstretched as he soared through the heavens, e.g. the mosaic of Pegasus found at the House of Dionysus in Paphos, Cyprus. In this mosaic, Pegasus is depicted with stunning detail and elegance, carrying the muses on his back as he ascends into the

sky. In addition to visual art, Pegasus has left an indelible mark on literature, inspiring some of the greatest poets and writers of antiquity. In the epic works of Homer, Hesiod, and Pindar, Pegasus is celebrated for his mythic beauty, grace, and divine lineage.

In literature, the concept of the *homunculus* has been reimagined and adapted in various ways. It has appeared in works of fiction, such as Mary Shelley's "Frankenstein" where the scientist Victor Frankenstein creates a humanoid creature through scientific experimentation. Similarly, in Johann Wolfgang von Goethe's "Faust," the character of Faust conjures a homunculus through magical means.

In modern literature, film, and popular culture, *cambions* continue to captivate audiences with their enigmatic allure and complex motivations. From Anne Rice's "The Witching Hour" to the television series "Supernatural," created by Eric Kripke, cambions have been reimagined and reinvented, each iteration offering new insights into their mythological origins and cultural significance.

The *Tuatha Dé Danann* and *Fomoiré* have left a lasting impact on Irish culture and folklore. Their stories and legends continue to be celebrated in literature, art, and popular culture. Many landmarks and geographical features in Ireland are associated with these mythical beings, contributing to the cultural landscape of the country. The novel "A Portrait of the Artist as a Young Man" by James Joyce includes references to these entities. Also, the novel "An Only Child" by Frank O'Connor features such elements of Celtic folklore and mythology, and the same in "American Gods" by Neil Gaiman. The animated film "The Secret of Kells", directed by Tomm Moore and Nora Twomey, draws inspiration from the same mythological aspects. The character Hellboy in "Hellboy" comic series by Mike Mignola encounters creatures inspired by Celtic mythology. And so forth.

In today's digital age, the popularity of hybrids and superhybrids shows no signs of waning. They continue to inspire artists, writers, filmmakers, and creators across various mediums, fueling a creative renaissance that pushes the boundaries of storytelling and artistic expression.

*Certainly, contemporary writers and artists possess the creative potential to craft a diverse array of Hybrids and SuperHybrids, leveraging modern tools such as generative artificial intelligence to push the boundaries of imagination.*

One intriguing possibility lies in the creation of novel beings that blend elements from disparate realms, such as the envisioned God-Human-Demon SuperHybrid. This entity embodies a fusion of divine, human, and demonic attributes, offering a complex and multifaceted character ripe for exploration in both fictional narratives and visual art.

Moreover, artists and writers can employ varying degrees of composition to construct these imaginative entities, allowing for a nuanced approach to their creation. For instance, one could specify the proportions of each constituent component, delineating the precise makeup of the hybrid being. This approach introduces a level of granularity and specificity, enabling creators to tailor the characteristics of their creations according to their artistic vision.

For example, a hypothetical hybrid might be described as 30% Demigod, 47% Demon, 3% Cambion, 15% Animal, and 5% Human. Each percentage represents a distinct aspect of the hybrid's nature, contributing to its overall identity and narrative significance. Through this detailed approach, creators can imbue their creations with depth and complexity, inviting audiences to contemplate the interplay of different forces and identities within these fantastical beings.

*In essence, the creative possibilities afforded by contemporary tools and techniques enable artists and writers to explore new frontiers in the realm of mythology and fantasy. By harnessing the power of imagination and innovation, they can breathe life into a diverse cast of characters. Through experimentation with the new AI tools, Hybrids and SuperHybrids will continue to evolve.*

### 8.3. 'Mythological Teratology' and Open Questions

Teratology<sup>24</sup> has traversed a fascinating journey through history, evolving from a discourse on prodigies and marvels to a scientific field that explores congenital malformations and their causes. This interdisciplinary realm intersects with developmental biology, embryology, and genetics, delving into the study of abnormalities in physiological development. In the modern context, teratology encompasses the medical examination of teratogenesis, congenital malformations, and individuals with significant malformations. The principles of teratogenesis provide a foundational framework for understanding the effects of environmental agents on developing organisms. These principles consider factors such as genotype, exposure timing, and environmental interactions, guiding research in teratogenic agents.

