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Learning Indus Script via Proto-Dravidian Gondi, Clan-Totem Correlation, and Socio-Cultural Context

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Abstract

The Indus pictographic script is considered enigmatic; its language is not clear and has baffled scholars around the world to determine it. Internal legends and studies indicate egalitarian, socio-cultural and linguistic parallels between Indus people and Pre-Dravidian Koitoors/Gonds, revealing shared grammatical structures and root morphemes that differentiate them from dominant south Dravidian languages, and attracts the attention of global researchers. Research delves into the clan-totemism and complex socio-cultural structure of the pre-Dravidian Koitoors, an indigenous larger community with a societal organization predating the Indus civilization, organized into 12 Saga (phratries), 750 Paaring (clans) and 2250 Pari Hindaan (totems), established by the natural philosopher and preceptor Koya Pari Pahandi Kupar Lingo whose image is illustrated by the scribe on seal M-1937-304, thus disproves the earlier assertion that it represents Pashupatinath. Conclusion drawn by Walter A. Fairservis and methodology rooted in Kangali's groundbreaking research, who identified 225 basic signs as logos and syllabic, consistently deciphered 257 inscriptions in Gondi (2002). Underlying language is Gondi and findings offer substantial insights into the prehistoric linguistic foundation of the Indus Civilization, corroborated by consistent decipherment results more than 90 percent of the texts. Key seals **M-260a:** Gondola Ta Naalsaga Muthawapoy Annal (four phratry chief preceptor, leader of the community), **H-89a:** Potugal Kalta Aandi Murapoy Muthawapoytakarek (the first prime chief of the Potugal dynasty, follower of the chief preceptor), **M-1181** reveals "Sukkom Kalta Pahandi Muthawapoyta Sarri Aand" (Pahandi chief preceptor's marg is for the happy life), **M-1937-304:** Aal Koya Pari Pahandi Muthwapoy Aand (this/person is Koya Pari Pahandi chief preceptor).

Introduction

This study argues that internal, indigenous approach-rooted in pre-Dravidian Koitoori/Gondi language, clan-totem association with their ancient social gands (gans) and rich oral traditions-offers a promising alternative. These traditions and prevalent information have been overlooked due to political conflicts and competing historical narratives. The study also documents the origin and expansion of the ancient Koitoors from Amoorkot, their linguistic development, socio-political organization, early philosophical thought, and *purud-punem* (true marg of nature and cosmology) as preserved in the *Koyamoorideep*. Ancient Gondi manters (hymns) and paatang (songs) provide descriptions of ancient *kots* (states/chiefdoms), river systems, landscapes, and geographical divisions such as *Gandodeep* and *Andodeep*, believed to stem from the primordial *Pangaea Dai* (Earth Mother). These oral traditions not only challenge the dominant historical narrative but also offer legend-supported explanations that align very much with modern scientific theories of continental drift, human origin, evolution, and migration.

The Koitoors' social structure is notably complex and ecologically rooted. It comprises 12 *sagas* (phratries), 750 *paaring/paading* (clans), and 2,250 *paadi-hindaan* (totemic entities), each clan received three totems under the philosophical guidance of the natural preceptor *Koya Pahandi Pari Kupar Lingo* **[1]**. Lingo, revered as a primeval preceptor, along with his initiated *madund koti chelaan* (33 types of disciples), systematically identified and categorized the local flora and fauna of different geographical territories such as animals, birds, plants, trees, reptiles, and even non-living entities: forming the basis for clan-totem associations in early Koitoor society. These efforts represent one of the earliest systematic efforts to connect linguistic, ecological, and cultural frameworks. Also, the conclusion of Atkinson is noteworthy- *"the origin of the language and its sound morphological phonemic structure largely evolved from the indi+genus (koya+toor/ autochthonous/ tribal) socio-cultural background".* **[2]**

In relation to genetics and ancestry, Tony Joseph's research offers compelling support for Indigenous claims. He suggests that in 10 to 40 percent of Indian males, their paternal lineage traces back to the first *Out of Africa* migrants **[3]**. "He argues that a koitoor (tribal) woman, such as an Indigenous Gond woman from Bastar, may best represent the genetic continuity of Indian populations. Carrying the M2 Mt DNA lineage, one of the most deeply rooted in India, she becomes emblematic of India's migratory and mixed heritage. Such a woman symbolizes a shared identity transcending region, language, and social stratification, with a historical presence potentially dating back to the Harappan era, perhaps even being the model behind the famed *dancing girl* of Mohenjo-daro (c.2500 BCE), a figure that continues to shape our collective cultural consciousness" **[4]**.

Specific significance is an articulation of the "natural origin and clan migration" theory/concept of the Koyas (also called *Kuyavas or Koitoors*), who trace their natural origins to the *Amoorkot* (modern-day Amarkantak) their *vansh-bhidi* (ancestral homeland) during historical phases- New Stone Age and Agriculture Era **[5]**. This theory encompasses their traditional geographical understanding, cosmology, and the linguistic origins of Gondi, traditionally referred to as *Goendari*. According to Koitoor oral tradition, the language was formulated based on the *damaru* sounds of the 44th middle *Sambhoosek*, ruler of the country Koyammorideep, identified as Sambhoo Mahadev of Penkmarhi (Pachmarhi) **[6]**. Goendari sounds thus evolved as a sacred linguistic system grounded in natural sound patterns.

Many scholars across disciplines have attempted to decipher the Indus script using a wide range of methods and technologies, including computational analysis and comparative linguistic approaches. These efforts have employed ancient and classical languages such as Phoenician, Akkadian, various Dravidian languages (e.g., Tamil, Telugu, Kannada, Malayalam, Tulu), pre-Dravidian languages such as Brahui and Santhali; Indo-Aryan languages and Sanskrit; (including Prakrit, Pali), Karen (a Sino-Tibetan language) as well as the Austroasiatic Mundari language. Notably, Sanskrit and its associated cultural, ritual, and literary traditions have been heavily scrutinized- especially by non-Indigenous (non-Koitoor) Indian scholars- in attempts to link the Indus inscriptions on the seals, terracotta, pottery, and other archaeological artefacts to the Vedic and later Vedic period, despite the fact that Vedic texts were compiled significantly later and only after the emergence of the Nagari script.

Notwithstanding extensive scholarly endeavours, a definitive understanding of the pictographic Indus script remains elusive and continues to challenge researchers globally. Variety of languages and socio-cultural frameworks have been tested for their potential to decode the script and provide insight into the enigmatic civilization of the Indus Valley so far. The sophisticated nature of this urban civilization, evidenced through urban planning, metallurgy, and enterprises, remains undisputed. However, due to the script's undeciphered status, basic questions, such as the identity of the civilization, its linguistic affiliations, socio-political leaders and cultural heroes, remain unanswered.

Prominent linguists such as Robert Caldwell, Jules Bloch, and Grierson have posited that Gondi (also known as Koya or Goendari language) predates other Dravidian languages, classifying it as a proto-Dravidian tongue **[7]**. These scholars observed that Gondi possesses unique root morphemes and vowel suffixation systems that are distinct from the mainstream Dravidian languages **[8].** This suggests that the language of the Koitoors may represent one of the earliest linguistic strata on the Indian subcontinent and could potentially be the progenitor of all Dravidian languages. This linguistic hypothesis deeply influenced the research of Dr. Moti Rawen Kangali, who questioned why Gondi had been categorized as a pre-Dravidian language? He undertook an extensive philological investigation to ascertain the linguistic attributes that distinguished Gondi/Koya from other Dravidian tongues. His comprehensive work resulted in significant publications, including *Gondi Bhasha Shabd Kosh* (Volumes I and II), *Gondi Vyakaran*, and *Bhasha Rachna (Gondi Kadkiyan Unde Lambez Chavadi)*, which document the root morphemes and grammatical structures of Gondi.

Kangali's scholarship involved a meticulous study of the Gondi glossary by Maniravan Dugga (a noted Gond writer) and critical examination of the works of other linguists such as Bodhankar, Savdekar, Patvardhan, Pandey, Chadwick, and Bishop Failbull **[9]**. Additionally, he analysed the grammatical structures presented by Caldwell, Jules Bloch, Chadwick, Grierson, and M.G. Ranade. These investigations led Kangali to argue that Gondi's root morphemes and Koya's prevailing socio-cultural context provide interpretive keys to the Indus script, inscribed designs, art and artefacts on seals and other materials culminating in his attempted decoding and explanation in 2002. Regardless of his groundbreaking investigation and finding, Kangali's work remains completely unrecognized by mainstream academia, both within India and internationally. His contributions to the understanding of the Indus script and the ancient socio-cultural heritage of the Koitoors: the indigenous people of Koyamoorideep **[10]** (also referred to later as Sambhoodeep, Singardeep, Gandodeep, Gandwana and Gondwana in Koitoor traditions) have yet to receive the scholarly attention they merit. Kangali's decipherment efforts were conducted in Gondi and explained in Hindi using the Devanagari script, reflecting both his linguistic ingenuity and his commitment to preserving indigenous knowledge systems.

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While serving in the Reserve Bank of India at Nagpur, belonging to Gondi speaking family, Kangali made substantial intellectual contributions using limited resources. His archaeological and linguistic works including *Saindhavi Lipi Ka Gondi Mein Udvachan* (2002), *Gondwana Ka Sanskritik Itihas*, *Gondwana Kot Darshan*, *Pari Kupar Lingo Koya/Gondi Punem Darshan*, *Gondi Vyakaran*, and *Bhasha Rachana,* represent landmark efforts to document and revitalize indigenous oral traditions and epistemologies.

Literature Review in Brief

The initial exploration of the Harappa site began with Masson's visit in 1826, followed by Burnes in 1831, who observed a ruined brick structure. Alexander Cunningham later documented the extensive ruins along the Ravi River, attributing a fort at the site to Mer Singh, possibly built around 1780 AD **[11].**

In 1924, Sir John Marshall proposed that the Indus Valley Civilization was non-Aryan and suggested the language might belong to the Dravidian family. Von (1931) compared the Indus signs with Easter Island glyphs, while Smith and Gadd identified their pictographic nature. Gadd emphasized the non-alphabetic structure of the script, likening it neither to cuneiform nor to alphabetic systems. Piccoli attempted a comparison with Etruscan, and Nath (1931) hypothesized similarities with Brahmi and possible Sanskrit connections. Langdon, too, argued for a syllabic system that might relate to Sanskrit.

G.R. Hunter (an English archaeologist) carefully analysed the sign structures, 'while Father Henry Heras (1953) considered the language proto-Dravidian and script as a picto-phonographic system, suggesting a proto-Dravidian base and recommended comparative study of daughters' languages. **[12]** B.B. Lal (1966) explored the script's writing direction, and Wheeler (1968) proposed it was syllabic with pictorial elements, possibly boustrophedon in sequence. Soviet scholars also linked it to Dravidian roots (Zvelebil et al., 1970), while Waddell argued for a Sumerian-Sanskrit analogy (1976).

W.A. Fairservis (1983) proposed speculative interpretations using Dravidian culture and linguistic tools. Iravatham Mahadevan (1988) stressed symbolic interpretations tied to Indian dynastic traditions. 'Asko Parpola (1994) explored phonetic and logographic possibilities based on Dravidian, especially Tamil root'. **[13]** Possehl (1996) critically reviewed the diverse scholarly contributions, maintaining a balanced stance due to the lack of conclusive evidence.

S. Farmer, Michael Witzel et al. (2004) questioned literacy of the Indus civilization, and Witzel criticized Raja Ram Pandey for his manipulations, misrepresentation of the unicorn motif as horse. Ashish Chadha (2010) approached the Indus script as cryptographic rather than epigraphic, shifting the paradigm of its interpretation. **[14]**

Rajesh Rao and his team (2009–2011) introduced digital techniques, including entropy and typological analysis, enriching the field with computational approaches. **[15]** Bryan K. Wells (2015) argued for a logographic script with a *proto-Dravidian language* base, reinforcing the idea of a highly developed writing system **[16].**

Several researchers and scholars from various disciplines and having expertise in different domains are working on Indus script to find out its nature, underlying language, and socio-cultural similarity to existing languages of human groups in Indian subcontinent and beyond viz. Andreas Fuls, Bahat Anshumali Mukhopadhyay, Bharat Rao (Yajnadevam), Ms. Devika Elisabeth, Donald Fernandes, Mary Lilly, Francis Joseph, Farrukh Haider Naqvi, Gautam Raj Anand, Dr Kalyanaraman Srinivasan, Dr Karuna Shankar Shukla (archaeologist), Michael Louis Gasa, Narendra Madhavji Gori, Nisha Yadav (affiliated to TFIR, Bombay), Prabhunath Hembrom (through Santhal language and culture), Dr Puneet Gupta (through application of Vedic culture and language), Dr Srikanth Yerramilli, Dr Tanima Bhattacharya, Dr Joy Sen, Dr Rupa Bhaty and many other researchers are devoted to crack the meaning of Indus script but they could not make their findings understandable and convincible to the scholarly world due to lack of consistency.

Despite extensive research and advancements, no decipherment has achieved widespread acceptance due to interpretative inconsistencies. This is primarily attributed to a lack of understanding of the underlying language, insufficient recognition of the social groups and communities that share similarities with the inscribed socio-cultural motifs, field symbols, arts, and artifacts found on seals and other historical materials, as well as the ongoing legacy of the Indus Valley Civilization as remnants.

Conclusive Views of the Scholars on Indus Script:

- Sir Flinders Petrie- An Egyptologist proposed that the Indus script was like Egyptian hieroglyphs (in 1932).
- Vilmos Hevesy- the Hungarian engineer suggested a connection between the Indus script and the rongorongo tablets of Easter Island (in 1932).
- Bishop Henry Heras (Spain, 1953)- Proto-Dravidian language.
- Knorozov et al.'s work (Russian expert group)- Dravidian.
- Subbarayappa's explanation and interpretation as pure numerals.
- S.R. Rao's interpretation as Vedic literature.
- Iravatham Mahadevan- Published Concordance (1977)- Proposed a Dravidian language connection to the Indus script.
- J V Kinnier Wilson- the Assyriologist argued for a connection between the Indus Valley and Mesopotamian culture (1987).
- Markov Model- Indus script is a mathematical framework that analyzes the structure of the Indus script by capturing the sequential dependencies between signs.
- Gregory L. Possehl on Indus civilization and script (1966, 1979)- Inconclusive.
- Walter A. Fairservis (1925-1994)- Dravidian (1992).
- Parpola et al. (Finnish expert group)- Dravidian Tamil language and culture.
- S. Farmer, Michael Witzel et al. (2004)- Questioned the literacy of the Indus civilization.
- *M.R. Kangali (1949-2015, Nagpur)- Pre-Dravidian Gondi in 2002* yet to get recognition by scholarly world.
- *Prakash Leelabai Namdevrao Salame (Akola, Maharashtra)*- Pre-Dravidian Gondi and Gondian natural culture.
- Andrew Robinson, J. Mark Kenoyer's Studies- Inconclusive.
- Aziz Kingrani- Deciphering the Fish Sign of Indus Script in Sindhi: A New Perspective-Inconclusive.
- Dr. Andreas Fuls- Inclusive.
- Bryan K. Wells (2015) argued for a logographic script- a *proto-Dravidian language*.
- Yajnadevam (Bharat Rao): Opined as cryptogram and post-Vedic Sanskrit language, and scripts evolved in the subcontinent from old Brahmi to others through Indus pictographs.
- Rupa Bhaty- Connection between Sumerian cuneiform and Indus glyphs-Vedic Sanskrit.
- S. Kalyanaraman, RPN Rao, Nisha Yadav: On-going efforts- Inconclusive
- Steven Bonta- Sanskrit and Vedic culture.
- Karuna Shankar Shukla, Michel Danino, and many others tried/are trying but were/are unsuccessful and results remain inconclusive.
- Dr. Nazir Shakir Brahui- He is a specialist of Brahui language and culture, possessing knowledge in comparative Dravidian languages. He asserts that there exists a relationship between pre-Dravidian Gondi and the Brahui language. Numerous terms are predominant in Baluchistan, and several regions, toponyms, and community names exhibit similarities with Gondi. Although the cultural and communal lifestyles of these two societies look similar, the Brahui and its socio-cultural values have not facilitated any progress in the decipherment of Indus script and inscriptions by researchers.

Fairservis came across the most difficult problem of the decipherment. What was the Harappan language? Michael Ventris recognized the language of Linear B as Greek and decoded without the aid of a direct bilingual translation **[17].** Ventris did rigorous linguistic analysis and pattern tracking by utilizing methodology included: Statistical and Grid Analysis, Place Names, Alice Kober's Grid Work and Greek Identification. He tested the phonetic values across the tablets, and realized the underlying language was an early form of pre-classical Greek with the assistance of classical scholar John Chadwick.

The archaeological record of the Indus region offers something of the same kind of help to those trying to pick a candidate for the unknown language, Fairservis observes **[18].** He gives an example to clarify his view that *Harappan civilization was no sudden development, it had a long ancestry in the Indo-Iranian borderland, spread extensively and finally contributed to the emergence of village India, and this sequence indicates that tongue spoken by the IVC people can't have fully disappeared from the subcontinent. He concluded logically that the Dravidian language has the strong possibility to be prevalent, a language now spoken mostly in southern and south-eastern India but also still existed in Baluchistan and in pockets in northern India keeping apart the possibility of Munda and Indo-Aryan languages* **[19].**

The author notes that W.A. Fairservis's methodical examination and logical findings are commendable, and his methodology aligns well with the coherent interpretations presented by Kangali in the pre-Dravidian Gondi (2002) belongs to Nagpur. Nonetheless, the efforts and methodology employed by Fairservis were disregarded by both mainstream and Dravidian researchers. Upon meticulous examination of Fairservis's research, the author questions why the clan-totem structure and unique socio-cultural values inherent in the larger pre-Dravidian Koyavanshi Gonds of Indian Central Highlands who speak Gondi, was not brought to his notice during investigation and IVC script decipherment in India? In 1992, Fairservis was oblivious of the distinctive Gondi culture; otherwise, he would have succeeded in decoding the Indus script and writings.

It emphasizes W.A. Fairservis's research, highlights his conclusions and methodology for deciphering the meaning of Indus pictographs, inscribed iconographs, and socio-cultural themes found on seals and other materials. "His endeavor to translate approximately forty-six (46) inscriptions while following his own identification and classification of the Indus script (1992), aligns more closely with consistent and meaningful decipherments in Gondi (2002) which bears significance in the Dravidian languages, aided by vocabulary from the Dravidian Etymological Dictionary (DED) and its supplement compiled by Burrow and Emeneau" **[20].**

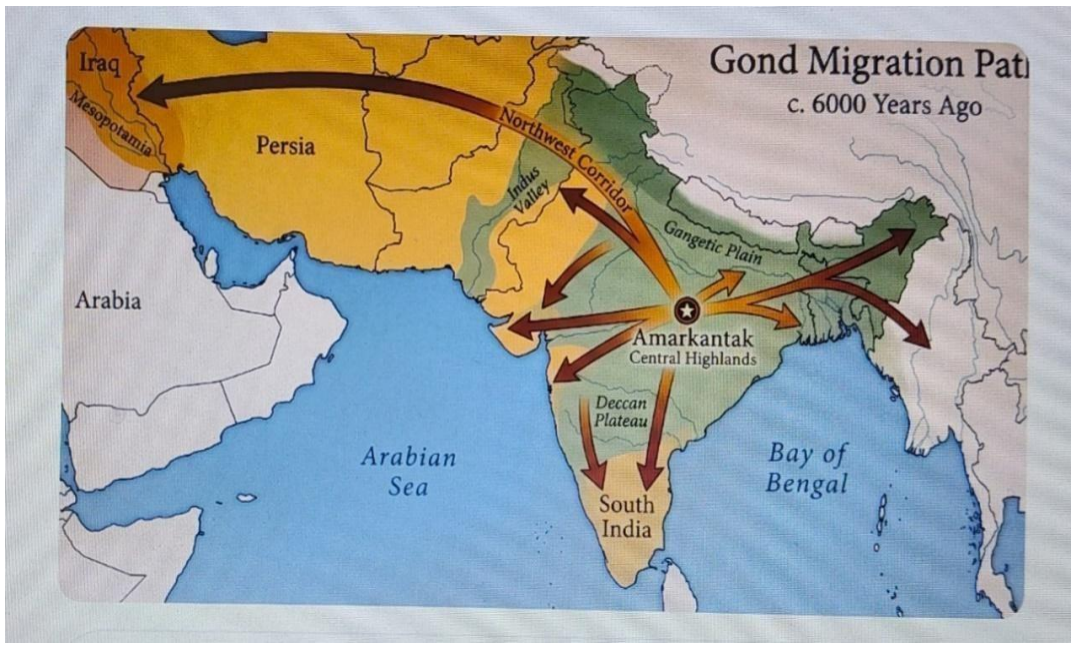
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Natural Genesis and Dynasty (Who are Koitoors?):

Gondi Guda Sutra (Gondi Mul Sutra):

Gondi (Pre-Dravidian)	***English***
"Siyung khandana undi ganda aasi	*Being a group of five bhukhands*
Idama gandodaip rachem aata.	*This is made our Gandodeep.*
Gandodainor gandjeevana	*Gandjeevas of Gandodai/Earthmother*
Undi gondolaate paichaan aayata.	*Recognizes in a Gondola/Group.*
Gondi wenkana Gondwana aasi	*Land of Gondiwenk became Gondwana*
Goendaditaal gondvani putata.	*And Gondvani is made from Goendari/Damaru.*
Gandodaina koyaate putasi vaaya	*Born from womb of Gandodai*
Injee koyavansh banem aata" **[21]**	*Thus, it has become Koya Dynasty.*

Origin Land of the Koitoors and Migration:



Map: Amoorkot (Amarkantak), Central India, natural origin homelands of the Koyavanshi Gonds.

"It is so believed by the Koyavanshi Gondiwen of Central India (historically large territory of Gondwana), prevailing in their memory that there was a *Mahapralaya* (great deluge) in the *gandodai* (earth mother) which is evident from their *'siradi singaar saila pata'* (creation/nature formation saila song): *"Gondi rajana gondwana peyata, kenja navor dau Kenja ro",* thus Amoorkot situated in Madhya Pradesh of present India, a part of the geologically huge Gondwana Islands group whereon first human being evolved, passing through the many stages of evolution, this civilization formed and it was none other than Koyavanshi Gond culture, their family branches spread in all directions over time" **[22].**

'There have been found cave pictures drawn, inscribed and made by primeval human beings residing in the caves near Narmada River Valley. Examples: In Nariyavasi village of Sagar, Gadhakhet village of Siroha Tehsil, Jabalpur; Darekasa/Darikasa, Koyalikachar, Amakhori, Samakaran, Suyalmetta, of Gondia/Bhandara, Kuraimetta kop/cave of Seoni, Bhimalmetta, Ghuggusgarh of Nagpur, Lanjimetta, Siharpata of Balaghat and Bobi, Heerapur, Narsinghpur, Katani, and Singarauli districts **[23].**

Who was Koya Pari Pahandi Kupar Lingo? (Depiction on seal no. **M-304**)

The author got information about Koya Punem Muthwal Pahandi Pari Kupar Lingo from Lingo Muthwal Sumarni Manterk from No. 1 to 7. In which, the first manter says as follows:

"Harkota, Murkota, Purkota Tor Poy Rajaani.
Kamka, Iruk Pungar, Yeta Mavor Lingoni.
Yumma, Gunga, Sulja Neeva Aandu Yerkoli.
Sindhali, Bindali Kajoli Neeva Surkoli.
Koya Maanvaan Sitoni Saga Gongona Joli.
*Ned Vaasi Runja Sarri Hudita Mava Penkoli" **[24].***

Meaning: O' our Lingo Baba, you are a king of Harkota (Harvakot/ Harappa), Murkota (Murvakot/Mohenjo-daro) and Purkota (Purvakot/Potukot) gandrajya. We remember you by offering turmeric, iruk pungar (mahua flower). Your bathing place is Yumma (Yamuna), Gunga (Ganga), Sulja (Satlaj) streams. Sindhali, Bindali and Kajoli, namely forests are places for obtaining 'suymod' (true knowledge) of nature. You structured 'phratrial social system' (Saga Samajik Vyavastha) for Koya Vanshiya Gandjivas and established, implemented amongst the initial gandjivas of Koya race. You bless us today while coming (presenting yourself) to our penkoli (ancestral shrine).

Similarities in Aspects of Natural Knowledge and Belief System:

- "Lingo's Suymod/Suytan (enlightenment) of Nature- Lingo's true knowledge of nature analogous to nature-based Indus Valley Civilization.
- Lingo's knowledge of 'World Totemism and Naturalism', same concept is found in IVC through decipherments.
- Munjok Philosophy- Balanced violence in Nature ("Jiva Paro Jiva Pisinta" **[25]** - all living entities depend on one another in nature). Co-existence between humans and natural living entities is the gist of IVC.
- Gondolai philosophy of Life- Collective life philosophy of Phratries and Clans has been found.
- Philosophy of "Jay Sewa" (Victory of Service) and "Jiva Vadi Jeevan Marg" (Animistic Way of Life), shown on the seals.
- "Suymodi Aamt, Suymod Simt; Tamvedachi Aamt, Rekvedachi Kimt; Saga Tammu Aamt, Saga Pari Bimt; Suyvanke Aamt, Suyvani Vankaat; Sewakaya Aamt, Saga Sewa Kimt". **[26]** (i. e. Be the seeker of true knowledge, impart true knowledge to others; Get self-enlightened, enlighten others; Be a part of Saga system, establish Saga communal relationship; Speak truth, use true Vani; Be self-servant, and serve the community).
- "To live gondolai life (community life) with co-existence and mutual conciliation. Below five things are to be followed serially along with early established ancestral norms, ethics, traditions and system of 1. Saga 2. Gotul 3. Penkada 4. Punem 5. Muthawal (Teacher, Preceptor) for proper development of human beings". **[27]**
- "The existence of life is demonstrated by nature's provision for both carnivorous and herbivorous beings. The principle of nature is neither entirely violent nor completely non-violent; rather, it is mutually complementary. The interplay of 'kay and urkay' (action and reaction) in nature illustrates the doctrine of two loops in the balance of justice" **[28].**

Similarities Between Koitoors and IVC People (In Socio-cultural aspect, Arts and Artefacts):

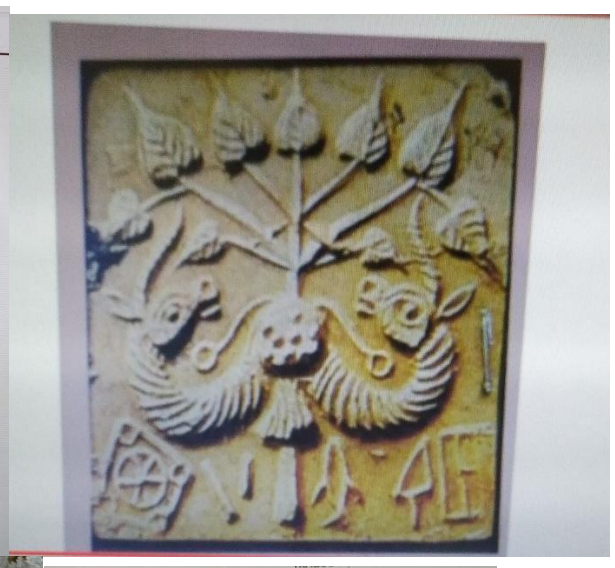


PIC-1 Above Photograph taken at Kachargarh, Gondia, Maharashtra, during field work in 2021.

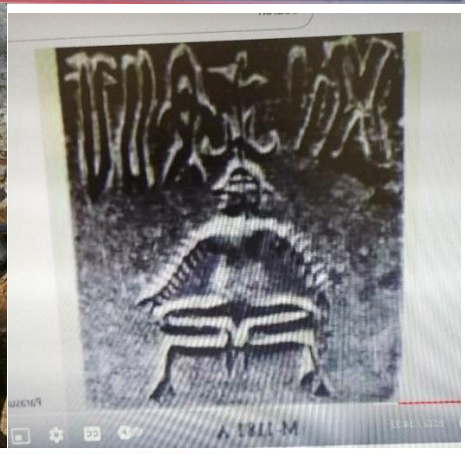
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PICs- (2,3,4,5,6,7 as below) are Gondi arts and Harappan artefact, statue of Koya Pari Pahandi chief preceptor and Harappan deity on seal, Harappan deity on seal and Gondian dancer, picture of Koya Pari Pahandi chief preceptor of the Koitoors/Gonds and Emblem of Koya Punem.

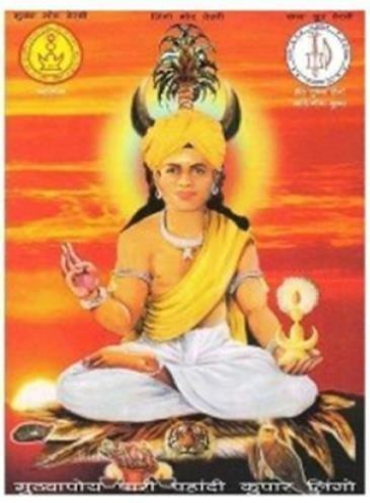


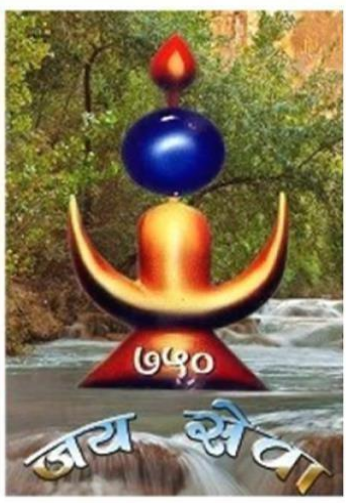




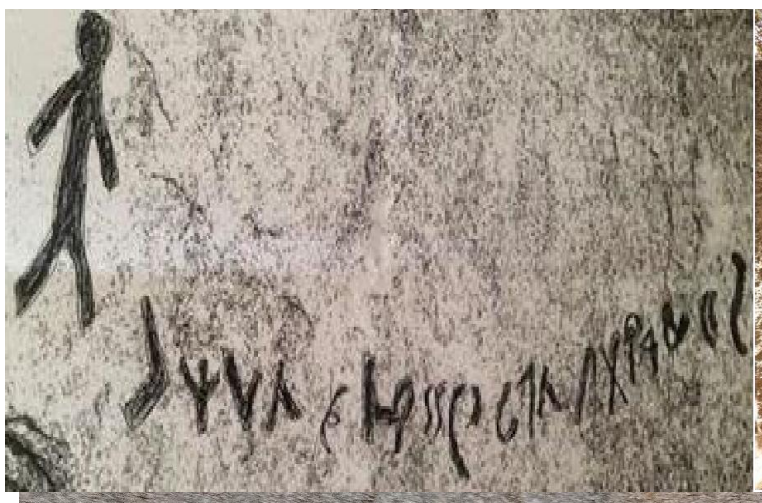








PICs: (**8, 9, & 10, 11** as below), 12 Indus script found on 19 pictographs painted on the boulder, from a cave in Talwarghatta, Hampi, Godavari river basin, Karnataka (in 2014) & 03 Indus script found on 10 scripts engraved on flat stone pillar standing in the graveyard at village -Sarkheda, Manpur Mohala Chhattisgarh (discovered, in 2023).







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A legend persists in the collective memory of the Koyavanshi Gonds, transmitted through oral tradition, regarding the *madund koti chelaans* (thirty-three types of disciples) of the preceptor Pari Kupar Lingo. These figures later ascended to the status of penk (ancestral deities) for the Gonds following their liberation from the Koyali Kachargarh Kop, the largest cave in Asia, aided by the esteemed musician Heerasuka Pataleer from Dhannegaon. Utilizing his Kinkari/Kaigeri, a melodious musical instrument, alongside Muthwal Pari Kupar Lingo, they were released from confinement by the 44th middle Sambhoosek, a ruler from the lineage of eighty-eight Sambhoos who governed the Koyamoorideep from the Penkmarhi Kot during the agricultural era **[29].**

These children were affiliated with the Mandaayron (Gotul/Centre of learning) at Parandulikot of *dai Jango Raytaar,* a primeval social reformer, situated near the border of Chandrapur district of Maharashtra and Telangana state presently, and they were cared for by dai *Kali Kankali* of the Koyas, an ally of Jango, within this Mandaayron. The phadapoy (great king) *Sambhoosek* and his consort *Gavara* aimed to offer quality education and instruction to the chhavvang (children) exhibiting erratic behavior, with the intention of cultivating them into virtuous gandjivas (human beings/citizens) capable of serving the saga bidaar (phratrial society) in the future **[30].**

Following their emancipation from the cave, they were initiated by Pari Kupar Lingo, who imparted knowledge of various skills pertaining to social ethics, human values and norms, the characteristics of flora and fauna, agricultural techniques, and the crafting of hunting tools, and its uses in the *gotul*. Consequently, they played a pivotal role in establishing Koya's phratrial social system, which was based on clan-totems named after the flora and fauna of diverse geographical regions, under Lingo's guidance. They propagated Koya-punem (purud punem / nature's true path) throughout the vast Koyamoorideep during the transition phase from the New Stone Age to the Agricultural era. **[31].**

In this reference, K M Metry's findings, aligned with the Gonds' migration theory, are significant and presented as follows:

1. He asserts that the Gond gands (tribes) migrated from Central India, referred to as Kurumar or Kurumbar, and governed the southern regions under the names Chera and Pallava. Kurumbarnaad and Kurumbar Kottai provide as historical evidence of their governance. Kot (Kottai) signifies an administrative headquarters for certain Gadhs of the Gond-gands. The term Kot or Kottai is derived from the Gond gand's kinship system. **[32]**
2. The Kurumans of Kerala, Karnataka, and Tamil Nadu originated from the Gond gands, and migrated from the Narmada region of the historical Gondwana, Central India. They are also referred to as Nagavanshi Dravidians. The Nagarahole and Kattikola regions are inhabited by the *Kattu* (Bison) Naikan or Jen Kurumba gans/tribes. **[33]**
3. The Kurumans speak the Dravidian language of Kannada, which originated from the Narmada basin Gondi (*Holar-Golar dialect*). In Rajendran M's Mackenzie Suvadigalil Tamilaga Palangudi Makkal, pp. 46, Sevaga Chindamani, a seventh-century sagitya/literary work written by the Jain poet Thiru Thakkadevar, refers to Kurumbar as "Gondaru Kurumbar Vembar" (Gondaru is also known as Kurumbar). **[34]**
4. The Kurumans venerate bison in the names of *Maramma and Morappur Devaru*. These deities donned a bison horn crown, symbolizing deity bearing horned crest of Mohenjo-Daro, Harappa, and the Bison Horn Gonds *Parsapen* (Dodda Devaru) of Gondwana. **[35]**
5. The Kurumans and various social groupings in these states utilize titles or surnames such as Gounder, Gouda, Gowda, etc., and numerous village names are prefixed or suffixed with the term Gond. It showcases the cultural identity of the Gond people. Examples: Madhagondanahalli, Bomagondanahalli, Gondabal, etc. **[36]**
6. In Wynad, Kurumbar settlements are referred to as Paadi or Haadi. In Gondi, "Paadi" denotes a familial clan, signifying the habitation of a clan. Numerous indigenous clan villages are referred to as Haadi (Paadi) in the Chamrajanagara, Mysuru, and Kodagu districts of Karnataka. The administrative divisions of the clan are located within the Kongu Chera dynasty. Instances: Rattapadi, Marayapadi, Gangapadi, Nulambapadi. **[37]**
7. The Kurumbas or Kurubas are the modern descendants of the ancient *Kurumbas or Pallavas,* who formerly wielded significant authority over Southern India, however few evidence of their former prominence persists today. The Pallava rulers' dominance seems to have reached its peak; nevertheless, soon thereafter, the *Kongu, Chalukya, and Chola* leaders achieved numerous triumphs against them. The eventual overthrow of the Kurumba sovereignty was executed by the Chola king 'Adondai' in the seventh or eighth century CE, resulting in the widespread dispersion of the Kurumbas. Many sought refuge in the hills, specifically in the Nilgiris, Wynad, Mysore, and Coorg. Regrettably, representatives of this old human lineage are currently identified as wild and uncivilized social groups (tribes) (Madras Census Report, 1891) **[38]**.

The research conducted by Michael Bamshad and his colleagues at Utah University, reported on May 21, 2001, in the Times of India, is significant concerning the Indian population. They reveal that the origin of *M2 mitochondrial DNA* in various social groups is linked to females and demonstrates a closer affinity to Asian origins rather than European ones. It highlights the stark disparity between upper-class individuals and those from the lower class. As the 'Y' chromosome is only transmitted from father to offspring, it signifies that these individuals (upper-class) possess genetic affinity with Europeans. This resemblance is confined to the upper-class individuals identified as Aryans on the Indian subcontinent. The rationale is evident; there was a greater number of male immigrants from Eurasia to India compared to females. This research indicates that ladies on the subcontinent are more Indian than males. **[39]**

Problems with the Indus Script

Researchers throughout have faced challenges in deciphering the meanings of individual and composite Indus signs, particularly in the absence of knowledge regarding the ancient language they signify. The primary obstacle in interpreting the Indus script is the absence of bilingual inscriptions, rendering comparison and translation unfeasible according to scholars and linguists to date. They have also neglected to analyse the symbolic representation of animals, humans, birds, and other imagery in the script. Furthermore, scholars have failed to associate the Indus culture with any established traditions, arts, artifacts, or social systems that would ensure continuity or appropriate context except for Lingo Kangali from Nagpur, whose Gondi-based interpretations provide a distinctive and coherent analysis of the script and texts, yet remain predominantly overlooked.

Methodology/Approach

- Archaeologists, linguists, historians, sociologists, and anthropologists concur that the Indus civilization represents an ancient pre-Dravidian civilization, predating the development of contemporary Dravidian languages such as Tamil, Telugu, Kannada, and Malayalam.
- What was the linguistic structure of pre-Dravidian languages? Are there any remnants of that language present in contemporary Dravidian communities? If it survives, what is the current name of that community and what was its name during the Harappan era? This phenomenon must have been pondered over by global scholars seriously.
- Which language do the original pre-Dravidians utilize now, and what is the term by which their language is known? This is the research grounds for core investigation and deliberation.
- The researchers of the Indus script have consistently neglected this crucial aspect, focusing solely on the antiquity of the Tamil language and its literature, as well as that of the evolved Tamil, Kannada, Malayalam, and Telugu languages, which is insufficient from any perspective.
- According to Caldwell, Gondi has several unique roots and demonstrates specific grammatical characteristics that warrant its classification as a separate proto-Dravidian dialect. **[40]**
- As per Jules Bloch, Gondi is an exemplary language with unique characteristics; as a member of the Dravidian language family, it diverges from southern Dravidian languages, thereby classifies it as a pre-Dravidian language. **[41]**
- The author employed the pre-Dravidian Koya language, often referred to as Koitoori, Koiyan, Koyant Goendari, Gondi, and Pana Parasi, along with its unique grammatical structure and root morphemes compiled by Kangali, which are distinctive from mainstream Dravidian languages, to analyse Indus signs.
- Additionally, the study integrated comprehensive understanding of the pre-historical Koitoorian social structure and norms compiled by Kangali, comprising 12 phratries, 750 clans, and 2250 totems, instituted by their legendary chief preceptor Koya Pari Pahandi Kupar Lingo, alongside his thirty-three (33) initiated disciples, who predate the Indus Valley Civilization.
- The research utilized traditional Gondi music, folklore, rituals, social traditions, handicraft, architecture, and distinctive paintings, art, and artifacts from the Koyavanshi Gonds of Central India that shows similarity surprisingly.
- The author selected the most suitable Gondi terms from the Gondi glossary for each Indus sign, identified and compiled by Kangali to accurately extract meanings for individual signs and complete texts (based on Kangali's list of Gondi synonyms of Indus signs and the interpretive framework established by W.A. Fairservis).
- This socio-cultural-linguistic paradigm was subsequently utilized to analyse field symbols, pictorial motifs on the seals, and other iconography discovered at Indus sites, including Kish, Ur, Telloh, and Rakhigarhi.
- Scientific results, shown by Tony Joseph's identification of a Gond woman from Bastar, Chhattisgarh in Early Indians (2018), corroborated the legitimacy of this indigenous perspective. This method (unlike ineffective conventional and modern techniques

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applied which remained unsuccessful), facilitated consistent and meaningful interpretation of the Indus script and texts.

Objective

The author seeks to attract scholarly global attention to the pioneering decipherment of the Indus script by Lingo Kangali belongs to Nagpur. In his 2002 publication "Sandhavi Lipi Ka Gondi Mei Udvachan / Decipherment of Indus Script in Gondi." Kangali precisely recognized almost all fundamental, compound, paired, and tripled Indus pictographs (pp. 20-57, 101-116) and decoded meaningfully more than 250 texts (pp. 60-100, 129-134, 142-144) by employing the primeval Koitoors'/Gonds' language. Notwithstanding the consistency and importance of his findings, his work was predominantly overlooked by mainstream scholars and principal Dravidian intellectuals deliberately due to obvious reasons and likely arising the questions of the *indigeneity and identity of the original people* of present Republic of India, and other probable reasons are *entrenched biases, socio-political and cultural intolerance* in India, caused the Koitoorian/Gondian Epistemology and Approach unacknowledged globally even after lapse of 24 years.

What does this research explore and reveal?

The scholars have demonstrated via digital techniques and computational methods to identify patterns and structures of the Indus valley script. However, the mainstream scholars could not succeed in providing a definite answer for what sense signs and symbols are used?

Observation: Writing system and nature of Indus script and text with marked various picture motifs is unique, and it is different from other ancient scripts found at other sites of the globe. Its writing is logographic each sign is inscribed for full word, and language is pre-Dravidian Gondi, evident from meaningful decipherment.

The study of IVS takes us to how pictorial writing systems evolve from initial oral-visual narrative to pictograms and more to 'abstract symbolic articulation' in prevailing language at that time? By meaningful decipherments of script and texts in pre-Dravidian Koya language that proves it as a common ancestral tongue of early IVC people who later developed high techniques, fine sculpture, arts and artefacts, antique items of human civilization. Evidently, script & texts convey various ideas and linguistic information. It displays a unique model for pedagogical studies of pictorial script. It also lays down the base for educational curriculum to learn the language skill through interdisciplinary approach while combining the study of linguistics, the arts, the archaeology, and the computer science.

Early Writing Structure: The study of Indus Pictographic Writing entails interpreting about 150 to 160 basic signs and nearly 419 total signs including compound signs and excluding the variant signs, marked on the seals, tablets, pottery and other materials, found from sites of the IVC (2600–1900 BCE) represents a logographic writing system, involving symbols to oral-visual expression, cognitive archaeology, literacy concept, socio-cultural development, arts and artefacts, and economic activities of the subcontinent.

Instruction through Logographs: Understanding this script meaningfully, can profoundly reshape the linguistic pedagogy and educational learning methods of early South Asian history, it provides insight into the social structure, economic activities, and urbanization of the IVC. Through observations, it gives clues in identifying the origins of early Indian socio-cultural practices, natural beliefs, clan symbols and motifs, fostering a connection with the ancient past. The symbols represent name, designation, profession, places, objects, ideas of clan-totemic association with animals and other entities. It is found that some signs often combine with other ones, and some pictographs denote to abstract representations of animals, birds, trees, humans and other entities.

Paari/Gotra Division (750) in Gondi Society

Muthawapoy (Guru-mukhiya) *Pahandi Pari Kupar Lingo* divided pre-Dravidian Koya/ Gondi society as follows **[42]**:

Twelve Phratries (No. of Sagas)	**No. of Penk/Deities** (No. of Devs)	**No. of Pari/Gotra**
Undiven Saga	One Pen /Dev	100 Paaring /Gotras
Randven	Two Dev	100 Gotras
Mundven	Three Dev	100 Gotras
Nalven	Four Dev	100 Gotras
Saiven	Five Dev	100 Gotras
Sarven	Six Dev	100 Gotras
Yerven	Seven Dev	100 Gotras
Arven	Eight Dev	10 Gotras
Narven	Nine Dev	10 Gotras
Padven	Ten Dev	10 Gotras
Pandundiven	Eleven Dev	10 Gotras
Parandven Saga	Twelve Dev	10 Gotra

Persons belonging to 8,9,10,11and 12 phratry and their clans are called Bhumka/Bhumkal and perform socio-cultural rituals (neng-dastur) of the families of the above 1,2,3,4,5,6 and 7 phratries and clans.