However, the roots of teratology extend deep into antiquity, where figures like Phlegon of Tralles, a prominent paradoxographer from the first and second centuries CE, meticulously chronicled extraordinary narratives in his magnum opus, "Peri thaumasion" ("Book of Wonders") [Hatzopoulos]. Phlegon's accounts, along with those of Pliny the Elder and other ancient scholars, offer glimpses into a world where anomalies were observed with a blend of astonishment and intellectual curiosity. Immersing oneself in Phlegon's narratives offers a journey into a realm where anomalies are not merely observed but chronicled, encompassing accounts of hermaphrodites, individuals undergoing sex transformations, and instances of unusual births. [Nutton] Accounts from travelers as documented in the *Natural History* of Pliny the Elder further elaborate on the existence of fantastical beings in distant lands, such as individuals with a dog's head resembling baboons, those with a single tall foot (sciapodes), or beings with faces embedded in their chests (referred to as acephala).

Ancient narratives often described individuals with anatomical anomalies, such as hermaphrodites or individuals lacking mouths or noses. These accounts, along with the tapestry of mythical monsters found in global folklore, including giants, cyclops, centaurs, and so forth, raise intriguing questions about the relationship between medical abnormalities and mythical creatures.

*Could ancient accounts of marvels and hybrids have emerged as reflections of medical abnormalities? Could modern teratology provide insights into the emergence and perpetuation of mythical monsters? The concept of "Mythological Teratology" arises as a prospective pathway for exploring this intersection between myth and reality, bridging the gap between ancient lore and modern science.*

*Utilizing generative artificial intelligence to compare current knowledge on malformations with mythical Hybrids and SuperHybrids opens new avenues for research and exploration. By delving into this mixed study, researchers may uncover insights into the origins of mythical creatures and gain a deeper understanding of the intricate relationship between myth and reality.*

#### 8.4. Exploring the Intricacies of Heredity: Attributing Divine Paternity and Other Open Questions

Investigating the hereditary lineage of hybrid beings throughout diverse historical periods and cultural contexts unveils a fluid and intriguing terrain, prompting some bold inquiries that may challenge conventional notions.

As previously emphasized, in Greek mythology, divine paternity is a recurrent theme, exemplified by the numerous instances of gods fathering demigods with mortal women. Zeus, the king of the gods, is particularly renowned for his amorous escapades with mortals, leading to the birth of heroes like Hercules, Perseus, and Helen of Troy. These demigods inherit traits and abilities from their divine fathers, creating a neutrosophic blend of mortal and divine characteristics.

Similarly, in Roman mythology, the god Mars is considered the divine father of Romulus and Remus, the legendary founders of Rome.<sup>25</sup> This divine paternity adds a sacred dimension to the

<sup>24</sup> Originating from the Greek word "τέρας" meaning "sign sent by the gods, portent, marvel, monster".

<sup>25</sup> As mentioned in Livy's *History*, Rhea Silvia claimed that Mars was the father of her twins. Attributing divine paternity was not new. Alcmena, the mother of Heracles (Hercules), attributed the paternity of her son to Zeus. According to the myth, Zeus disguised himself as Alcmena's husband, Amphitryon, leading to the birth of the heroic demigod Heracles. Danaë, the mother of Perseus, claimed that Zeus impregnated her in the form of a shower of gold. Semele, mother of

origin of the Roman civilization, emphasizing the divine guidance and protection bestowed upon the city through its founding figures.

In Hinduism, the concept of divine paternity is embodied in stories from the ancient scriptures. For instance, Lord Rama, a revered deity, is believed to be the son of King Dasharatha and the result of divine intervention. Lord Krishna, another significant deity in Hinduism, is said to be born to mortal parents but with a divine purpose, emphasizing the divine's direct involvement in human affairs.

Ancient Egyptian mythology also features the concept of divine paternity, with stories of pharaohs being considered divine descendants of gods. The pharaohs were believed to be the offspring of deities like Ra or Osiris, highlighting their divine right to rule and connecting the earthly and divine realms.