Koitoors'/ Gonds' clan-totem correlation was empirically structured and established by their primordial *Muthawapoy 'Rupolang' Pahandi Pari Kupar Lingo* in agriculture era of human history in the Koyamoorideep which are based on the name of animals, birds, trees, plants, creepers, flowers, leaves, worms and other living and even non-living entities of nature **[43].** Some of them are illustrated as follows:

Clan-Totem Correlation:

Sl. No.	**Clans (Gotra)**	**Gondi Meaning**	**Base**
1.	Saram	Usari	Usari Bird
2.	Irpungam	Irukpati	Mahua leaf
3.	Ureti	Ukheli	Amarbell Tree
4.	Kariyam	Karaimara	Sarai Tree
5.	Kucham	Kuchimara	KachnarTtree
6.	Kachchimura	Kariyamur	Black Monkey
7.	Kova/Kove/Kovachi	Lal Munjal	Monkey with red mouth
8.	Karvati/Kadveti	Kodvari patti	Kodvari (Koylaar) Leaf
9.	Adam	Admara	Babul Tree (Acasia/Vachellia nilotica)
10.	Adme / Admo	Admi	Bhains (Buffalo)
11.	Ajurmuja	Ajgur	Chhipkali (Lizard)
12.	Armati	Arma Aaki	Adrak (Ginger)
13.	Katlam	Katla Meen	A type of fish
14.	Kumara/Kumaral	Bakra/Bakari	He goat/She goat
15.	Keram	Kere Mara	Kela (Banana)
16.	Korche/ Korcha	Varche	Gilhari (Squirrel)
17.	Korram	Kor Menj	Hen's Egg
18.	Chidam	Chidmada	Chid Tree
19.	Kogam	Kogamada	Sehi Creature
20.	Gaddami	Gadmeen	Bagur fish
21.	Jhikram	Jukur Mada	Haldi (Turmeric) tree
22.	Tekam	Tek Mada	Sagaun Tree
23.	Tilgam	Til Mada	Til Tree
24.	Toram	Toya Mara/Mada	Umar Tree
25.	Todsam/Todase	Todsa Mada	Tulasi tree (Holy Basil)/ Ocimum tenuiflorum
26.	Asram	Asar Mada	Bhira Tree
27.	Atram, …..etc.	Atra Mada	Aanjan Tree

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Clan-Totem Correlation:

Some main paading /paaring (kuls /clans) and their paadi-hindaan (totem) are as follows **[44]**:

Sl. No.	Clan/Pari/Kul	Totem
1.	Nag kul	Nag (Cobra)
2.	Purar kul	Purar /Kabutar (Pigeon)
3.	**Nalenj kul**	Nal/Saras (Crane)
4.	Mall kul	Mor/Mayur (Peacock)
5.	Raven kul	Raven pitthe (Neelkanth bird)
6.	Meen kul	Machhali (Fish)
7.	**Bil/Bhail Kul**	Magar Machchh (Crocodile)
8.	Kor kul	Kor/ Murgi (Hen)
9.	Panneer kul	Medhak (Frog)
10.	Urav kul	Oor (Ghorpad)
11.	Kaktey kul	Kag/Kauva (Crow)
12.	Kashyap kul	Kachchhap (Tortoise)
13.	Sanvar kul	Varah/Shaur/Suar (Forest Pig)
14.	**Yadav kul**	Yad/Gay (Cow)
15.	Gupt/Gopet kul	Makadi (Spider)
16.	Munda kul	Munda (Monkey)
17.	Hayay kul	Siyar (Jackal)
18.	Gang kul	Shankh (Shell)
19.	**Nand kul**	Vrishabh/Saand (Bull)
20.	Sung kul	Sonkutta (a type of dog)
21.	Saundilya kul	Bail (Ox)
22.	Kol kul	Koliya (Wolf)
23.	Rahud kul	Shardul/Sher (a type of Lion)
24.	Sodum kul	Singh (Lion)
25.	Sirisathwa (Saatvahan) kul	Mitthu (Parrot)
26.	Vakatak kul	Udbilao/Bomil (Otters)
27.	Naisad kul	Naisad /Kutta (a type of Dog)
28.	Shak kul	Shakraal/Giddh (Vulture)
29.	Kharwel kul	Cheel (Eagle/Kite)
30.	**Chandel kul**	Khargosh (white Rabbit)
31.	Parmaal kul	Cheetah (Panther)
32.	Markam	Aam (Mango Tree)
33.	Kannake/Kinnake	Madhumakkhi (Bee)
34.	Kangale	Bargad (Banyan tree)
35.	Uike/Uika	Tiger's Claw/Paw
36.	Chol/Chaul	Lomadi (Fox)
37.	Bodhi/Bodi/Boda	Bhainsa (he-buffalo)
38.	Moriy/Moriya/Maurya	Badak (Duck)
39.	Pushyabhuti Kul	Bagula (Heron)
40.	Santhal	Sonkutta (a type of dog)
41.	Kashi	Wheatish Nag/Cobra
42.	Ang	Nevala (Mongoose)
43.	Lichchhi/Lichchhavi	Ju (Lice)
44.	Panchal	Pach Nag/Cobra
45.	Kosal	Kaliya Nag (Black Cobra)
46.	Vats	Vasiya Nag
47.	Gandhar, etc.	Genda (Rhinoceros)

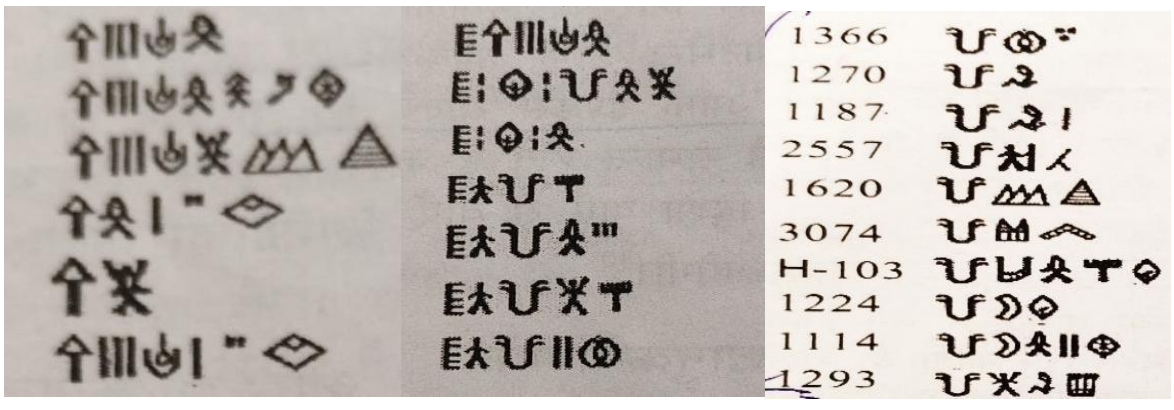
Note: Numerous historical governing dynasties have been traced, originating from the totemic names of the pre-Dravidian Koitoors (Koya + toor = Koyavanshi) who subsequently adopted, and promoted many faiths and civilizations throughout the Indian subcontinent and beyond during the ancient and medieval periods.

Script and Text Analysis

The research indicates that the script of Indus valley civilization, discovered on seals, tablets, ceramics, and many artifacts, employs pictorial signs and field symbols that signify clan-totems and cultural aspects of the Indus civilization. "Scholars categorize it as a logo-syllabic writing system comprising fundamental graphemes numbering between 150 and 160, with a total of approximately 419 signs when affixes are included." **[45]** These graphemes signify complete words and brief sentences pertaining to persons' name, professions, titles, locations, and organizations, with meanings ascertained by phonetic and contextual analysis. A few significant and frequently occurring Indus signs are recognized in Koya language, having consistent meanings across several texts as follows:

"The *pictograph/script looks like measuring pot (jar shaped device)*  *of the Harappan script is identified as 'Aala'; the sign/grapheme looks like human figure*  *is identified as 'Aal' it means person, this, professional, worker and king according to the context of the Indus texts. Sign 'Aala'*  *with added diacritical marks represents different phonetic values such as: Aand or Aandur*  *equivalent to verb 'is' of English that occurs very frequently at the end of the text except some cases where occurs in the middle with less frequency in the texts; same sign acts as diacritic mark of possessive case with phonetic value 'Aana' in the texts and other phonetic values like 'Aandi'*  *; 'Pahandi'*  *; 'Murandi'*  *(with one, two and three diacritical marks added respectively in the upper middle space of the sign 'Aand'), identified in the Koya language,* these denote first (or sense of initial/past), *great and the highest (or sarvopari) sense of the things respectively as per context in the lesson".* **[46]** Framing of Harappan sentences (texts) have been done by the scribes sequentially with subject, object and verb clause mostly from right to left direction.

Pattern of Indus Texts



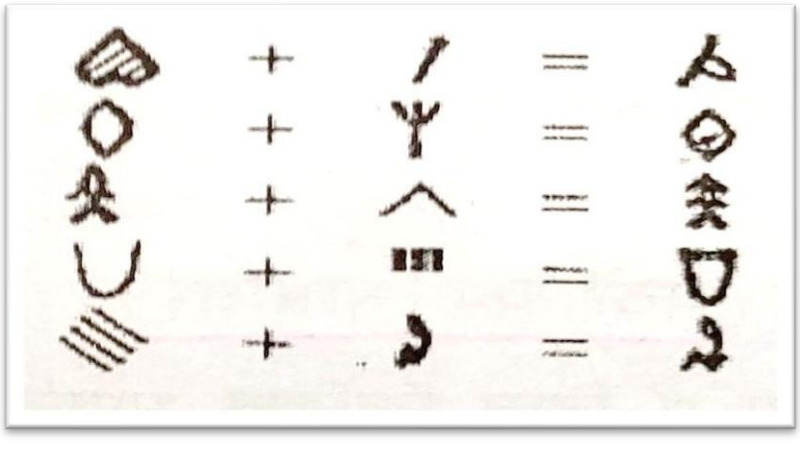
Source: Pics. 12,13,14- *Saindhavi Lipi Ka Gondi Mei Udvachan by Kangali (2002), page-18.*

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Grammatical Structure of the Indus Script

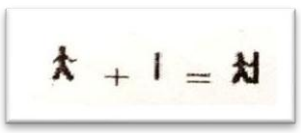
"Through detailed analysis, several linguistic features of the Indus script have been identified when interpreted through the lens of the Koya (Gondi) language:

Structure of Signs (denoting words):
Root signs in the Indus script are generally *monosyllabic.*
Compound signs (vowel-vowel, consonant-consonant, consonant-vowel, vowel-consonant) create polysyllabic nouns. **Examples:** from top to bottom 5 rows with meaning (1 to 5, from R to L direction given as below)



Amb + *Aal* = **Ambaal** (Mother)
Nel + *Pottu* = **Nelpottu** (West/farm site)
Tala + *Poy* = **Talapoy** (Top chief)
Moor + *Aala* = **Muraala** (Three measurements, important)
Paraati + *Aar* = **Paraatiyar** (Cotton owner, name)

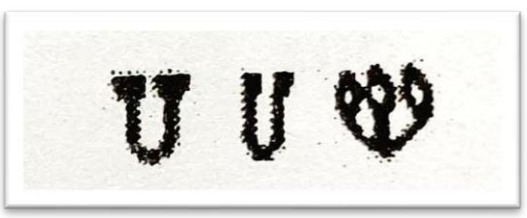
Adjective Formation:
Adjectives are created by modifying a noun sign or combining basic signs with other ones that reflect professionalism / descriptive attributes.
Example:



Danda + Aal = **Dandaal** / **Dandiyal** (Reputed person)

Plural Formation:
Plurality has been expressed in *four main ways*:

a. Repeating the same sign multiple times (or more than one time).
b. Modifying the root grapheme/sign by changing vowels marker.
c. Adding object signs to the measuring sign 'U' *Aala*.



(From L to R, viz. Nel, Katiya and Parati becomes **Nelaraal, Katiyalaar and Paratiyalaar/Paratalaar,** meaning a lot of grain, wooden fuel, and cotton respectively).

d. Placing **a long stroke sign** 'Lor' before (left side of) the root/main sign.



Case Suffixes:
Four key *cases* have been identified in the script:

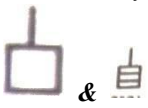
a. Subjective Case:
Slant 'Amb' sign functions as a subjective case marker.



b. Possessive (Genitive) Case: Following marked specific signs from left viz. ***Ta/Na, Tor/Nor, Kana,*** **Aana** (or a **single small vertical stroke)** functions as possessive case"**. [47]**



"Occasionally, acts as *possessive case* include the following signs:

 **&** identified as **Nor (**acts as possessive case 'of'**),** also identified as *Naar* (village), *Thana* (place) and *Jaata* (grinding device).

 **&**  identified as **Taari (**acts as possessive case 'of'**)**: Also, it means site/place.

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 identified as **Ora** (meaning 'of'): Also, pronounced as *Ambana/Ambata***,** means, mother's". ***[48]***

c. Ablative Case:



Marked by a curved sign with small *kaan/kavi (ear)* marker at one edge called **Bilkunsee *or* Kunsee** (meaning 'from'*)*.**[49]**

d. Locative Case:



Denoted by a javelin-shaped sign**,** identified as **Saar/Aar/Or/Salla** (also *Aarte/Te*) meaning authority/powerful/in control of. **[50]**

This grammatical framework, when applied using the primeval Koya/Gondi language and socio-cultural knowledge, enables a coherent reading of the Indus signs and texts, and provides meaningful structure and clarity to what was long considered indecipherable.

Key Takeaways:

I. The pre-Dravidian Koya (Gondi) language exhibits considerable linguistic, social, and cultural parallels with the Indus Valley Civilization (IVC), indicating a shared ancestral origin.
II. The structure and articulation of concepts in the Indus writings have been elucidated through the perspective of the Gondi language, societal traditions, arts, and artifacts. A jar-shaped "measuring pot" sign frequently denotes the conclusion of a phrase, referred to as **Aand or Aandur** in the Koya language, or **'is'** in English.
III. Most pictographic texts pertain to personal names, titles, place names, and professions, mirroring the social, economic, and *natural belief systems* (purud punem) that persist among the Koitoor (Koya) community.
IV. Numerical signs serve not just as numerals but also possess adjectival or alternative meanings contingent upon context and their juxtaposition with adjacent pictographs.
V. Indus phrases are generally organized in a subject-object-verb format, inscribed consecutively **from right to left** by scribes.
VI. Indus texts have been effectively interpreted in Koya/Gondi, proceeding from right to left and commencing at the **head side of the inscribed animal** on the seals and other materials.

Essential Principles by Walter Ashlin Fairservis (1921–1994)

This study meticulously adheres to Fairservis's methodological guidelines for interpreting the Indus script, which encompass:

I. "Explicitly delineating the representation of each designated Indus sign/pictograph, grounded in the categories of sign identification and classification.
II. Identifying and aggregating potential synonyms for these pictographs in Dravidian and pre-Dravidian languages.
III. Choosing synonyms with the broadest application among Dravidian languages, which may signify ancient, historically convergent origins, implying their pre-Dravidian ancestry.
IV. Ensuring that both the denotative and connotative meanings of these terms precisely correspond with the intended interpretation of the Indus signs, facilitating meaningful and consistent decipherment of the Indus writings". **[51]**

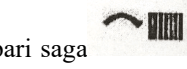
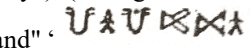
Important Gondi words and their Actual Meaning:

- **Koitoor/Koytur** = koya + toor/nattur = koya blood or progeny/offspring of the womb of earth mother or human mother.**[52]**
- **Gond or Goand** = go + and = earth + and/anda/andaal (i.e. gandjiva / living entity / human being). (Goand – spelling by Robert Caldwell). **[53]**
- **Gotul** = go + tul = knowledge + centre (initial learning centre (school system) **[54]** for imparting various information to the gandjiva of the Koya race in the ancient Koyamoorideep / Gandodeep / Singaardeep / Sambhoodeep / Gandwana / Gondwana / Ganddharwana / Gandmandana **[55]** (gurukul is a replica of Gotul, created by outsiders/ immigrant people very later in this subcontinent).
- **Gongo** = means offering gratitude to nature, natural entities in this pokadi (universe), memorizing and offering gratitude to the ancestors / Sagapenk (Sagapen singular form of Sagapenk). **[56]**
- **Lingo** = Lai +Ang + O = Leng +Ang+ Odaal (Leng= sound, Ang= natural rhythm, Odaal= composer, i. e. Adhishthata/Composer of vowels-consonants of Goendari/Gondi language from the sounds of the damaru of the middle Sambhoosek (44th), **[57]** and, it also means very knowledgeable person.
- **Goendar**i = damaru of Sambhoo/Sambhu **[58]** (Sambhusek means king/ ruler of Gandodeep / Panch Khand Dharati).
- **Sambhusek** = Sanyu + bhu +sek = king/ruler of combined five Bhukhands / Lands /Continents. **[59]**
- **Sambhumadau [60]** = Samyu +bhu + madau = our father/guardian of five bhukhands (later converted to Mahadev/ Shankar/ Shiv/ Rudra).
- **Yumma**=Yamuna, **Gunga**= Ganga, **Sulja**= Satlaj
- **'Dairbeer >Darvir >Dravin**=Upasak/follower/warrior of parents,
- **Danav**-son of parents,
- **Dait/Daitur/Daibhut**= progeny/child of parents,
- **Daisur**-protector of mother,
- **Das-** servant/sevak (not in sense of slave) of dai-dau (parents)'. **[61]**
- **Jaayjantor Rajaal [62] =** master/king/controller of flora and fauna of the land, this Jaayjantor Rajaal (Sambhoosek) is called *Pashupatinath* as well.
- **Sambhoo-Gavara [63]** = middle couple ruler of Koyamoorideep (there have been 88 Sambhoos, Sambhoo was a title of the ruler/king. *Sambhoo-Mula* was first ruler couple, and *Sambhoo-Parvati* was the last ruler couple/pair during immigrants' entry into this Koyamoorideep.
- '**Murvakot** = Mohanjodaro,
- **Harvakot**= Harappa,
- **Magondmoori**= Mantgomeri.
- **Kondaharkot**= Kandhar,
- **Koylibedakot**= Kalibanga,
- **Tagari-Urtagari**= Tigris-Uphrates (Dazla- Farat rivers) etc.' **[64]**
- **Koilvaas [65]** = Himalaya. These are pure initial pre-Dravidian Koitoori/Gondi words.

Gist of the Indus Social Structure, Governance, and Employee:

The inhabitants of the IVC were organized into multiple chieftaincies, wherein the primary and subordinate authorities of each territory were answerable to their highest-ranking chief. Chiefs were categorized into sagas (phratries/groups) based on internal societal hierarchy and the standards of their gands/gans (gondola or social group). They were referred to as poy (chief) for their administrative and political functions, and muthawapoy (chief preceptor) for their duties in upholding the socio-cultural ethics and norms of clan organizations and phratries.

Social System: Social structure of the people of Indus civilization was divided into total seven sagas (phratries):

Undi pari saga , Rand pari saga , Mund pari saga , Naal pari saga , Sai pari saga , Saar pari saga  and Yer pari saga  groups and likewise their saga chiefs were known as Undi Saga Muthawaoy ; Rand Saga Muthawapoy ; Mund Saga Muthawapoy ; Naal Saga Muthawapoy ; Sai Saga Muthawapoy ; Saar Saga Muthawapoy  and Yer Saga Muthawapoy  (Seven Phratry Gurumukhiya); (see signs of mukhiyas in Harappan Script). Sarvopari Gurumukhiya (the highest chief preceptor) of these mukhiyas has been addressed as "Aal Koya Pari Pahandi Muthawapoy Aandur/Aand" '  ' (This is Koya Pari Pahandi (Shreshtha) Gurumukhiya (See seal no. MD 1937-304).

Classification of Chiefs:

Poys (Chieftains) under administrative systems were designated as follows: Muthawapoy (ordinary chief); Serapoy (senior chief); Murapoy (prime chief); Talapoy (top/highest chief), and they were allocated the duties and obligations of the east, west and other regions, considering the extensive territory. Settlement structures were categorized based on their specific activities and skill. For instance: industrial settlements (metal, shields, utensils, textiles); camps for domesticated animals; agricultural villages; administrative centres; grain storage facilities; distribution systems; all of these served as focal points for the economic professions and activities of the populace, characterized by an internal coordination of responsibilities across the various regions of the Indus Valley.

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Employees and Profession: There was a special system of employees (workers) and accordingly, all employees used to discharge their duty and complete their work. Various professionals and workers for particular kind of job were known by their profession such as: "kolaal as record keeper; Paanal as musician; goendaraal as drum player; dongyaal/paatal as boatperson; kiraal as scribe; bilambaal as arrow-bow operator/aimer/holder/, pindaal as hunter ; kovaal as metal job worker; bilaal as trader or market chief; kalwaal as canal engineer; nural/nuriyaal as grain grinder; nelaal as farmer; kepaal /kopaal as protector (guardian/caretaker); Pakaal as distributor; Aalal/Kummaal as potter; Kavadiyaal as guardian/caretaker; muthwaal/poy as chief; polliyaal as gramvasi/villager; talaal as owner/chief; annaal as captain; kotyaal (kotaal) as kot-chief; and gandaal as a member of gand (gondola/community) etc." **[66]**.

Types of Settlements in I.V.C.: Residences (settlements) of IVC were known (as it is identified) by their shape, location, status and its importance. For example: nur, naar, polli or palli terms for sign

for small villages ; naarkot / kot , urkot , arukot/arvakot , narukot/narvakot/murkot , naalkot , saikot , and potukot / purvakot etc. signs and terms for small towns and big cities existed thereon; also, "member of gondola ' ' was called gandaal or gond **[67]** and it is mind-blowing; the signs for these clans have been found and identified by Lingo Kangali; those signs are ' 'for **Koya** (Koya race), ' ' for **Gand** (group) and ' ' for **Gond** (member of Gand / Gond community)".**[68]**

There were prevalent terms like Maandi (assembly) for sign ' '; Yer-konda/Yermada (great bathing place) and Irakoti (grain storeroom) in each kot; and terms Maandimoor for the president of Maadi (assembly); Maandisai for jury member (siyaangan/panch) of assembly, Maandisaar for the chairperson of assembly; Maandipadur for subject (agenda) of meeting; Maandiyer for jalpaan /refreshment of assembly. IVC was mainly divided into four kors (divisions) with vast geographical regions. It is evident from deciphered texts in Gondi and the information inscribed on various seals and materials.

Knowledge of Directions: They were well known about five directions: "Pareng/Parandi (north); Sireng/Sirandi (south); Poipaatu (east); Nelpaatu (west) and Koypa/Koypaatu (south-east).

Chief and deputy chief used to carry out administration of settlements located in each direction who were called Kavadiyaal (patron/officer/administrator)". Each Kavadiyaal was assigned to the work and responsibility, and he was accountable to kot-paramukh (kot-chief) and gondola pramukh (clan chief). Kavadiyaal system prevalent in Harappan Civilization is also found in Sumerian civilization of Mesopotamia which points out towards the linkage in some ways between these two civilizations during that era.

Knowledge of Months: There were 12 months in a year which were known by them namely: bilambalomaan , randomaan , mundomaan , naalomaan , sayomaan , saromaan , yeromaan , aromaan , naromaan , padomaan , padundomaan , ambatomaan (ambomaan) **[69].** (See signs of months marked in Harappan script). There were mainly two seasons of Harappan year which were called peeru (kharif/winter season) and paarur (rabi/summer season). These above similarities are prevalent in the largest indigenous pre-Dravidian Koyavanshi Gonds of the south Asia.

Analysis and Decipherment of Indus Script and Texts in the Primordial Koya/Gondi Language (excluding Kangali's Decipherments**):**

(i) Stone Seal (total signs-06):



This stone seal was first recovered by Cunningham at Harappa in 1871-72, Ancient Cities of the Indus- Gregory L. Possehl, page 103.

Aand Iru Akka Serapoy Tor Potukot - (06, R-L/from head side of F.S.)
Potukot Tor Serapoy Akkairu Aand- R, direction)
Senior chief of the Potukot is Akkairu (name)**- (**Eng.)

Note: first & last signs are little damaged from upper portion and left side respectively.

(ii) Rakhigarhi Seal No. Ri 8, (total signs-06).



This above seal is on the opposite side of plate no. Ri 8.

It is read from head side of the animal, one horned bull (i.e. F.S. of the plate seal)

There are 6 (six) Indus signs & identified in Koya language as under:

1. Potugal/ Potukal/ Pottu- means name, horizon sun.
2. Kalta / Kaltor- means family's, clan's, dynasty's
3. Aandi- means Aadya, Initial, first
4. Kopraguder/ Guder- means lump of cloth
5. Nelaraal- means lump/ heap of grains
6. Aand- means 'is', verb

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In full sentence, it gives meaning as follows:

Potugal Kalta Aandi Kopraguder Nelaraal Aand. - (In K. L.)
It is the first Potugal family's lump of cloth, heaps of grains. **-** (Eng)

(iii) Circulars Seal (total signs-14):







Ambaraalor Potugalk Maada Urkot Tor Talapoy- (Gondian Arts & Artefacts)
Muthwapoyta Nurmun Ir Naalkot Aand. (14, R to L, written from L in Koya)

Maternal authority of Potugalvanshi residential site Urkot,
The highest chief preceptor's main place is Naalkot. **(Eng).**

(iv) Dholavira Signboard (total signs-10):



Potukoya Gondolaang Ta Tala Kot Gondola Aari/Aali Taari Gondola.
(10, R to L, sign identification, written from L side, in Koya)

Potukoya communities' grand kot, the community of the community chief. **(Eng).**

(v) Copper Plate (total 36 Indus signs in five lines) incorporated in research paper-Vasant Shinde & Rick J. Willis (2014), Ancient Asia, page 2 of 10**:**



1. Kolakatiyalaar Kawar Tugga Bilkortor Poy Aalta Ir Kisron (Maada) Akkana. (09)
[R to L in Koya, written from L side]

Wooden fuel controller, grain-heaps protector, Bilkor's chief measurement site, mother's kitchen (residence/house)- (Eng)

2. Mund Aala Parakola Aal Koy Dandaal Potu Koy Ur Aana Kopra. (11) [R to L in Koya]
Three measurements, cloth-heap of Parakolalkoy son Potukoyur. -(Eng)

3. Potubaang Mengamatiyal Pungar Potukoya Poy. -(05) [R to L in Koya]
Potubaang Mengamatyal's son Suryavanshi Koya chief. -(Eng)

4. Aala Aal Ta Dandaal Koyana Naalbilkor Mada/ Madavi- (07) [R to L in Koya]
Aalalta Dandal Koyana Naalbilkor Madavi
Potter's son Koyana Naalbilkor of the Madavi clan. - (Eng**)**

5. Randala (Irala) Kispoy Ir Urkot. - (04) [R to L in Koya]
Two measurements, main fire-site (furnace) Urkot. -(Eng)

(vi) Plate with Indus Text found from Khirasara (total signs-09):



Murandi Potukoya Seeri Muthawapoy Seerkana Maandiyaar Murakka Oma Seering (09, L to R)
The highest Potukoya Seerimuthawapoy of the south, assembly chairperson, first mother authority, Omaseering (name)- (Eng)

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(vii) Rectangular Plate (09 Indus signs along with Boat and other images):



Aal Aana Dongalornor Aand Muthawapoy Mun Nelpatu [(08 signs), R to L in Koya]
Nelpatu Mun Muthawapoy Aand Dongalornor Aanaal - (L to R)
Western, first chieftain is the captain of the boats. - (Eng)

(viii) Seal with Indus Text (06 signs marked with Field Symbol Bull):



Mandipadur Nuru Nelaraal Naar Gondola Ta - (from head side of animal (F.S.)
Assembly agenda chief, Nelaraal of the village community. - (Eng)

(ix) Rectangular Seal with 05 Signs:



Aand Taari Nuru Ta Gondola - (05, R to L)
Gondola Ta Nuru Taari Aand. - (L to R)
There is grinding-crushing centre (place) of the community. (Eng)

(x) 

Urkot Tor Potukoya Murapoy Paratiyar Aana Mengavadi (**M-629A,** 07 signs, fm. L in K.L.)
Urkot's Potukoya prime chief Paratiyar's Mengavadi (name of place/settlement). (Eng)

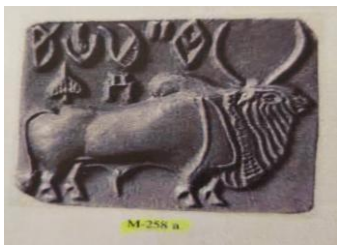
(xi) 

Potugal Kalta Pahandi Ir. (**M-257 A,** 04 signs, from head side of F.S., in K.L.)
Potugal dynasty's great (important) place. (Eng)

(xii) 

Nalkotgondola Kalta Muthawapoy Aar Aaya (**M-296A,** 05 signs, fm. L in K.L.)
Nalkot-community family's chief preceptor authority, mother. (Eng)

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(xiii) 

Potukot Tor Kova Nuru Bilamb Maada Aali (**M-258a,** signs-07, fm. head side, K.L.)
Potukot's Kova, chief aimer, household guardian (kutumb-mukhiya). (Eng)

(xiv) 

Potukot Tor Poyta (Muthawapoyta) Saar/Aar (**M-259 a,** signs-04, fm. head side, K.L.)
Chieftain's authority of the Potukot (suburban settlement/site). (Eng)

(xv) 

This seal is sent by Nazir Shakir Brahui to me, is approximately 4500 years old Indus valley seal found in Bisyah near Salut in Oman, researchers are guessing trade ties between Oman and south Asia with Indus script marked on it. But it is not as such.

In the upper part of the seal, two Indus signs are marked (from head side of animal/field symbol): It is identified: 1. Saar/Aar/Or (variant of sign no. 211) means authority/powerful 2. Potukoya (variant of sign no. 216) means name/person belonging to Potukoya dynasty. It reads as: **Saar Potukoya,** meaning- powerful Potukoya, and it indicates to the fact, members of Koya dynasty had migrated to this region in ancient time from the homeland (Central India via northwestern path of the subcontinent).

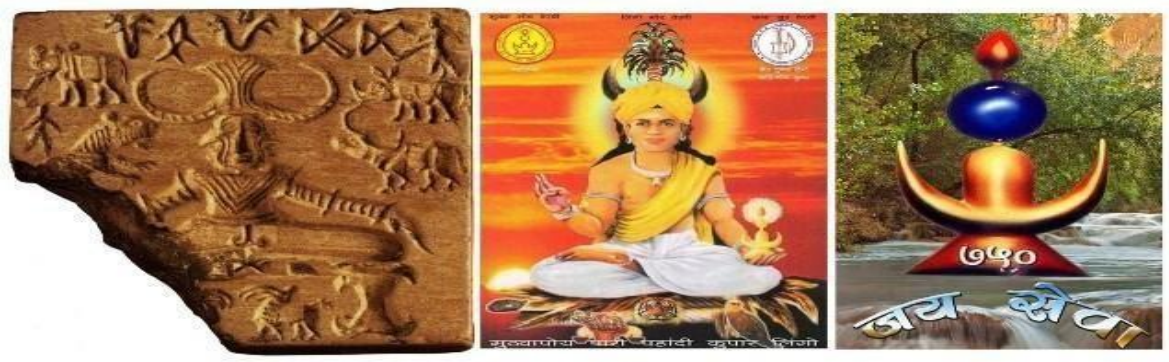


Fig-1, 2, 3 above (from left hand side)**:** The resemblance to the Harappan deity depicted on Seal no. M-304, who is seated in a yogic posture, parallels 'Pari Kupar Lingo', an early natural philosopher, architect, and the founder of a society based on phratries in the ancient region of Koyamoorideep. Muthawapoy (Gurumukhiya) Koya Pari Pahandi Kupar Lingo is illustrated in an early yoga gesture, positioned centrally on a tiger's skin, adorned with a 'Seeg Mohur' (horned crest) on his head, symbolizing the tri-path (Trishul-Marg) encompassing the physical, mental, and intellectual faculties of human beings, represented by three fingers of his right hand, while he holds the sacred Koya Punem symbol in his left hand. On the right side, the Emblem of Koya Punem features the numeral 750, representing the number of Paading (clans/gotras), while below it "Jay Sewa" embodies the human spirit for service to humanity through body, mind, and intellect.

(xvi) 

Aal Koya Pari Pahandi Muthawapoy Aand/Aandur (**M-304 A,** signs-06, fm. L in K.L.)
This (person) is Koya Pari Pahandi chief preceptor. (Eng)

Interpretation: This seal features inscriptions and imagery that represent the founder of the original social organization, which is structured around natural principles and world totemism, promoting a harmonious existence through mutual coexistence in nature and the preservation of all living entities, facilitated by a lifestyle rooted in a congenial environment and a balanced ecosystem. The individual illustrated on the seal, positioned in a yogic posture and encircled by representations of humans, domesticated animals, and wildlife, is an early natural philosopher, social reformer, architect of human kinship and marriage conventions, as well as the creator of the Goendari/Koyant language derived from the phonetics of the 44th middle Sambhoosek in the Indian subcontinent, potentially extending to the famed *Gondwana Land (Gandodeep)*. The represented deity (pen/ancestor) is neither proto-Shiva nor Pashupatinath. In the Koitoorian tradition, Sambhoosek (later converted to Sambhu Mahadev/Shiv/Shankar) is referred to as 'Jaayjantor Raajal', signifying the master of all flora and animals in the land of Koyamoorideep, initially inhabited by the Koyavanshi Koitoors/Gonds only.

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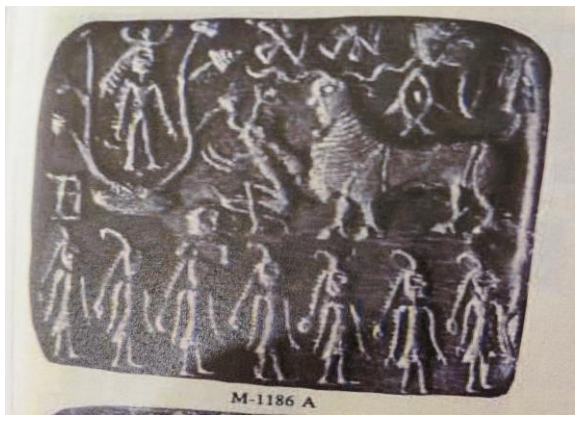
(xvii) 

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Kot Aal Aandi Pollina Potukoya Aana Aaya (**M-306 A,** signs-07, fm. L, in K.L.)
Kotiyal Aandi Pollina Potukoyana Aaya.
Kot-chief mother (maternal authority) of Potukoya's first village. (Eng)

(xviii) 

Hatum Payar Ta Muthawapoy Aar. **(M-308 A,** signs-05, fm. L, in K. L.)
Hatumpayar Ta Muthawapoyar.
Chief preceptor authority of the phratries-kinship. (Eng)

(xix) 

Aaya Pahandi Pari Koya Muthawapoyta Aana Aal (**M-1186 A,** signs-07, fm. L, in K.L.)
Aaya Pahandi Pari Koya Muthawapoyta Anaal.
Mother, guide of Pahandi Pari Koya chief preceptor. (Eng)

Interpretation: The pictorial motif on the seal, as rendered by the scribe, reflects the socio-cultural ideals inherent in the Harappa/Indus civilization. A statue of Muthawapoy (chief preceptor) is etched within the pahandi tree, representing an Indus pictograph/sign 'pahandi'. A young youth has gone to his ancestral preceptor with a goat, which is not a totem animal of his clan, to make an offering before his wedding day. In the lower section of the seal, seven daughters from the various phratries are dancing in a row to commemorate the marriage customs of the young brother, who is the bridegroom. The identical customs and rites are practiced and observed by the Koitoors/Gonds of Central India at present. Additionally, there exists a cross-cousin marriage. The similarities between the Koitoors of the Central Highlands of India and the Indus/Harappan people clearly establish in various aspects and provide substantial socio-cultural proof of their connection.

(xx) 

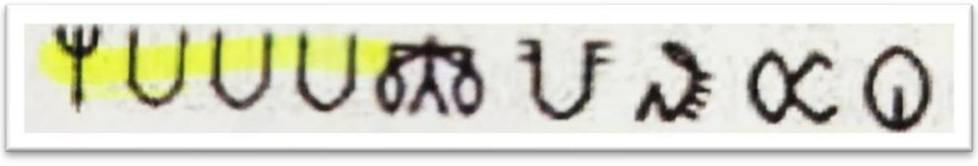
Gondola Ta Naal-Saga Muthawapoy Aana Aal (**M-260 a,** signs-06, fm. head side, in K.L.)
Gondola Ta Naalsaga Muthawapoy Anaal.
Four phratry chief preceptor, guide (captain/leader/ king) of the community. (Eng)

(xxi) 

Potugal Kalta Aandi Murapoy Muthawapoytakarek (**H-89a,** signs-05, fm. head side, in K.L.)
The first prime chief of the Potugal dynasty, follower/worshiper of the chief preceptor. (Eng)

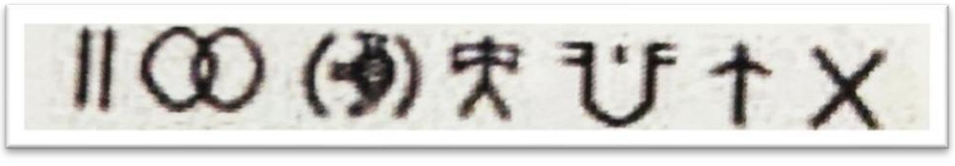
12. Decipherment of Texts from the Book (The Indus Script, Texts, Concordance and Tables- Iravatham Mahadevan):
Mohan-Jo-Daro (Located at right bank of Indus-river, Larkana Distt. in Sindh)
Texts No. (the longest text of the Indus Script consisting of 26 signs, p. 56**)**

(i) 1623 210001



Omaal Aala Mund Kawadiyaal Aand Paratiyaar Potukoya Pollina- (R to L)
Pollina Potukoya Paratiyaar Aand Kawadiyaal Mundalomaal - (L to R)
Potukoya of village is cotton owner, responsible person, Mundalomaal. - (Eng)

20001

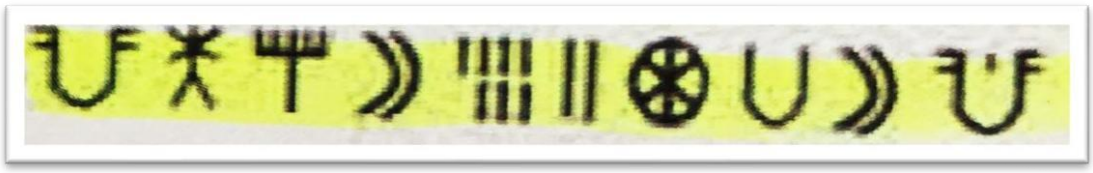


Iru Akka Parai Bilkor Kepaal Aanditor Nul Mataya- (R to L)
Matayanulaanditor Kepaal Bilkor Parai Akkairu - (L to R)

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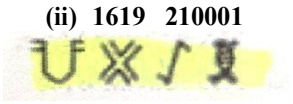
Petron of Matayanulaandi, Akkairu is senior (superior) to Bilkor. -(Eng)

30001



Aand Murrapen Seereng Irubil Yer Tor Gondola Aala/Aal Irbil Aandi (R to L)
Aandi Irbilaal Gondolator Yer-Irbil Seereng Murrapen Aand. (L to R)
Yer-Irbil of the first Irbilaal community is southern murrapen (deity). (Eng)

(ii) 1619 210001



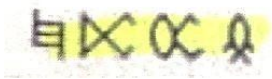
29990 ….no sign
Aand Pakaal Khuti Ira - (R to L)
Ira Khuti Pakaal Aand - (L to R)
It is grain collection distribution. - (Eng)

(iii) 1628 210401



Aand Iru/Ir Akka Muthawapoy- (R to L)
Muthawapoy Akkairu Aand - (L to R)
It is chief preceptor Akkairu. (Eng)

21101



Oor Koya Potukoyal Muthawapoy - (R to L)
Muthawapoy Potukoyal Koya-oor- (L to R) Chief preceptor Potuvanshi Koya-oor. (Eng)

A comparative decipherment of the Indus Script by the scholars-**Appendix-A,** Decipherment of Indus texts across the sites-**Appendix-B** and Identification of Indus signs with meaning and possible synonyms-**Appendix-C** and **D** are included at the end of the article.

Findings and Discussion

The ancient linguistic legacy, initial socio-cultural evolution, and egalitarian customs of the Koitoor people of the Koya ethnicity, predating the Indus Valley Civilization (IVC), offer significant historical insights. Certain Koya clans likely migrated to the Indus valley regions at various points of time in different phases of human history, ultimately cultivating a unique culture and civilization over time. Simultaneously, other clans persisted in central India, maintaining a shared language and early social conventions reminiscent of those evident in Indus Valley Civilization life, as understood through readings of the Indus script in the Koya language. Even within the Koitoors, characterized by varied phratries, clans, and totemic identities, certain groups may have migrated to the neighbouring zones and localities of the Indus Valley following the civilization's fall, regardless of the causes, known or unknown. These dispersals may have facilitated the evolution of languages, cultural traditions, social institutions, and dynastic lineages across the Indian subcontinent and potentially into the regions of Gondwana Land during early historical epochs. Kangali accurately identified the entire collection of fundamental Indus symbols and meaningfully interpreted around 225 symbols and approximately 250 texts in the pre-Dravidian Gondi language. This interpretation is based on the language's distinctive root morphemes, contextually relevant synonyms, and manifestations of ancient socio-cultural values within an egalitarian social structure, as evidenced by the author's analysis. The longest inscriptions, comprising 26 signs on a tablet and 36 signs on a copper plate, demonstrate consistent and meaningful interpretation across various sites, including Ur and other West Asian contexts. The reliability of the results renders them suitable for intellectual discourse, rigorous analysis, and confirmation within an international academic context. The principal discoveries and findings by Kangali are deeply rooted in his explication of the "natural origin and migration" notion of the Koyas, synthesizing their broad traditional geographical perspective, cosmology, and the linguistic foundations of the Koitoors/Gonds. This theory contextualizes the Koya/Koitoor heritage within a profound material realm and cultural continuum that precedes the Indus Valley Civilization (IVC). The amalgamation of linguistic evidence, socio-cultural continuity, and genetic data fortifies the assertion that the Koya/Koitoor ancestry is both a vibrant cultural legacy and a crucial element in deciphering the origins and significance of the Indus script and importance of initial development of sophisticated civilization in this subcontinent.

Conclusion

The Indus script and inscriptions, discovered on seals, tablets, ceramics, and other artifacts, utilize pictorial signs and field symbols that represent clan-totems correlation and cultural elements of the Indus civilization. Designated as a logo-syllabic writing system, it consists of approximately 150 fundamental graphemes/signs and around 419 pictographs when affixes are incorporated. These graphemes represent entire words or brief phrases indicating names, locations, titles, and organizations, with meanings interpretable through phonetic and contextual analysis in pre-Dravidian Gondi and its unique prevailing socio-cultural values. The linguistic similarities between the Indus script and the Koyavanshi Gonds, particularly their similar grammatical structures and unique root morphemes, which differentiate them from predominant Dravidian languages of the South India. Kangali's decipherment methodology is based on this linguistic foundation, enhanced by profound cultural understanding of the Koitoor social structure: *12 phratries, 750 clans, and 2,250 totems,* established by the legendary preceptor Koya Pari Pahandi Kupar Lingo depicted on the seal no. M-304 and supported by information about him extracted from Gondi Sumarani Paatang (songs), along with his thirty-three (33) types of disciples, whose existence predates the IVC. Also, Tony Joseph's genetic research substantiates Indigenous assertions of ancient lineage. His research suggests that *10-40%* of Indian males can trace their paternal ancestry to the initial Out of Africa migrants. In this perspective, the example of an Indigenous Gond woman from Bastar, possessing the old M2 MtDNA lineage, serves as a symbolic notion. She epitomizes the enduring legacy of Indian populations across millennia, symbolizing a collective past that surpasses regional, linguistic, and social boundaries. This figure is likely to have historical origins tracing back to the Harappan period and may serve as the prototype for the renowned "Dancing Girl" of Mohenjo-daro (about 2500 BCE), a perennial cultural symbol. This study offers a conclusive robust foundation and a significant advancement, whence, researchers of the Indus script, can test and derive potential implications for the meaningful decipherment of the remaining undeciphered Indus signs, texts, inscriptions, and symbols by utilizing the list of Gondi terms and synonyms for each sign, in conjunction with meaningful identification via understanding unique socio-cultural values and clan-totem associations of the Indigenous pre-Dravidian Koitoors (Gonds) of the Central Highlands of India.

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Appendix-A

Comparison of Scholars' Decipherments of Indus Script:

1. Iravatham Mahadevan's Decipherment- The famous scholar Mahadevan attempted to decipher the IVS through bi-lingual parallelism based on three hypotheses[1]:

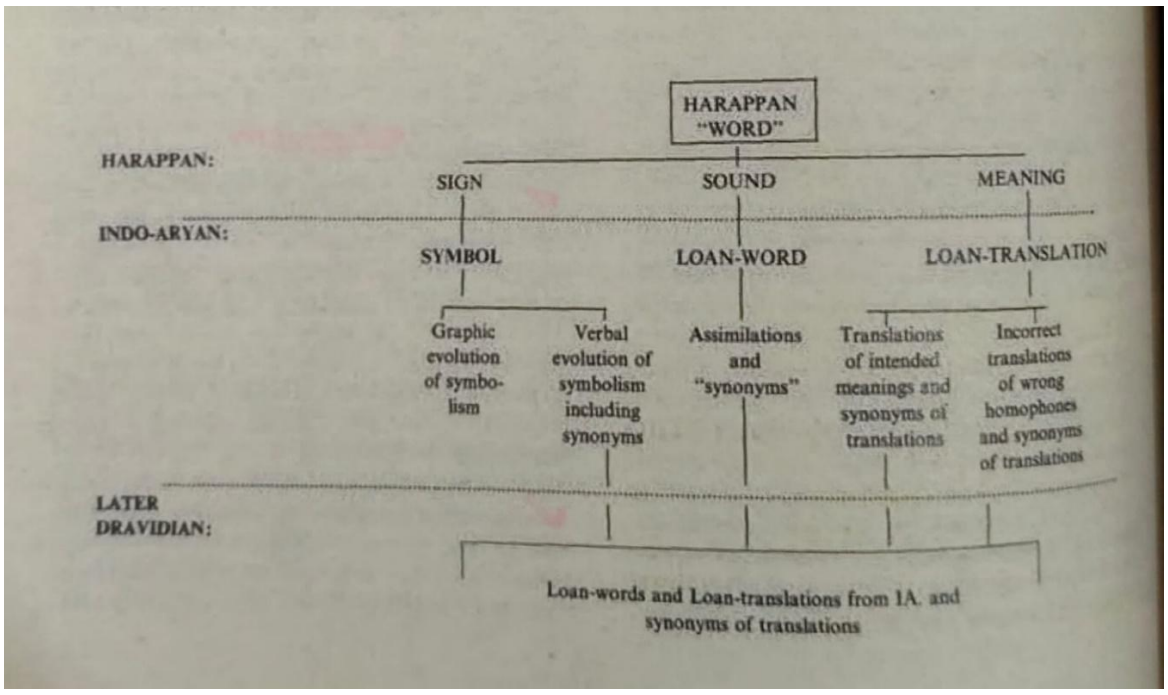
a) Indus seals provide the name of the owner, while more elaborate inscriptions may contain titles, honorifics, geographical references, vocations and other relevant information. This phenomenon is presumably the outcome of long-standing bilingualism and racial fusion, manifested in Indo-Aryan languages as loanwords, loan translations, or hybrid translations.

b) It is also plausible that after the fragmentation of the Indus script as a writing system at the end of the Indus Valley Civilization certain symbols, especially important ideograms and phonograms (as determined by their frequency), persisted and developed into various traditional symbols. It may include religious symbols, royal insignia, emblems on seals and coins, signs of nobility, clan totems, as well as graphic design and art history, and it was conventionally associated with the new forms of the same names and titles, which had been previously represented by corresponding signs ideographically or homonymously in the script.

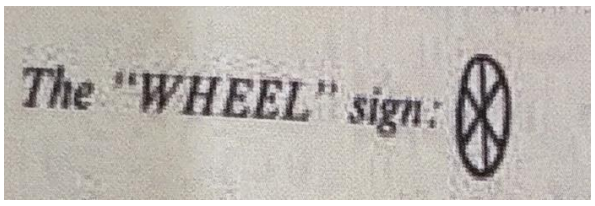
c) Traces of names and related symbols can be identified in four ways- **(i)** the arbitrariness of the symbolism; **(ii)** the lack of a convincing Indo-Aryan etymology for the loanwords; **(iii)** the suggestive presence of myths and folk etymology used to explain the symbolism and the loanwords; and **(iv)** the revelations of the unavoidable distortions that concepts and meanings undergo when transferred from one socio-linguistic context to another. His analysis of some important signs and decipherment is given below:

[1] Possehl, Gregory L. (1979, ed.), Ancient Cities of the Indus, Study of the Indus Script through Bi-lingual Parallels, Vikas Publishing House Pvt Ltd, New Delhi, pp. 262-63.

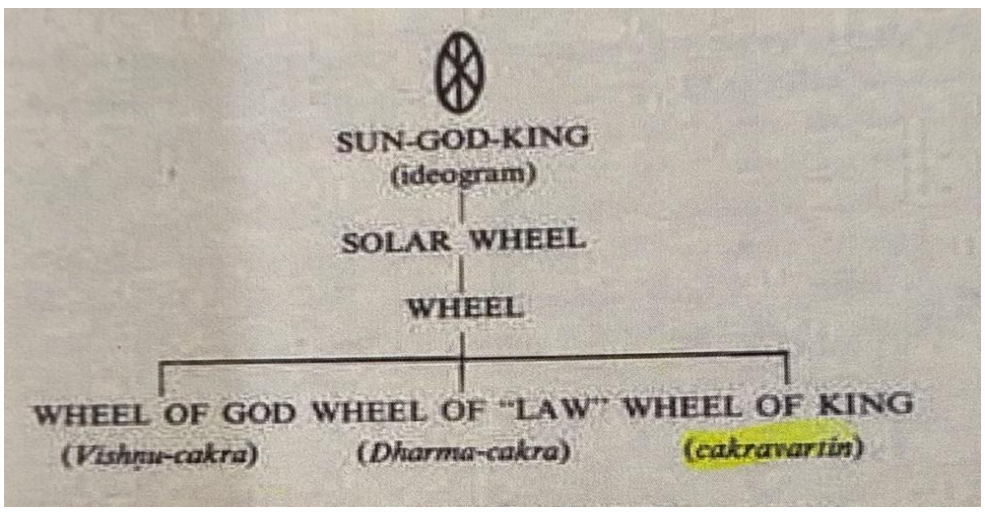
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Source: **Pic-1** Ancient Cities of the Indus, edited by Gregory L Possehl (1979), p. 263.