The concept of divine paternity is not confined to classical mythologies; it also finds expression in indigenous beliefs and modern religions. In Native American cultures, for instance, there are stories of gods or spirits fathering heroes or important figures.

Christianity, with its foundational story of the Virgin Mary conceiving Jesus through the Holy Spirit, embodies a unique form of divine paternity. Jesus is considered the Son of God, and this divine parentage holds profound theological significance within Christian doctrine.

In each cultural context, the concept of divine paternity serves various purposes. It can explain the extraordinary qualities or destinies of certain individuals, reinforce the divine connection between gods and humans, or legitimize the rule of certain lineages. While the specifics vary, the overarching theme remains a fascinating exploration of the intersection between 'non-natural' and 'natural' beings, shaping cultural narratives, religious beliefs, and societal structures across diverse civilizations.

On the other hand, in the play "Eumenides" by Aeschylus, the god Apollo claims the father's share in heredity is 100%, reflecting an ancient belief in paternal dominance. Aeschines tells of the Amphictyons who cursed perpetrators of sacrilege by wishing upon them the birth of children that do not resemble their parents, but monsters.

To look at other aspects as well, in the southwestern state of Kerala in India, matrilineal communities coexist until nowadays with the prevalent patrilineal system. Lineage and inheritance are traced through the female line, challenging the notion of a standardized understanding of heredity within the same cultural and national context. The Mosuo people, a small ethnic group in China, practice as well a form of matrilineal society where lineage and family property are passed down through the female line. The absence of formal marriages adds another layer to their cultural variation, challenging the notion of a standardized understanding of heredity prevalent in ancient times.

In Laurence Sterne's "Tristram Shandy," there is a mockery of the homunculus theory, emphasizing the lack of empirical knowledge and the speculative nature of theories regarding the transmission of traits from parent to offspring. The evolution of scientific knowledge, including the discovery of chromosomes, meiosis, and fertilization, has significantly transformed our understanding of heredity.

Advancements in genomics have revealed that modern humans carry a (neutrosophic) percentage of their DNA inherited from Neanderthals, suggesting interbreeding between the two species. This genetic legacy is embedded in the DNA of contemporary humans, offering a tangible link to a shared ancestry that extends beyond the Homo sapiens lineage.

*We wonder if this interbreeding has left traces in the collective memory.* A navigation to the intricate interplay of neutrosophic elements within the realms of mythology —e.g. the hybridization between 'non-natural' beings and 'natural' beings, such as 'demigods' and 'cambions'— might share thematic elements reflective of the genetic interbreeding narrative. These hybrid beings often grapple with

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Dionysus, insisted that Zeus was the father of her child. The god revealed his true form to her, but the divine radiance proved too much for Semele, leading to her demise. And so on.

complex identities, straddling different worlds, and possess extraordinary abilities that set them apart from ordinary humans.

*What if the parallel narratives of hybrid beings, with obvious neutrosophic traits, born of 'non-natural'-'natural' unions, might have served as cultural echoes of our complex ancestry, as a cultural metaphor for the intricate mingling of distinct human species? What if the Neanderthal-Sapiens interbreeding, as well as other humanoid types' interbreeding, substantiated by genetic evidence, is prolonged in folklore, possibly finding a captivating reflection in the mythical realms of hybrid beings and identities? Is it possible for some parallels between scientific discoveries and mythological narratives to underline the enduring human fascination with the mysteries of our origins, and the imaginative ways in which we weave tales to make sense of our genetic heritage?*

## 9. Conclusions

Different cultures perceive Hybrid and SuperHybrid mythological forms in varied ways. From Greek centaurs to Hindu Gandharvas, each mythological tradition contributes unique perspectives on the blending of human and non-human attributes. The symbolism associated with hybrid humans gains depth when analyzed through a neutrosophic lens. Whether viewed as symbols of chaos and monstrosity or as representations of harmony between different realms, the contradictory elements within these beings offer rich material for neutrosophic interpretation. The quest for identity is complex, as these beings navigate their existence on the blurred edges of humanity. These Hybrid and SuperHybrid entities are powerful vehicles for philosophical contemplation and cultural exploration within the framework of neutrosophy.

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