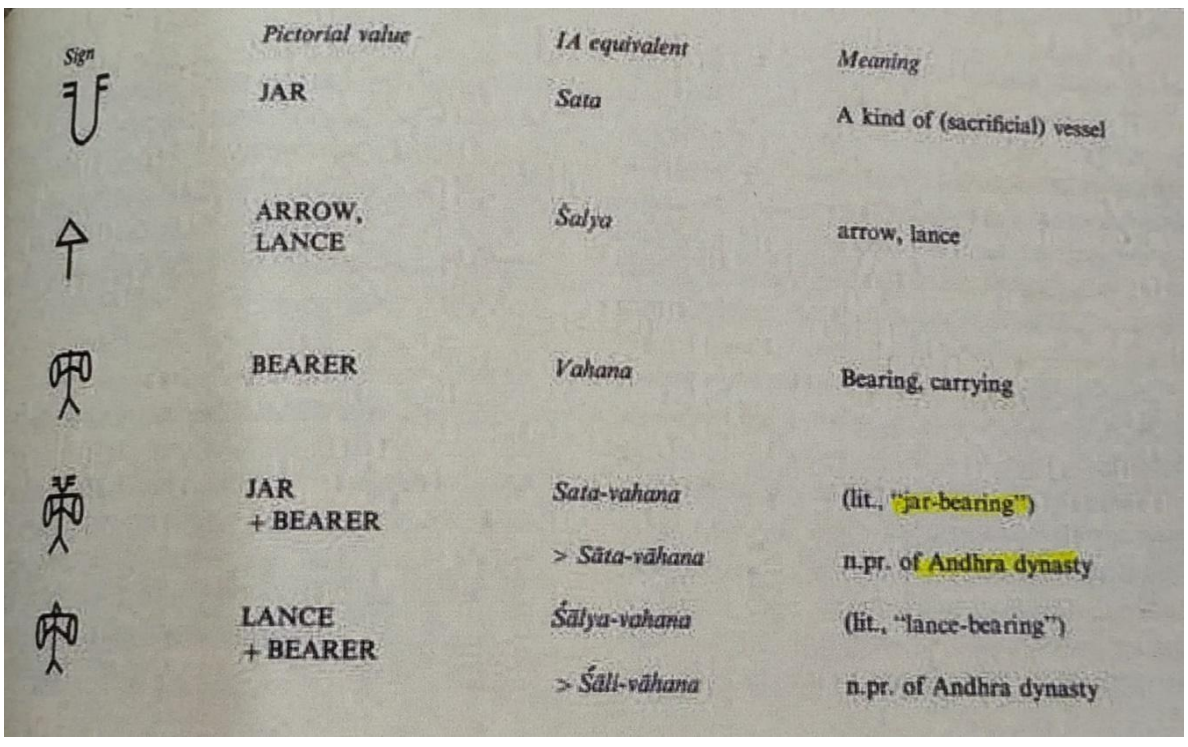


Source: **Pic -2** Ancient Cities of the Indus, edited by Gregory L Possehl (1979), p. 264.



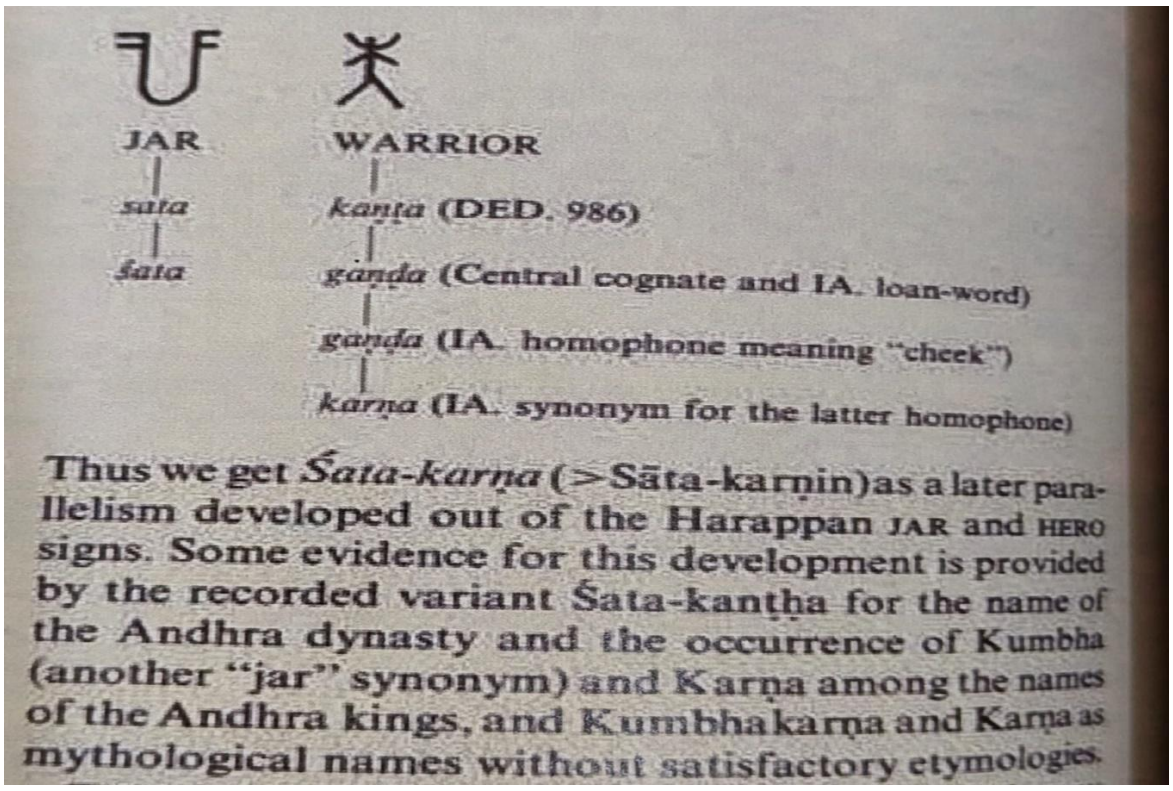
Source: **Pic -3** Ancient Cities of the Indus, edited by Gregory L Possehl (1979), p. 265.

Reading in Gondi: This is a **sign no. 391** and has variants as well, identified as **Gondola,** means community/social group which provides consistent meaning across the texts of the various sites.



Source: **Pic -4** Ancient Cities of the Indus, edited by Gregory L Possehl (1979), p. 266.

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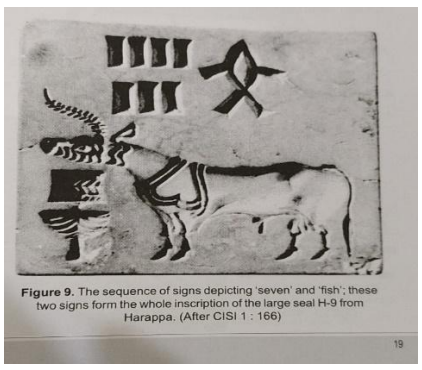
Source: **Pic -5** Ancient Cities of the Indus, edited by Gregory L Possehl (1979), p. 267.

Decipherment in Gondi (02 signs, R to L)**: Murapen Aand,** means 'it is Murrapen (deity)' (a deity like the Gondian deity).

Remarks: From socio-cultural, linguistic, and historical perspectives, Mahadevan's interpretations are unpersuasive.

2. Asko Parpola's Decipherment- The pre-eminent expert in Indus script research dedicated over four decades to deciphering Indus symbols and pictorial patterns, utilizing the framework of South Dravidian Tamil language and culture. Below are some of his interpretations for consideration of the scholars and interested readers:

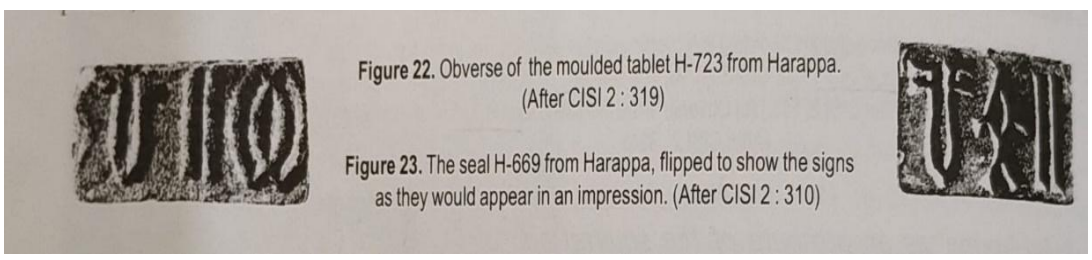
A Dravidian Solution to the Indus Script Problem (second edition, 2016).



Source: **Pic -6** A Dravidian Solution to the Indus Script Problem by Asko Parpola, Central Institute of Classical Tamil, Chennai (second edition, 2016), p. 19. Parpola deciphers script on the seal as follows:

'7' +'fish' corresponds to the old Tamil name **Ursa Major, eZu-miin.**

Yer Saga Muthawapoy (Seven Phratry Chief preceptor) **in Gondi.**

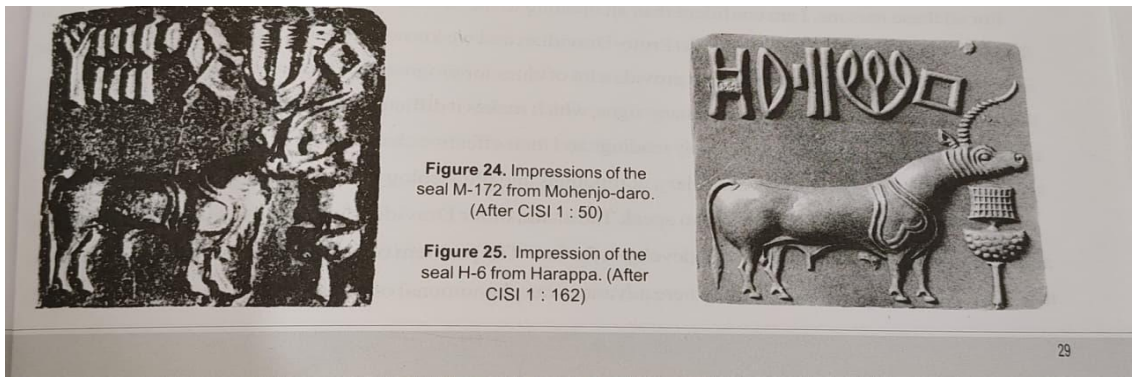


Source: **Pic -7** A Dravidian Solution to the Indus Script Problem by Asko Parpola (second edition, 2016), p. 28.

H-723: War-God, or Murukan is often called Ce-v-veeL, means desire, God of love and sex as well in Old Tamil, Kanta-veel and Kumara-veel etc. and **H-669:** Vel+Miin= white/bright star (name of the planet Venus).

H-723: Akka Ir Aand (03 signs, R to L) means 'it is mother shrine/place' (in **Gondi**).

H-669: Randsaga Muthawapoy Aand (03 signs, R to L) means 'it is two phratry chief preceptor (in **Gondi**).



Source: **Pic -8,** A Dravidian Solution to the Indus Script Problem by Asko Parpola (second edition, 2016), p. 29.

M-172 (total 05 signs from R to L)**:** viN (sky)-miin and vaan (sky) -veLLi meaning star. Both viTi-veLLi and viTi-miin are used in Tamil for 'star of the dawn, i.e. Venus (veTi/viTi means 'to dawn'. **H-6** (total 06 signs)**:** He tried to read partial script-signs of the inscriptions in Tamil (p. 30).

M-172: Kot Neraal Poy Naru Omaal = Kot Neraal Poy Naromaal (in **Gondi**) means 'Village grains store-chieftain *Naromaal'* (*name*).

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H-6: Kot Paratiyal Ir Ta Bil Hatum = Kot Paratiyal Irta (site's/store's) Bil Hatum/Aatum, (in **Gondi**) means 'Sale market of the village cotton storage'.

Remarks: Parpola's partial decipherment of a few Indus texts cannot be applied on other inscriptions. Also, he could not succeed to prove Dravidian Tamil language and its socio-cultural base of the Indus writing system due to incorrect identification of Indus signs, and no question arises of meaningful decipherment and consistency. He recognizes sign of 'chief'/ 'chief preceptor' as 'Fish' sign and has tried to relate it with astronomical body (star), also to other possible meanings from Tamil literature and prevalent culture and belief whereas it is evident from the sign corpus compiled by Walter A. Fairservis, there is a separate fish sign, therefore he is fundamentally out of track to deciphering Indus inscriptions.

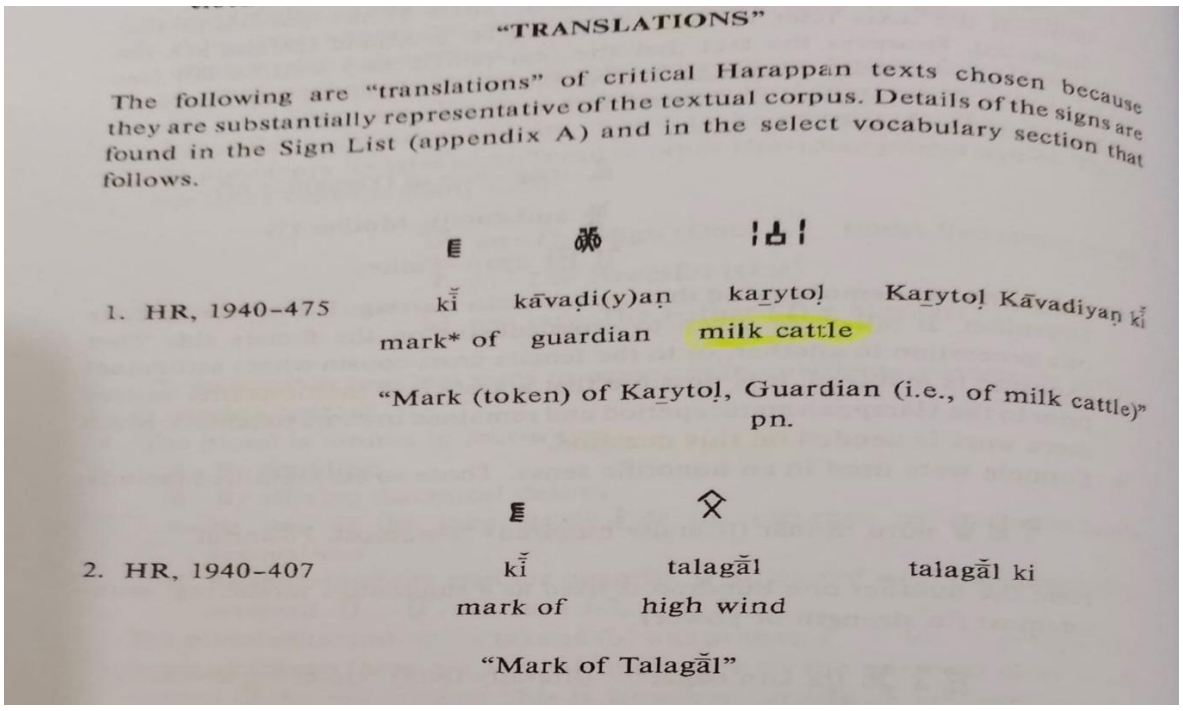
3. Decipherments by W.A. Fairservis-

A Harvard University anthropology professor (1967) and distinguished ASI correspondent, who extensively researched Dravidian languages for the translation of Indus Script and formulated a model for decipherment. He stated that the Harappan language was fundamentally an early Dravidian language and its script functions as a logo-syllabic system. Despite his inability to convey the significance of the Indus Script and the Field Symbols inscribed on the seals and other materials, his efforts and contributions to the study of the Indus script remain valid, as articulated by Asko Parpola, Professor of South Asian Studies at Helsinki University.

In furtherance of the study and discourse on the decipherment of the Indus script and inscriptions, *M.C. (or M.R.) Kangali's* below definitive remark warrants the attention of international experts, and it merits acknowledgment:

"He notes that the inhabitants, including the Bhils, Minas, and Gonds of the pre-Dravidian lineage in the areas bordering the Indus Valley, have been neglected by researchers. It would be illogical and unjustifiable to analyse the Indus Script using the developed and dominant south Dravidian languages such as Tamil, Telugu, Kannada, and Malayalam, which are situated approximately 2000 kilometres from the Indus Valley. The dialects and languages of the Bhils and Minas residing in the territories annexed to the Indus Valley Civilization have been obliterated due to incursions by the Aryans, Kushans, Shakas, and others over millennia. In contrast, the larger Gond community in Central India speaks a pre-Dravidian language, with Gondi remaining the predominant mother tongue, historically spoken by the largest population since time immemorial in Madhya Pradesh, Chhattisgarh, Maharashtra, Telangana, Andhra Pradesh, Odisha, and smaller pockets of other states. Though the Dravidian languages Tamil, Telugu, Kannada, and Malayalam attained recognition and status as developed languages. Nonetheless, it is remarkable that the origin of word **'Dravid'** and its precise meaning are absent in the abovementioned four languages. In this context, certain scholars assert that the foundational form of Tamil is Dravid; however, their assertions lack coherence, as five spoken Dravidian languages viz. Tamil, Kannada, Malayalam, Telugu, and Tulu originated from a proto-Dravidian language and developed over time, as noted by Prof. Rajeshvaraiya and Pradhan Gurudutt".[2]

Below are some decipherments out of the forty-six (46) texts tried by Fairservis, along with their corresponding interpretations in **Gondi:**



"TRANSLATIONS"

The following are "translations" of critical Harappan texts chosen because they are substantially representative of the textual corpus. Details of the signs are found in the Sign List (appendix A) and in the select vocabulary section that follows.

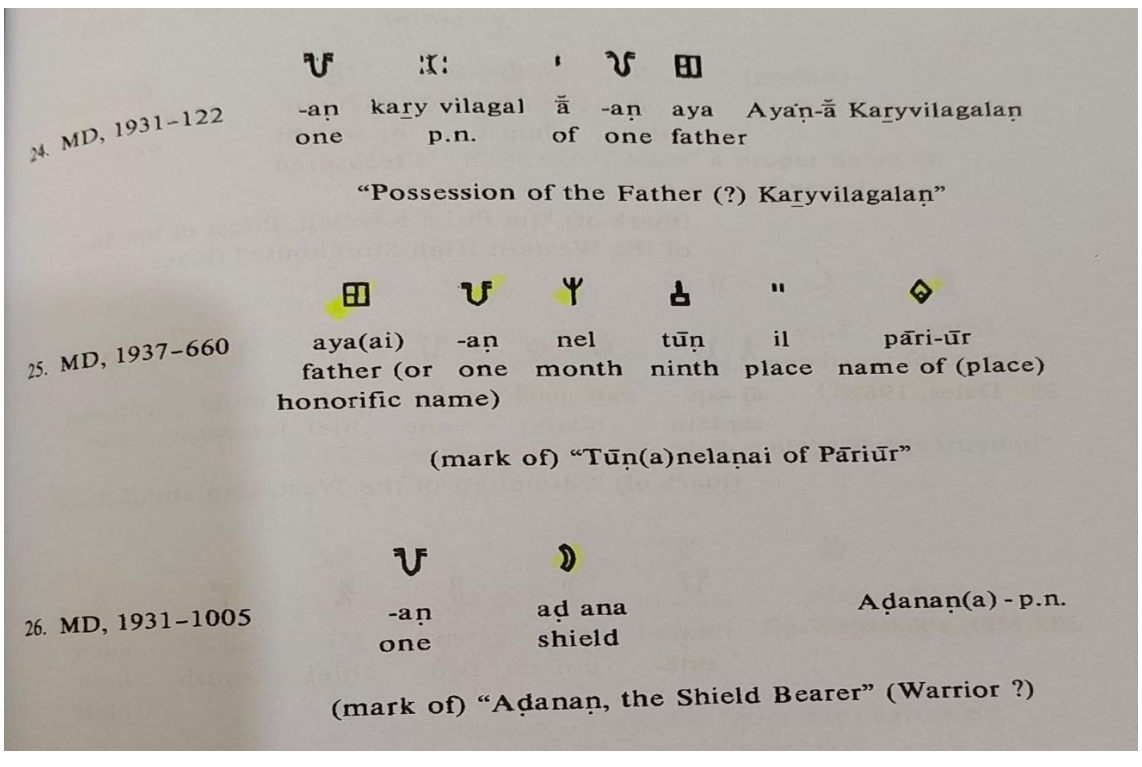
1. HR, 1940-475 — kī kāvaḍi(y)aṇ kaṟytoḷ Kaṟytoḷ Kāvadiyaṇ kī
mark* of guardian milk cattle
"Mark (token) of Kaṟytoḷ, Guardian (i.e., of milk cattle)"
pn.

2. HR, 1940-407 — kī talagăl talagăl ki
mark of high wind
"Mark of Talagăl"

Source: **Pic -9** Walter A. Fairservis (1992), The Harappan Civilization and its Writing: A model for the decipherment of the Indus Script, p. 120.

HR, 1940-475 (03 signs, R to L)**: Narkotkarek Kawadiyalana Keera** (in **Gondi**) means 'Mark of village-worshipper patron (protector/administrator)'.

HR, 1940-407 (02 signs, R to L)**: Mengavadi/Mengamatyal Keera** (in **Gondi**) means 'Mark of Mengavadi (name of settlement, village name) or Mark of cyclone.



24. MD, 1931-122 — -aṇ kaṟy vilagal ăă -aṇ aya Ayaṇ-ă Kaṟyvilagalaṇ
one p.n. of one father
"Possession of the Father (?) Kaṟyvilagalaṇ"

25. MD, 1937-660 — aya(ai) -aṇ nel tūṇ il pāri-ūr
father (or honorific name) one month ninth place name of (place)
(mark of) "Tūṇ(a)nelaṇai of Pāriūr"

26. MD, 1931-1005 — -aṇ aḍ ana Aḍanaṇ(a) - p.n.
one shield
(mark of) "Aḍanaṇ, the Shield Bearer" (Warrior ?)

Source: **Pic -10** W.A. Fairservis (1992), The Harappan Civilization and its Writing: A model for the decipherment of the Indus Script, p. 125.

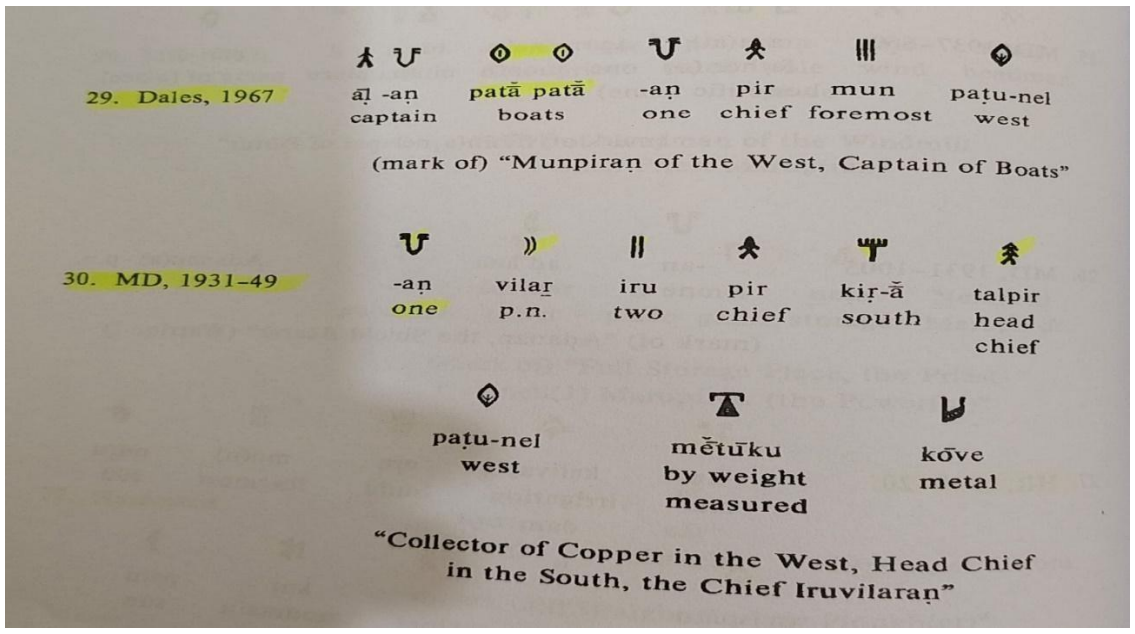
MD, 1931-122 (05 signs, R to L)**:** *Aaya Aana Undi Naalbilkarek Aand* = **Aayana Undi Naalbilkarek Aand** (in **Gondi**) means 'It is mother's first important bow obligor'.

MD, 1937-660 (06 signs, R to L)**:** Urkot Tor Nar Nel Aana Aaya = **Urkot Tor Narnelana Aaya** (in **Gondi**) means 'Mother deity (Matri-shakti)) of the village crop of the Urkot'.

[2] Kangali, M.C. (2002), Saindhvi Lipi Ka Gondi Mei Udvachan (Decipherment of Indus Script in Gondi), Srimati Chandra Lekha Kangali, 48, Ujjwal Society, Jaytala Road, Nagpur, p. 10.

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MD, 1931-1005 (02 signs, R to L)**: Adami Aand** (in **Gondi**) means 'it is protector/guard'.

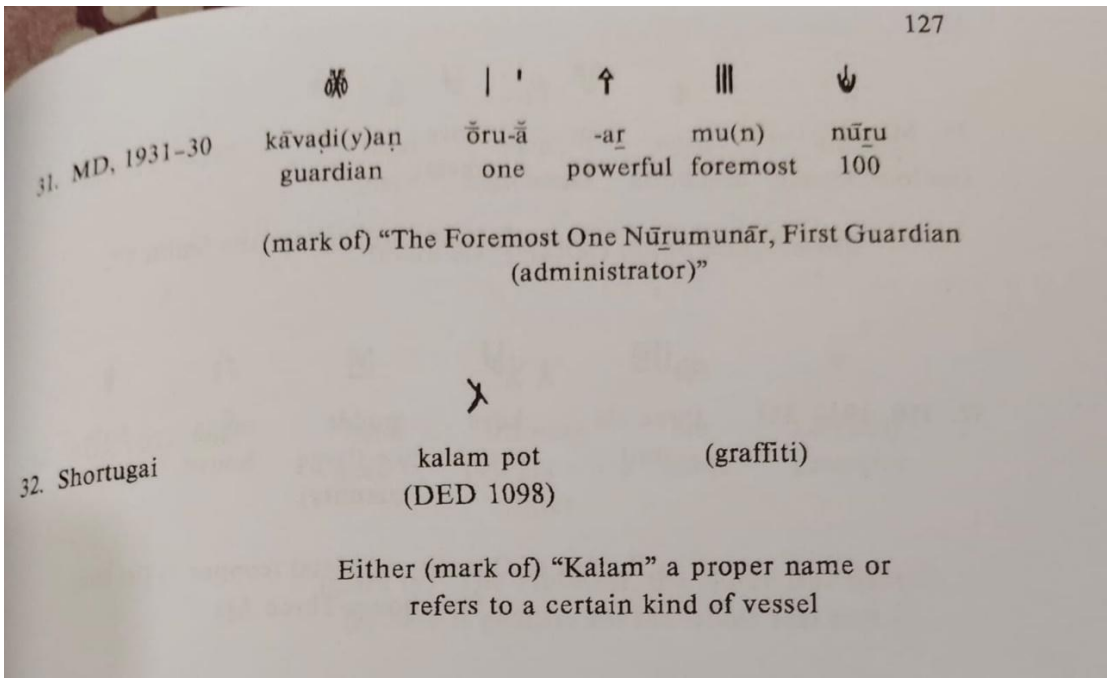


Source: **Pic -11** W.A. Fairservis (1992), The Harappan Civilization and its Writing: A model for the decipherment of the Indus Script, p. 126.

Dales, 1967 (08 signs, R to L)**: Nelpatu Mun Muthawapoy Aand Dongalor Aana Aal/Anaal** (in **Gondi**) means "Western first chieftain is the captain of the boats".

MD, 1931-49 (09 signs in two lines, R to L)**: Talapoy Seeri/Seereng Muthawapoy Iru IrbiI Aand** (in **Gondi**) meaning *'Top chief, Southern chief preceptor is Iruirbil (name)*. And second line text as below:

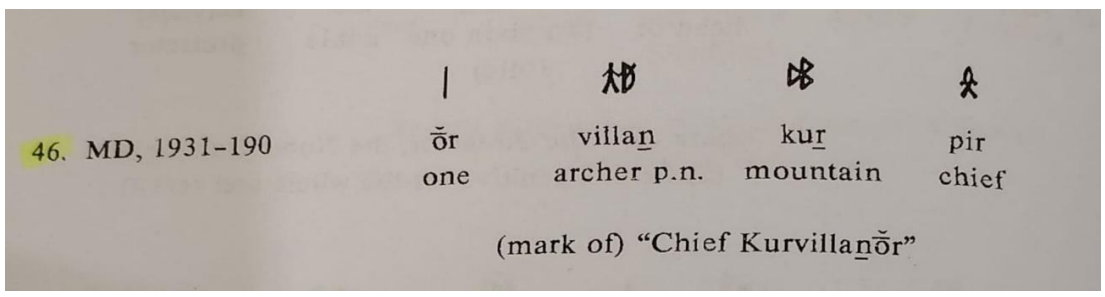
'Kova Mengatuggal Nelpatu'*, means 'Copper ore collector of the west'.*



Source: **Pic -12** W.A. Fairservis (1992), The Harappan Civilization and its Writing: A model for the decipherment of the Indus Script, p. 127.

MD, 1931-30 (06 signs in two lines, R to L)**: Nuru Mun Aar Ta Varu Kawadiyaland** = Nurmunar (name/chief/village chief) Ta Varu (that) Kawadiyalaand (in **Gondi)**, means 'That is Nurmunar's guardian'.

Shortugai (01 combined sign, graffiti mark)**: Kolakaal** (in **Gondi**) means 'Kolvanshi'.



Source: **Pic-13** W.A. Fairservis (1992), The Harappan Civilization and its Writing: A model for the decipherment of the Indus Script, p. 130.

MD, 1931-190 (04 signs, R to L)**: Muthawapoy Metta Bilambal Oru /Voru** = Muthawapoy Metta Bilambaloru (in **Gondi**) means 'Chief preceptor mountainous arrow-bow holder (or powerful person)'.

Remarks: The decipherments by Fairsevis exhibit inconsistency and hinder the coherence of the texts, as some symbols/ signs of the texts are inaccurately identified. This suggests that Dravidian languages are not the language of the Indus Valley Civilization writing system, but they have rather evolved from a proto-Dravidian ancestral language, retaining some common terminology.

4. Yajnadevam's (Bharat Rao's) decipherments: He has endeavoured to decipher the Indus script by employing a mathematical model created by Claude Shannon for electrical circuits, units, and memory. Conversely, IVS is not a coded language; it is already classified and recognized by the eminent scholars as a proto/pre-Dravidian language. IVS and its pictographs do not exhibit a syllabic or alphabetic writing system of the foundational pictographic language of Indus people. He prepared a 99-page article titled "A Cryptanalytic Decipherment of the Indus Script" and uploaded it on the Academia.edu portal on November 13, 2024. Some samples of his work and decipherment efforts are provided here, allowing researchers to comprehend, evaluate and realize the meanings of his interpretations of the Indus script/pictographs and texts (Dholavira Signboard and others).

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Table 7. Indus signs standardized into Brahmi

अ	a	इ	i	उ	u	ए	e	ओ	o
क	k	ख	kh	ग	g	घ	gh	ङ	ṅ
च	c	छ	ch	ज	j	झ	jh	ञ	ñ
ट	ṭ	ठ	ṭh	ड	ḍ	ढ	ḍh	ण	ṇ
त	t	थ	th	द	d	ध	dh	न	n
प	p	फ	ph	ब	b	भ	bh	म	m
य	y	र	r	Brahmi vs Indus		ल	l	व	v
श	ś	ष	ṣ			स	s	ह	h

Source: **Pic-14** an article of a 99-page titled "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

Table 10. Directional and word-boundary variants

Sign			Marked Variants	Sign			Marked Variants
अ	a			न	n		
अ	a			ब	b		
अन्	an			म	m		
अन्	an			म	m		
अस्	as			य	y		
द	d			र	r		
द	d			र	r		

Source: **Pic -15** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

Table 11. Provisional readings of mixed IVC/Brahmi inscriptions from subsection 1.1

	Source	Inscription	Reading	Translation
1	Keezhadi 600 BCE		चापयशम् cāpayaśam	renowned archer
2	Marungur 200 BCE		अमहस् amahas	the mighty one
3	Annakodai 300 BCE		रर कावात् rara kāvāt	given by Kāva (a Sāman)
4	Vietnam Gold foil 100CE		वराह varāha	Varaha avatar
5	Copper Hoard 1800 BCE		शंखात् किं रठँ डय śaṅkhāt kiṃ raṭaṇ ḍaya	what emanated from the conch?
6	Bet Dwarka (R to L) <1000 BCE		मीरखा ईश mīrakhā īśa	O Ocean expanse! O Lord!
7	Bijar-Ghamchoghai (R to L) undated		रूर रयाः मम मठम् rūra rayāḥ mama maṭham	O fire, the rivers are my home

Source: **Pic -16** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

Table 12. Provisional readings for non-Sanskrit seals from Mesopotamia and Dilmun(Laursen, 2010)

Source	Inscription	Reading	Translation	Language
Karzakan		an-an	Sky-heaven	Sumerian
Karzakan		a'aš am	sign of the wild bull	Sumerian
Karzakan		a'aš aga	sign of the crown	Sumerian
Mesopotamia?		kaš an-an	decision of the sky god	Sumerian
Mesopotamia?		maa-a	boat labor	Sumerian
Saar		ḫamu-a	for raft	Old Akkadian
Susa		karānu	wine	Akkadian
Ur		kamānu	cumin	Old Akkadian

Source: **Pic -17** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

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Table 13. Validated analyses from past decipherments

Authors	Finding
Mahadevan[a]	Primary direction is Right-to-left
Parpola[b]	Signary contains allographs
Rajesh Rao et. al.[c]	non-IVC language inscriptions in West Asia
S. R. Rao[d]	Language is Indo-Aryan
Hunter[e]	Indus script and Brahmi are related
Sullivan[f]	Brahmi signs in Indus script have identical values
Bonta[g]	Semiotics suggest Indo-Aryan language
Heggarty et. al.[h]	Indo-Aryan and Iranic separated by 3000 BCE

[a](Mahadevan, 1977);[b](Parpola, 1994); [c](Rao et al., 2009); [d](Rao, 1980); [e](Hunter, 1934); [f](Sullivan, 2011); [g](Bonta, 2023); [h](Heggarty et al., 2023);

Source: **Pic -18** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

Table 14. Directional markers on jar signs

Seal-Id	Inscription	Sanskrit	Transliteration	Direction
H-1711		कान्तदान	kāntadāna	←
M-1353		अन्नदान	annadāna	←
M-1304		अनवरम्	anavaram	←
H-1801		अनवरम्	anavaram	←
M-862		अनरम्	anaram	←
M-420		अनाचर	anācara	←
M-1822		अनूषा	anūṣā	←
M-1700		अन्धैः	andhaiḥ	←
Ns-86		अनु	anu	→
M-1336		आनवम्	ānavam	→
M-2062		line1: चर line2: अंश	cara aṃśa	← →
M-378		वनम् अपर	vanam apara	word boundary
H-454		अनम् वरम्	anam varam	word boundary

Source: **Pic -19** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

	Seal-Id	Inscription	Translation		Seal-Id	Inscription	Translation
1	Bhirrana	अम्	to fix[TS]	2	M-1203	अम्	to fix[TS]
3	H-367	अम्	to fix[TS]	4	L-106	अस	shine![√अस्]
5	M-842	असि	sword[RV]	6	M-1198	अ	(voc.)[T]
7	M-1905	अ	(voc.)[T]	8	H-481	आ	(voc.)[Pāṇ]
9	C-52	अक्क	O mother[Pāṇ]	10	M-1105	आरव	O Roarer[√रु]
11	K-464	अश	master[RV]	12	M-597	ईश	O Shiva[MBh]
13	H-1113	इ	(interj)[Pāṇ]	14	M-949	क	joy[Nir]
15	H-1113	क	joy[Nir]	16	H-1833	च	also[Pāṇ]
17	M-607	च	also[Pāṇ]	18	M-262	अच	beg[√अच्]
19	M-331	ज	born[Mn]	20	M-85-5	त[म्]	him[RV]
21	D-50318	त[म्]	him[RV]	22	L-66	त[म्]	him[RV]
23	Blk-5	त[म्]	him[RV]	24	H-94	ता[न्]	them[MS]
25	M-996	द	giving[MS]	26	M-326	द	giving[MS]
27	M-470	द	giving[MS]	28	H-1514	द	giving[MS]
29	H-1011	द	giving[MS]	30	K-476	दाद	gift[MBh]
31	M-605	धी	prayer[RV]	32	M-326	न	praised[TS]
33	M-1118	नमन	bow[MārkP]	34	M-1084	नामन	sign[RV]

Source: **Pic -20** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

35	D-48576	नवन	praising[Nalod]	36	K-53	बद्ध	bound[RV]
37	M-273	भ	O star[Sūryas]	38	K-67	भ	O star[Sūryas]
39	L-105	बभ	shining[√भा]	40	M-1465	प	protection
41	M-410	मा	to me[माम्]	42	M-1898	मा	to me[माम्]
43	L-54	मा	to me[माम्]	44	M-516	मा	to me[माम्]
45	M-1162	य	him[यद्]	46	Lakhanjo	य	him[यद्]
47	K-446	य	him[यद्]	48	C-94	य	him[यद्]
49	M-1563	रः	giving[Śiś]	50	M-604	रः	giving[Śiś]
51	B-12	र	giving[Śiś]	52	M-1641	र	giving[Śiś]
53	M-1205	र	giving[Śiś]	54	M-1233	र	giving[Śiś]
55	M-593	र	giving[Śiś]	56	M-599	र	giving[Śiś]
57	K-462	ह	verily[Ved]	58	D-17490	ह	verily[Ved]
59	M-1642	व	similar[MBh]	60	K-458	ह	verily[Ved]
61	L-66	ह	verily[Ved]	62	B-10	ह	verily[Ved]
63	Bhirrana	ह	verily[Ved]	64	H-1016	ह	verily[Ved]

Source: **Pic -21** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

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Source: **Pic -22** "Sangam Talk' by Yajnadevam, uploaded onto YouTube.

Dholavira Signboard (10 signs, L to R)**:** It is the signboard script with side change.

Potukoya Gondolang Ta Matyal Kot Gondola Aali Tari Gondola (in **Gondi**)

Potukoya communities' grand kot, the community of the gondola chief. (Eng)



Source: **Pic - 23 Dholavira Signboard** in "National Museum", New Delhi, taken from Internet.

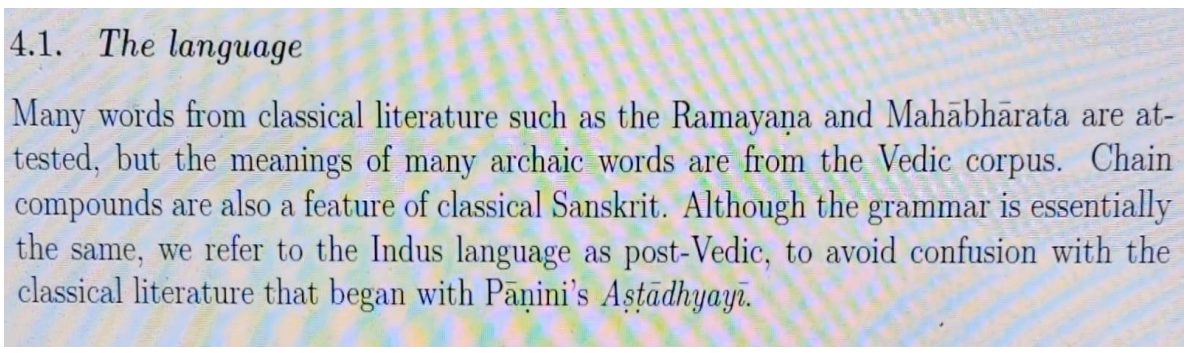
Gondola Tari Aari/Aali Gondola Kot Tala Ta Gondolang Potukoya (R to L)

Potukoya Gondolang Ta Tala Kot Gondola Aali /Aari Taari Gondola. (**Gondi**)

Potukoya Samudai Ka Shreshth Kot, Samudai Mukhiya Ka Samudai. (Hindi)

Potukoya communities' grand kot, the community of the gondola chief. (Eng).

Yajnadevam expressed his views regarding the foundational language of the Indus script as follows:



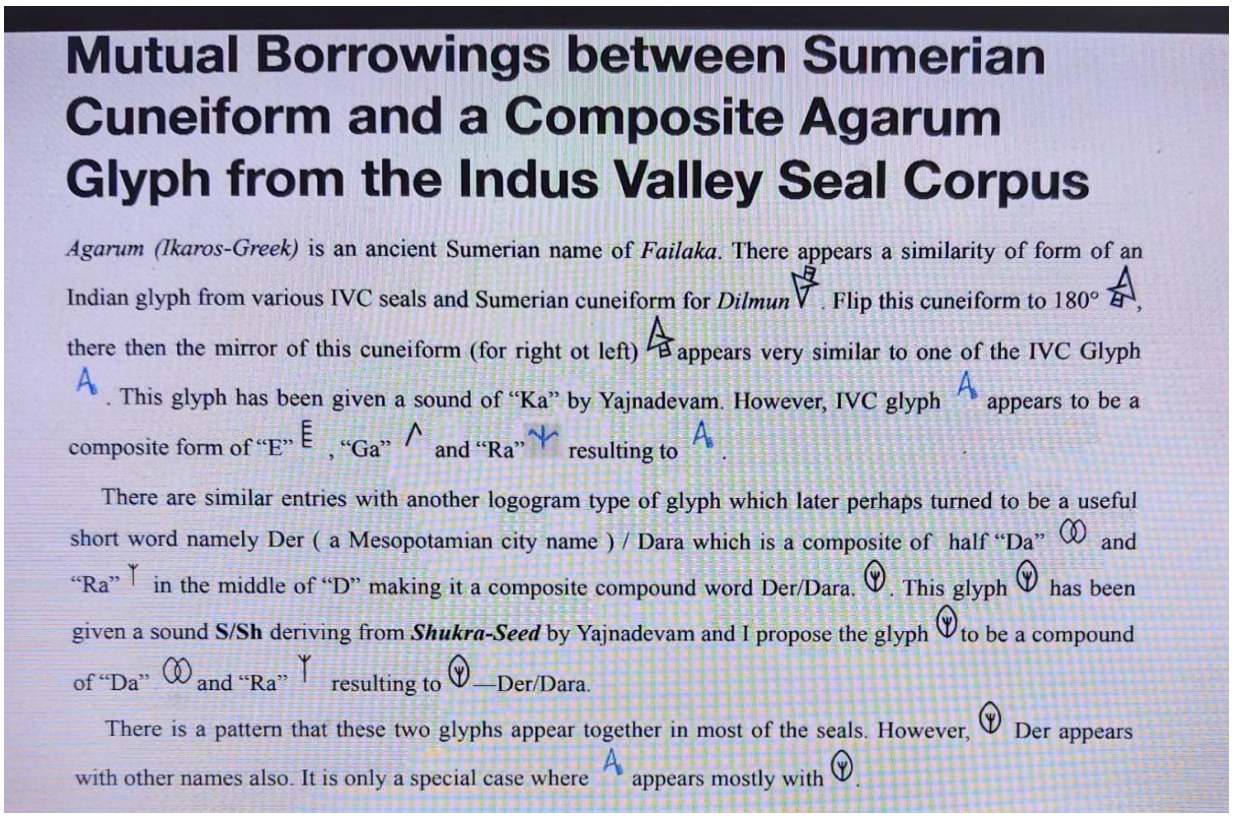
4.1. *The language*

Many words from classical literature such as the Ramayaṇa and Mahābhārata are attested, but the meanings of many archaic words are from the Vedic corpus. Chain compounds are also a feature of classical Sanskrit. Although the grammar is essentially the same, we refer to the Indus language as post-Vedic, to avoid confusion with the classical literature that began with Pāṇini's *Aṣṭādhyayī*.

Source: **Pic -24** "A cryptanalytic decipherment of the Indus Script" by Yajnadevam, updates@ academia-mail.com

Remarks: Yajnadevam's interpretation fails to clearly convey the basic concepts of the Indus civilization's pictographic writing system and entirely lacks in aspects of a chronological framework for socio-cultural and linguistic evolution, and it contrasts Vedic ceremonies, arts, and artifacts. The Sanskrit language was not spoken by the Indus populace; it arose very lately in the subcontinent as a refined language spoken by the people of minor group who entered from outside and occupied some territories in the northwest of the subcontinent because it bears explicit similarities with Indo-European languages as comparative linguistic studies reveal.

5. Rupa Bhaty's Decipherment: She is an architect by profession and has served as an Adjunct Faculty at the Institute of Advanced Sciences in Massachusetts, USA. She was in the news recently and drew public attention and claims to have decoded the Indus Script and the hidden codes inscribed on the ancient seals and she connects the Indus signs and symbols to ancient maritime trade, Mesopotamian cultures, and Rigveda. Her decipherments are appended below and academicians and intellectuals can realize themselves:



Mutual Borrowings between Sumerian Cuneiform and a Composite Agarum Glyph from the Indus Valley Seal Corpus

Agarum (Ikaros-Greek) is an ancient Sumerian name of *Failaka*. There appears a similarity of form of an Indian glyph from various IVC seals and Sumerian cuneiform for *Dilmun* . Flip this cuneiform to 180° , there then the mirror of this cuneiform (for right ot left) appears very similar to one of the IVC Glyph . This glyph has been given a sound of "Ka" by Yajnadevam. However, IVC glyph appears to be a composite form of "E" , "Ga" and "Ra" resulting to .

There are similar entries with another logogram type of glyph which later perhaps turned to be a useful short word namely Der (a Mesopotamian city name) / Dara which is a composite of half "Da" and "Ra" in the middle of "D" making it a composite compound word Der/Dara. . This glyph has been given a sound **S/Sh** deriving from ***Shukra-Seed*** by Yajnadevam and I propose the glyph to be a compound of "Da" and "Ra" resulting to —Der/Dara.

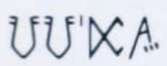
There is a pattern that these two glyphs appear together in most of the seals. However, Der appears with other names also. It is only a special case where appears mostly with .

Source: **Pic -25** @ academia.edu by Rupa Bhaty, updates@ academia-mail.com

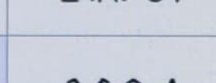
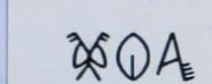
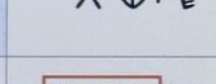
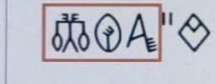
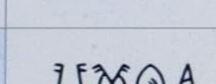
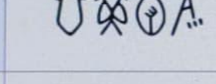
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If this is the case then, the names Agarum and Der appears together in 44 seals giving a hint that *Agarum* exercised its power for *Der* also, and this can be tested. Also, these Glyphs appears to be short-lived till the exchanges happened between the two civilization.

Table 1.

Seal ID/CISI ID	Image	Glyph - Syllable	Yajnadevam's observations	Rupa Bhaty's observations
3889.1/Unknown		ka-as-aa-an-an (an-an-aa-as-ka)	kaš an-an [Sumerian 'decision of the Sky God']	Agarum-as-aa-nana —**"Agarum**-as-**Aa-Nanna"** = "From Agarum to trading Place of Father Nanna" Agarum, ancient Sumerian name of Failaka, the Indian glyph and Sumerian cuneiform similarity—with Dilmun Sumerian cuneiform: 

Source: **Pic -26** @ academia.edu by Rupa Bhaty, updates@ academia-mail.com

H-1999, H-1980, H-160, H-189, H-208, M-470, M-1419, H-775		ka-sa-ya-i (i-y-sa-ka)	kṣayī The destroyer[MBh; Paṇ 3.2.157]	**Agarum**; Failaka Island 20 km from Kuwait—**Derayi** ; a Mesopotamian city
H-1709, H-1104, H-1105, M-1962, H-681, H-724, H-726, H-670, H-190, H-152		ka-sa-ya (ya-sa-ka)	kṣaya O destroyer[TS; SR:kṣayadvīra]	**Agarum**;Failaka—**Deraya** ; a Mesopotamian city
H-1788		ra-va-ka-sa-ya (ya-sa-ka-va-ra)	rava—kṣaya O Roaring[√रु अच] destroyer[R]	**Reva** (Narmada region)—**Agarum**—**Deraya** ; a Mesopotamian city
H-1979		ka-sa-ya-an (an-ya-sa-ka)	kṣayaṇa ; O One who is in dwellings[VS; Sri Rudram:kṣayaṇa]	**Agarum**; Failaka—**Deraayan** ; a Mesopotamian city
H-27, H-143		sa-ra-an-ka-sa-ya (ya-sa-ka-aa-an-ra-sa)	śaraṇa—akṣaya Indestructible[MBh] protection[RV]	**Saar**(an); Bahrain—**Agarum**; Failaka—**Der**; Mesopotamia
H-58		ama-ma-ra-an-ka-sa-ya (ya-sa-ka-an-ra-ma-ama)	ama—maraṇa—kṣaya O powerful[RV] death[MBh] destroyer[MBh]	**Umma**—**Mari** (upper Euphrates)—**Agarum**; Failaka—**Der**; Mesopotamia

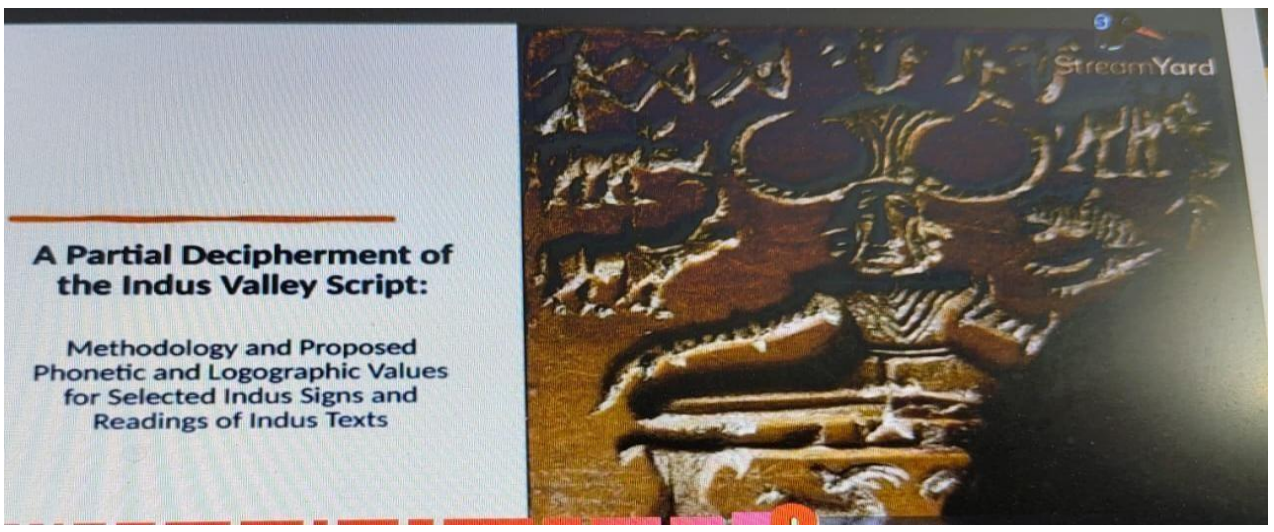
Source: **Pic -27** @ academia.edu by Rupa Bhaty, updates@ academia-mail.com

There are two more composite compound in **M-357** when we study about . One is glyph  which has been assigned to be as a variant of "a" by Yajnadevam. This glyph appears to be a composite of "ra"  and "a"  which can be read as "aar or raa". The other one is glyph . This glyph appears to be a composite of "ka"  and "ma"  .The glyph  is tested for "kam" and the results were astonishing.

Source: **Pic -28** @ academia.edu by Rupa Bhaty, updates@ academia-mail.com

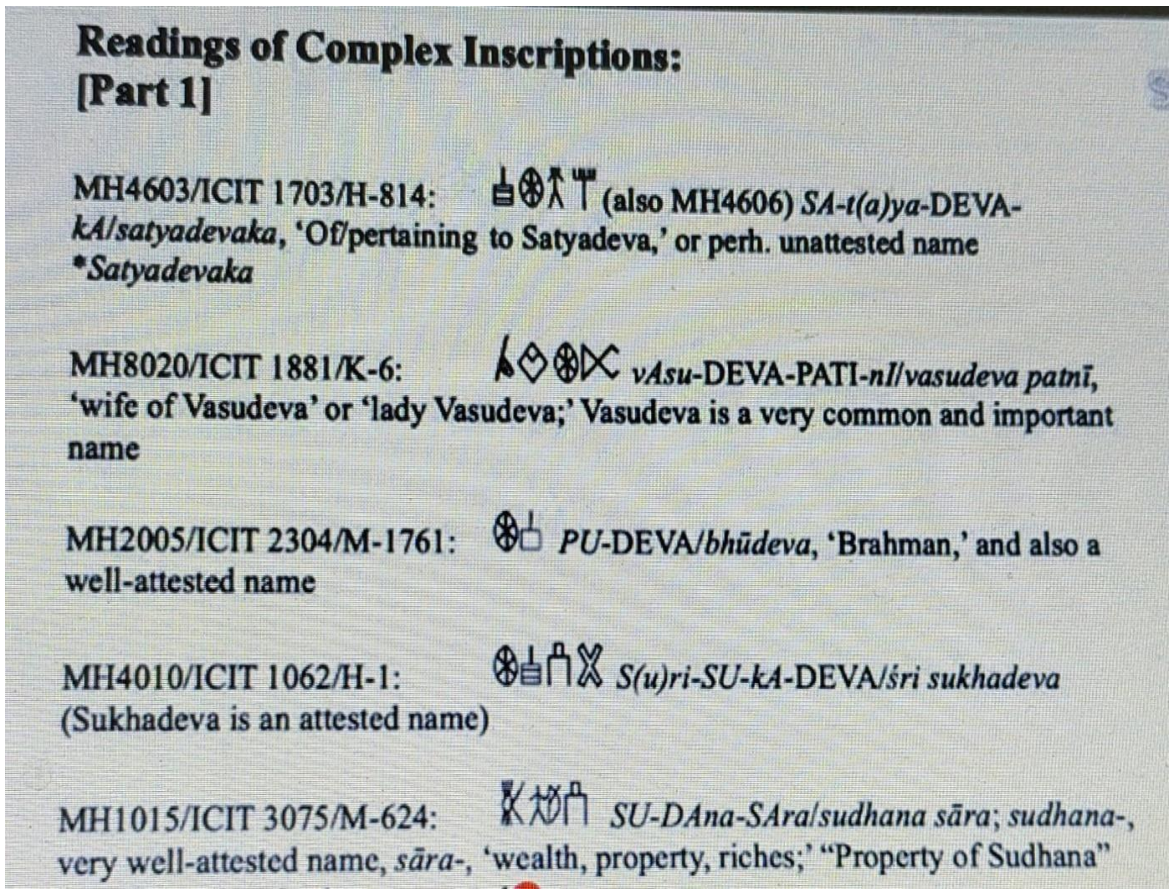
Remarks: Her attempt to decode Indus signs and writings by juxtaposing Sumerian cuneiform and Indus glyphs, akin to Yajnadevam's methodology, is ultimately unfeasible.

6. Steven Bonta's Decipherments: He holds an MA degree in linguistics from BYU (in 1996, MA thesis topic: Indus Valley Script) and PhD degree in linguistics from Cornell (2004). He is currently an Honorary Research Professor at Aror University, Sukkur, Pakistan. His areas of specialization are South Asian languages include both Dravidian and Indo-Aryan. His Indus Script decipherments are appended below:

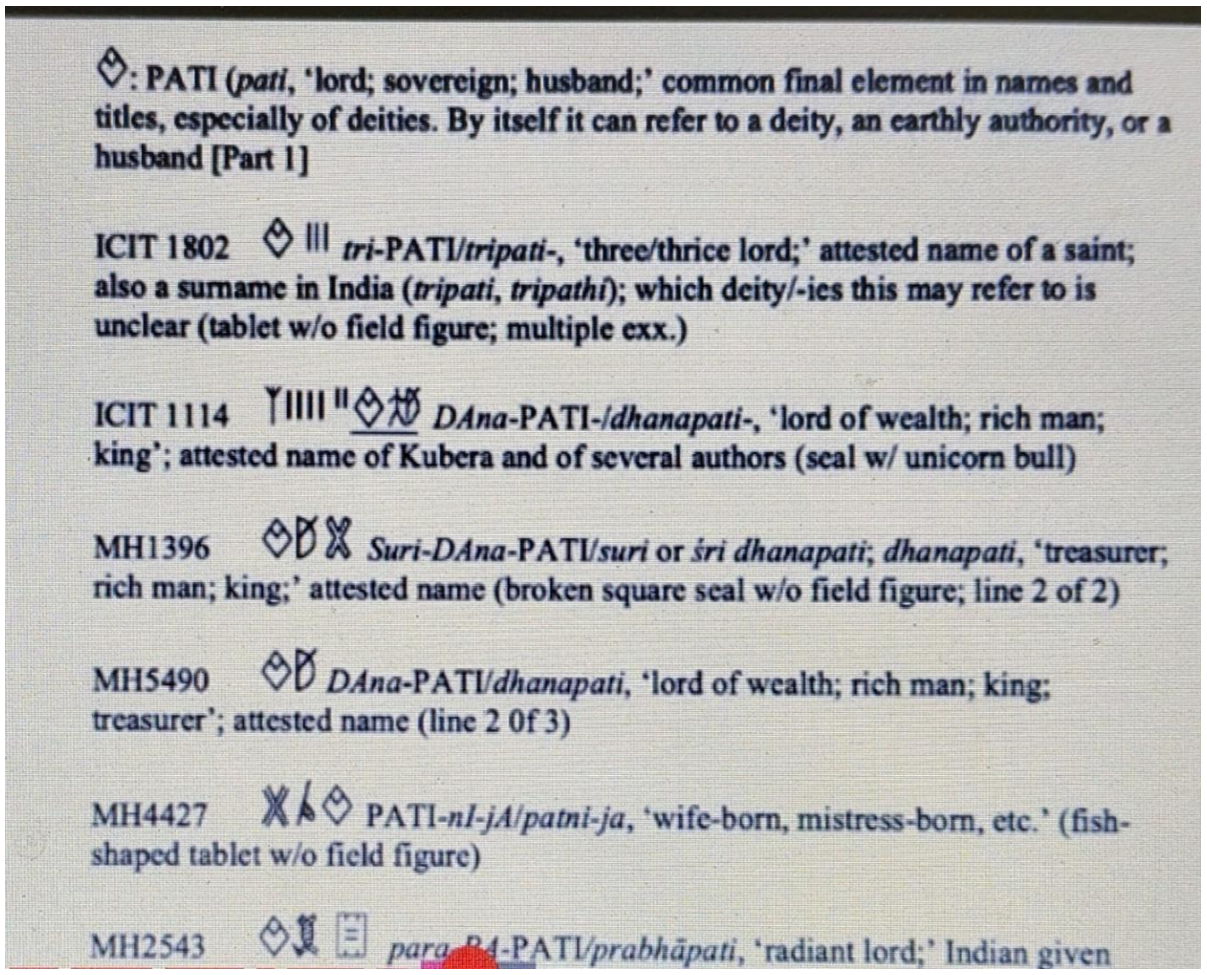


Source: **Pic -29** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.

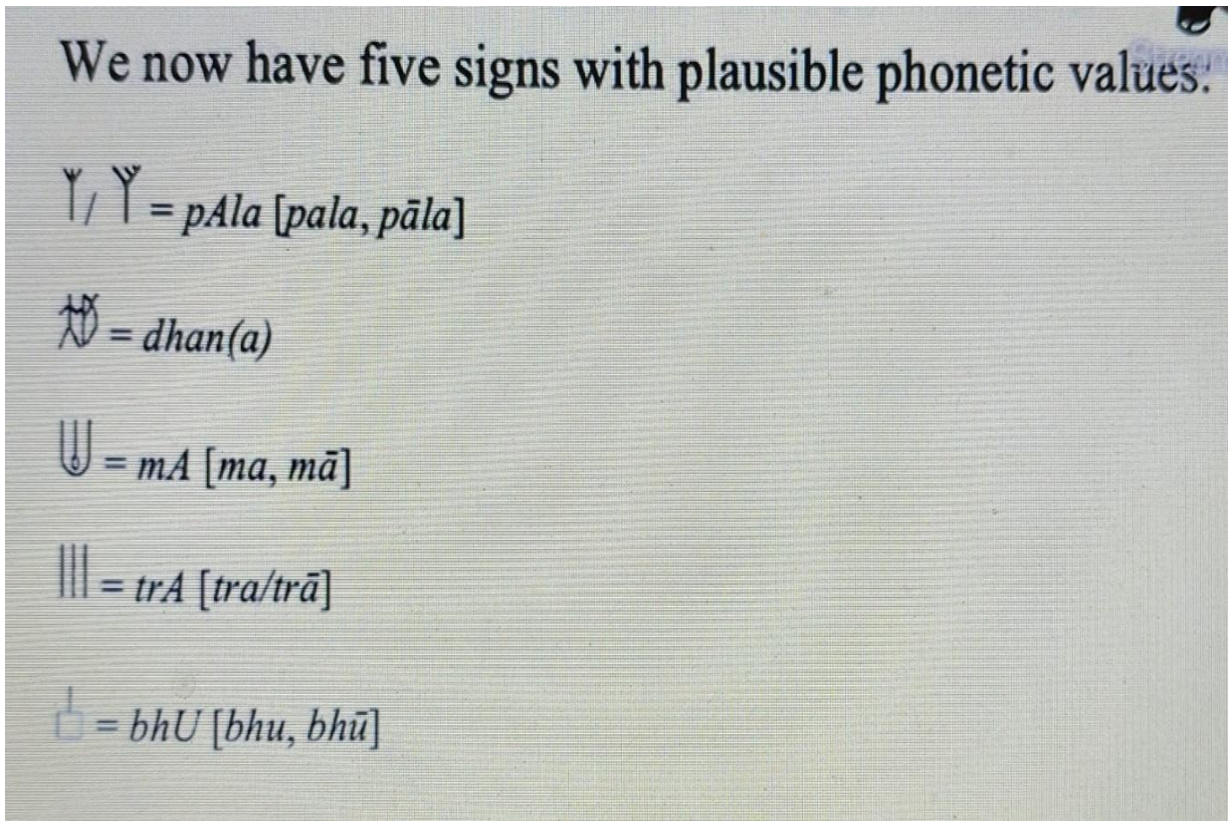
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Source: **Pic -30** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.



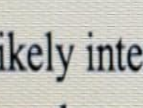
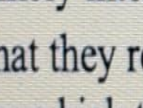
Source: **Pic -31** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.



Source: **Pic -32** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.

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Why would we have readings like like 'To/for/of the lord(s), 4 palas' and 'To/for/of the god(s), 4 palas'? These readings make perfect sense if we bear in mind that anciently, temples functioned as banks, both for lending and depositing. This was the case in both the ancient Middle East and Mediterranean. In India, temples have been centers of banking for millennia, and in many cases, still have enormous holdings of wealth accumulated from untold centuries of donations.

The most likely interpretation of seal inscriptions such as  and  is that they recorded deposits of assets at a temple or temple treasury, for which the seal was issued in exchange as a claim on those assets, which could presumably be used to redeem them, or as an earnest in other transactions, establishing creditworthiness, for example. As such such seals probably functioned similarly to modern letters of credit.

Source: **Pic -33** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.

CONCLUSIONS [Part 1]

Summarizing what we have been able to learn from the mass of brief, repetitive, and mostly notational inscriptions that constitute the Indus corpus, we have found a large number of names and titles, including a few king names (*Somabhū*, *Somin*, *Śarman*, and [probably] *Ratisena*, e.g.), as well as a large number of common names (*Para*, *Ravi*, *Raviprabhu*, e.g.), caste-related names and epithets (*Varman*, *Śarman*, *Vipra*, and *Bāhuja*, e.g.), and royal titles (*rāja*, *ati-/adhirāja*, *pati*, *patni*, *deva*, *devātideva*, *śri*, *śrideva*, *ātmarakṣaka*, *dhanapāla*, *bhūpāla*, *bhūpati*, *bhūdeva*, etc.). These and many other names, titles, etc., that all emerge from the values obtained for the signs discussed in this work, together with the other evidences detailed at the beginning of this study, constitute evidence far beyond any reasonable doubt that the chief language underlying the Indus inscriptions is an early form of Sanskrit, and that the inscriptions themselves are largely resolvable into two types, namely, appellative inscriptions that simply name the bearer of the seal or whomever it represents (the "complex" inscriptions) and notational inscriptions which, while often containing names or titles in P and/or C fields, have as their chief purpose the notation of property or assets, either as transactional or depositary records (the "patterned"

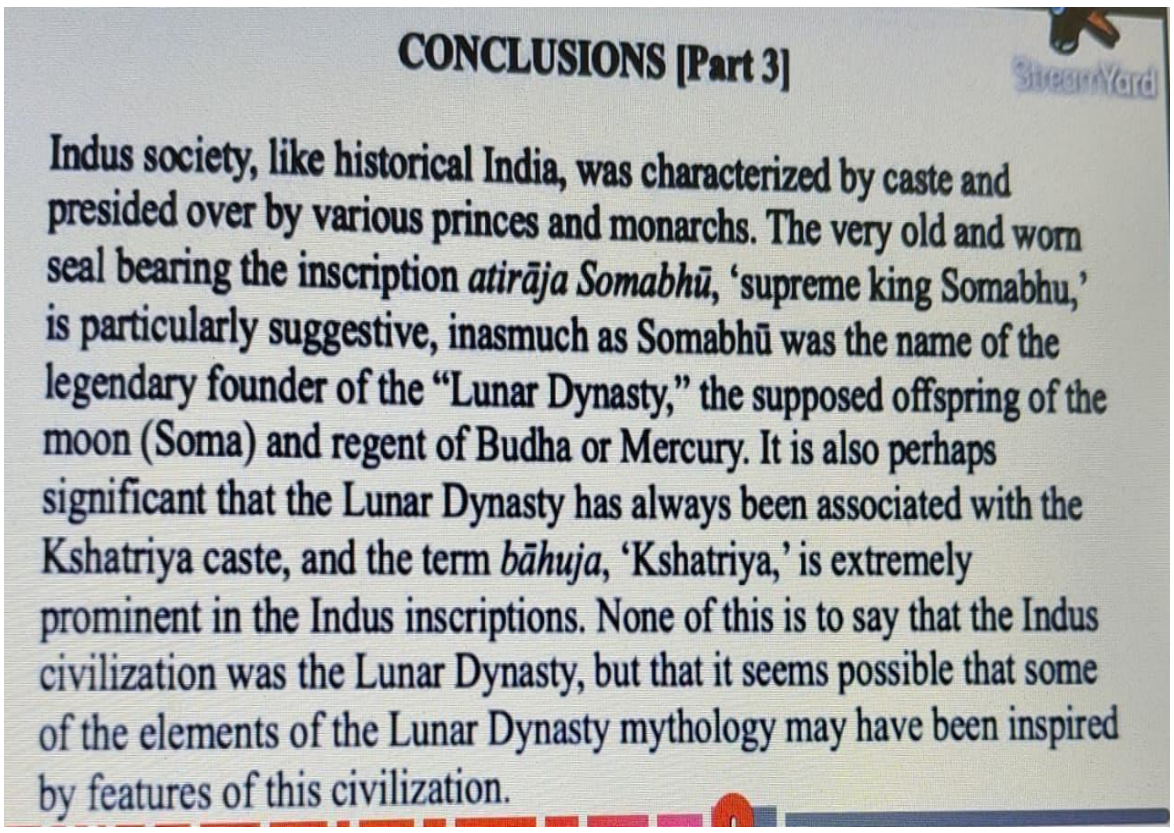
Source: **Pic -34** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.

CONCLUSIONS [Part 2]

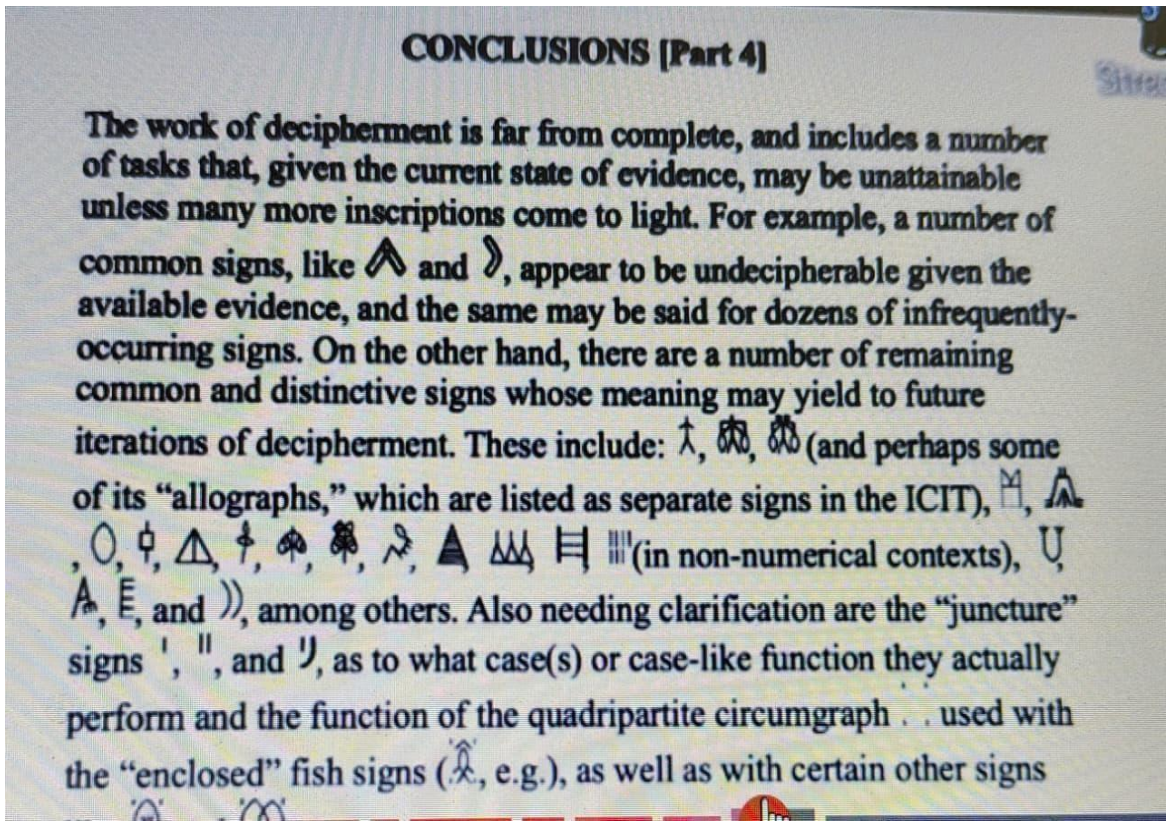
All of the uses of patterned inscriptions are still far from clear, but the purport of many of the inscriptions strongly suggests a relationship with temple donations or deposits. That some inscriptions may in fact be "donative" inscriptions is reinforced by notations with ⋃/*caru* (a rice or grain offering, or the pot in which it is prepared, one of the five 'great sacrifices') + stroke numerals.

Source: **Pic -35** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.

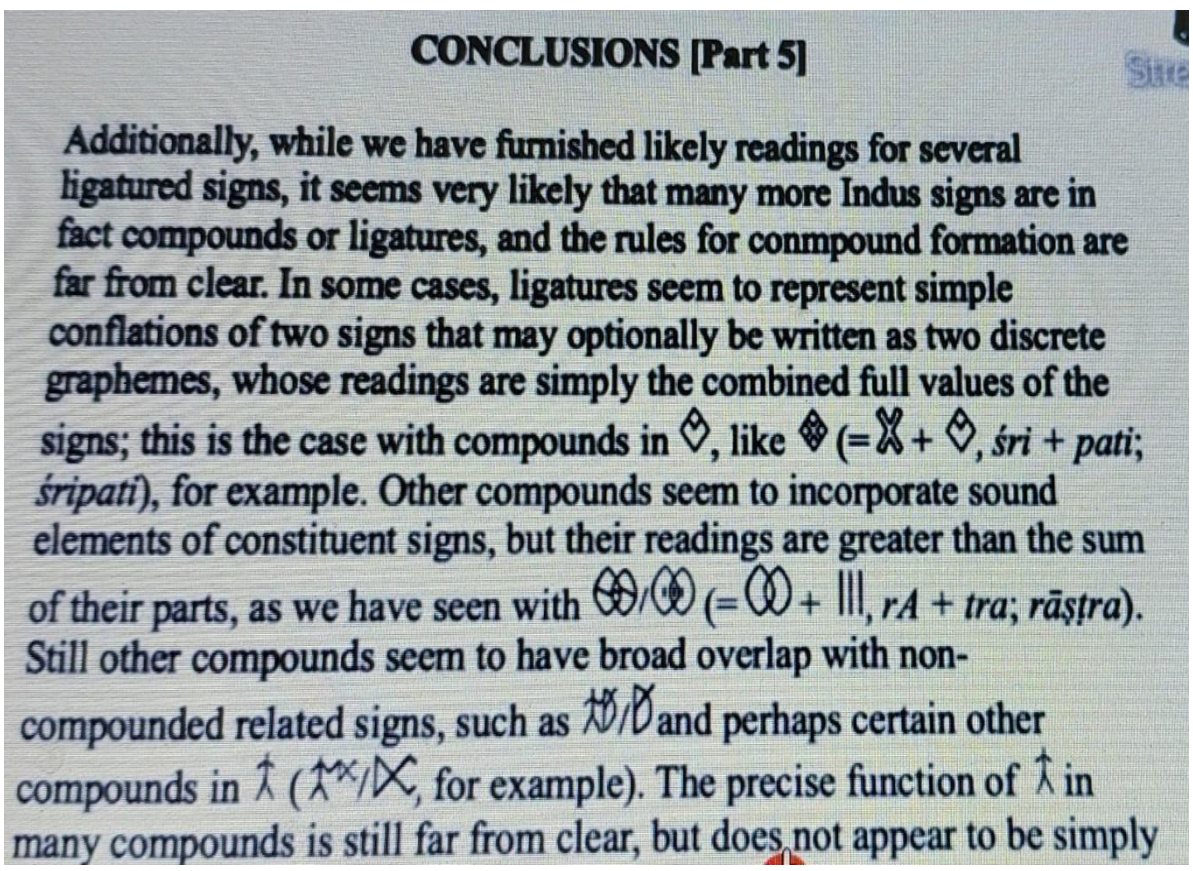
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Source: **Pic -36** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.



Source: **Pic -37** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.



Source: **Pic -38** Lecture by Steven Bonta uploaded onto YouTube on 25 Nov 2023.

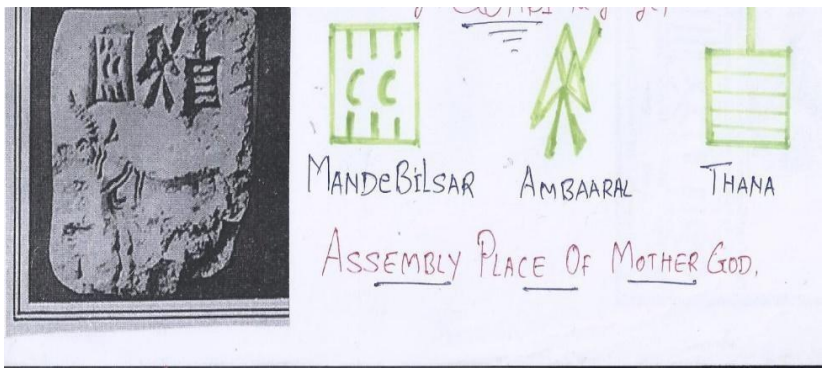
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Remarks: Bonta's interpretation and conclusions evidently fail to accurately identify signs and their meanings, rendering them unreliable due to the descriptions of the caste system, and supposing the intrinsic language of the Indus people as Sanskrit. Whereas it is historically found and recognized as a refined language, and the use of the Devnagari Script very late to write it (after tenth century, and use of its more refined alphabet during 14th to 15th century C.E.). The discovery of Vedic mythological figures and imagery, guessed by him within Indus inscriptions appears absurd, as it is evident that the Indus civilization predates the arrival of the immigrant Vedic culture in the subcontinent. The Indus Valley civilization cannot be interpreted via the framework of any late organized religious accounts and narratives. The Indus civilization predates organized religions, and it possesses evidence and links of the Indus people originated from pre-Dravidian stock of the Central India. They were nature enthusiasts, advocates of egalitarianism and ancestral authority, and exhibited a female-centric, chief-oriented society, as revealed by the significant interpretations of the Indus inscriptions in pre-Dravidian Koitoori/Gondi language with consistency across Indus texts.

7. Prakash Leelabai Namdevrao Salame: He is an expert in Gondi language and culture and has been associated with Lingo M.C. Kangali over fifteen years. He is a retired executive engineer from the Maharashtra government and currently resides in the Akola district. He has extensively travelled to numerous uncharted regions of Central India, possesses expertise in the indigenous Koya culture, and has profound knowledge of Koitoor legends, folklore, Gondi paatang (songs), and neng-dastur (customs and traditions). He is regarded as the successor of Kangali in the realm of the Gondi language and its oral knowledge system and is also recognized as an authority on Indus script writing and the intrinsic meanings of its pictographs and field symbols. His earnest exhortation to scholars to utilize the Gondi language and its dominant unique socio-cultural values for the interpretation of Indus signs and pictographs is commendable, as articulated in his speech and presentation on Indus script decipherment in Gondi during the International Conference on "Reclaiming India's Knowledge Legacy Through Manuscript Heritage," held from September 11th to 13th, 2025, under the theme 'Gyan Bharatam,' organized by the Ministry of Culture, Government of India. His examination and interpretation of Indus signs and symbols are shown below and included into this comparative research to elucidate his decipherment findings and their potential implications for the remaining undeciphered Indus texts via pre-Dravidian Gondi. Interpretation of sixteen texts out of many deciphered by him is received to me are given as under:



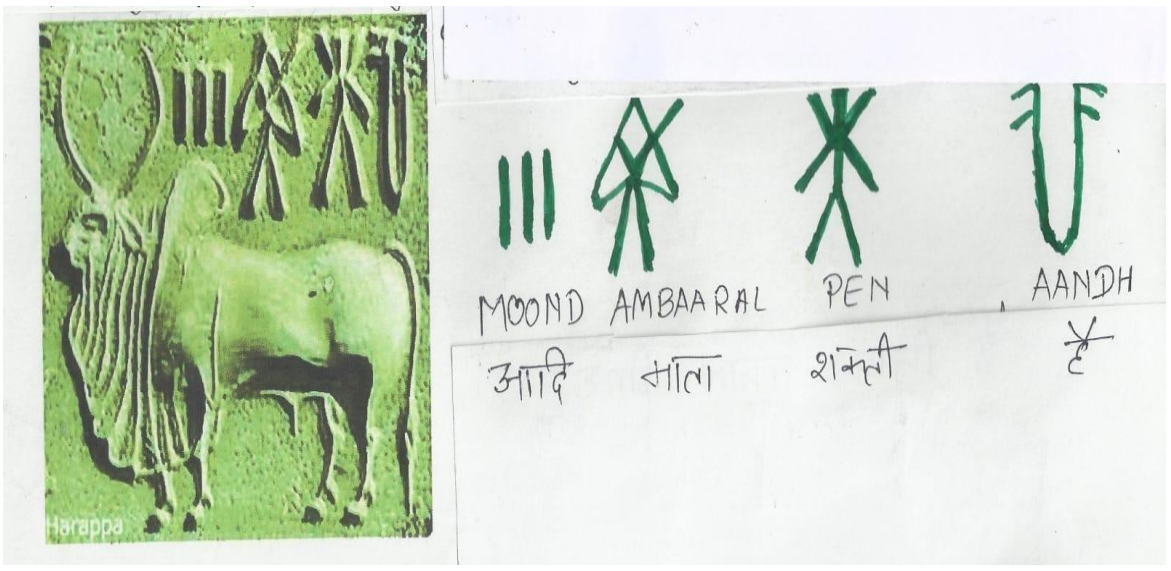


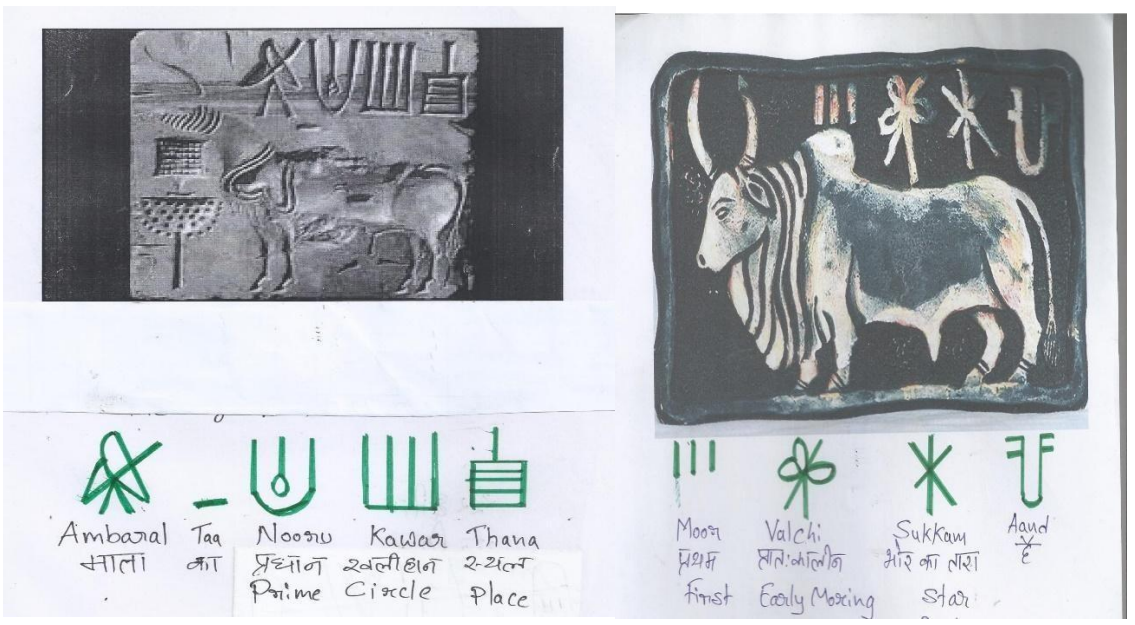


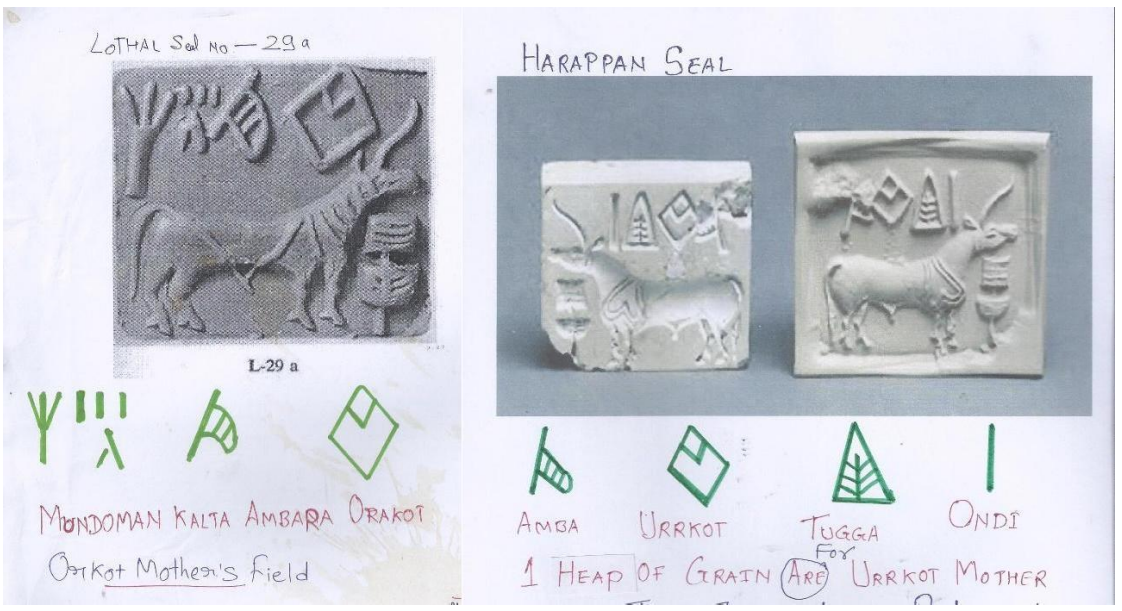




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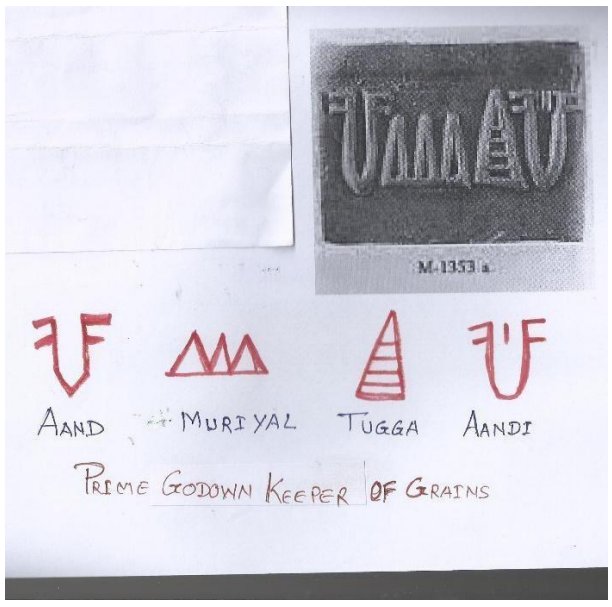








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Author's translation of the above text (the seal no. M-1353 a) is as under:

Aand Muriyal/Moori Tugga Aandi (R to L, in **Gondi**)

Aandi Tugga Moori Aand (L to R)

It is first/initial grain store place (godown). (Eng)

Note: meaning details of individual signs- *Aandi* means past, first, initial, ancient/olden.

Tugga- lump/heap of grains; *Moori/Muriyal*-bundle of grains/place of grain collection,

Aand- auxiliary verb of present tense 'is' in English.

Remarks: Prakash Salame's decipherments of Indus inscriptions demonstrate uniformity and significance throughout the diverse Indus writings. Although certain inaccuracies or leniencies in the English translation are apparent, his readings remain comprehensible and clear to the interested readers and scholars. Furthermore, it elucidates that the use of proto-Dravidian Gondi, together with its root morphemes and deep knowledge of unique socio-cultural values have the potential to facilitate easy comprehension and decipherment of the remaining undeciphered Indus script and writings.

Appendix-B

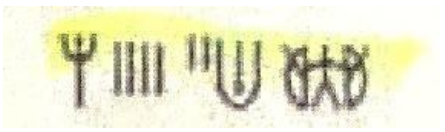
Readings of the Texts across the Sites:

Texts from the book: *The Indus Script, Texts, Concordance and Tables*- Iravatham Mahadevan.

1. West Asian Sites:

Text

(i) 9811 200101 (P. 160), **found at Djoka/Umma, an ancient city of Sumer.**



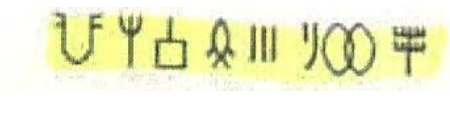
Omaan Naal Tor Nuru Irbilambaal (R to L)

Irbilambaal Nuru Tor Naalomaan (L to R

Atipratishthit Vyakti Atta-Chakkiwala Naalomaan. (Hindi)

Very respected person flour miller Naalomaan. (Eng)

(ii) 9822 100101 (**found at Kish, an island in Persian Gulf near Iran**)



Aand Omal Nar Muthawapoy Sagapari Mund Kalta Akka Seerkana (R to L)

Seerkana Akka Kalta Mundsagapari Muthawapoy Naromal Aand (L to R)

Three phratry chief-preceptor of mother dynasty of the south is Naromal (name). **-(Eng)**

(iii) 9846 100401 (**found at Ur, an ancient region in Mesopotamia near Tigris-Euphrates rivers)**



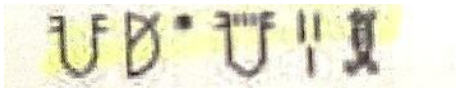
Sai Kova Ta Nelpatu Seereng (R to L)

Seereng Nelpatu Ta Kovasai / Kovasi (L to R)

Metal collector of the south-west. (Eng)

(iv) 9852 100401 (**found at Telloh, capital city in ancient Sumer, south-eastern of Iraq)**

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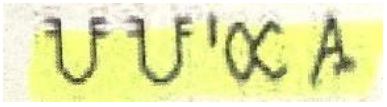


Aand Bilaamb Murandi Mund Ira (R to L)

Iramund Murandi Bilaamb Aand (L to R

Iramund is an outstanding aimer (excellent bow-arrow practitioner**). (Eng)**

(v) 9901 100401 (**found at probably W.A.**)

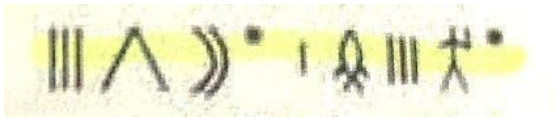


Iru-aalang Tor Potukoyal Korikeera (R to L)

Korikeera Potukoyal Tor Iru-alaang (L to R)

Two measuring pots (aala) of farmer Potukoya. (Eng)

(vi) 9903 100402 (**found at probably W.A.)**



Mun Tala Irbil Ta Muthawapoy Mun/Mund Aal (L to R)

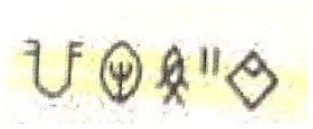
Muntalairbil Ta Muthawapoy Munaal/Mundaal (L to R)

Muntalairbil's chief preceptor Mundaal (Munaal). (Eng)

2. Other Sites:

Text

(i) 9001 100101 (P. 159), (**found at Jhukar, Larkana Distt., Sindh Province, Pakistan)**

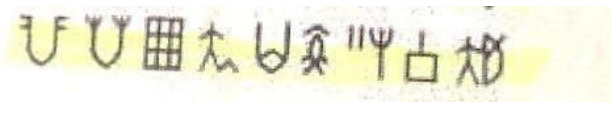


Aand Nelpatu Serapoy Tor Urkot (R to L)

Urkot Tor Serapoy Nelpatu Aand (L to R)

Urkot's senior chieftain is farm (field) chief (owner). (Eng)

(ii) 9011 100101 **(found at Lohumjodaro)**



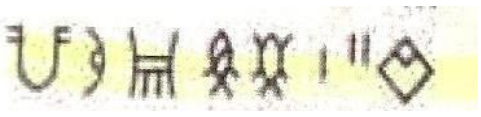
Aand Nelaraal Koti Talal Talaala Talapoy Tor Nel Naar Bilambaal (R to L)

Bilambaal Naarnel Tor Talapoy Talaala Talal Koti Nelaraal Aand (L to R)

Village farm's respected person (bowman) supreme chief, top measurement chief is Kotinelaraal.

(Eng)

(iii) 9071 100001 **(found at Desalpur, Nakhatrana Taluka, Kutch Distt., Gujrat)**

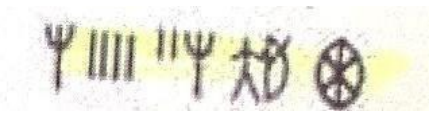


Aand potugal Padu Serapoy Murapoy Undi Tor Urkot (R to L)

Urkot Tor Undi Murapoy Serapoy Padupotugal Aand (L to R)

Urkot's first prime chief, senior chief, is Padupotugal. (Eng)

(iv) 9091 100101 **(found at Surkotada, Rapar Taluk, Kutch Distt. Gujrat)**



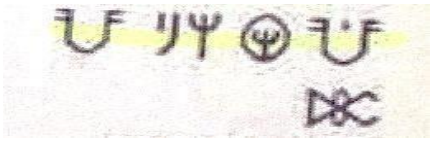
Omaan Naal Tor Nel Bilambaal Gondola (R to L)

Gondola Bilambaal Nel Tor Naalomaan (L to R)

Community's Bilmaal, important person of the farming. (Eng)

(v) 9092 100101 **(found at Surkotada, Rapar Taluk, Kutch Distt. Gujrat)**

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Aand Kalta Nel Nelpatu Aandi

Koyal/Koya (R to L)

Aandi Nelpatu Nel Kalta Aand Koyal (L to R)

The first western farmer clan (family) is Koya. (Eng)

(vi) 9104 400001 **(found at Chandigarh, Haryana India)**



Sataar Nel Tugga (R to L)

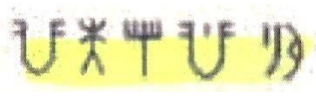
Tugga Nel Sataar (L to R)

Grains-heap field controller. (Eng)

3. Mohan-Jo-Daro (Located at right bank of Indus-river, Larkana Distt. in Sindh)

Texts

(i) 1630 200101

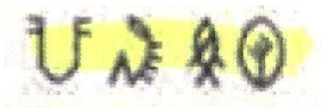


Aand Murapen Seereng Aandi Kalta Potugal (R to L)

Potugal Kalta Aandi Seereng Murapen Aand (L to R)

It is ancient southern Murrapen (deity) of potugal dynasty/clan. (Eng)

(ii) 1701 510001



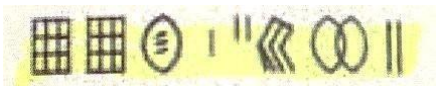
Aand Paratiyalaar Serapoy Nelpaatu (R to L)

Nelpaatu Serapoy Paratiyalaar Aand (L to R)

Pashchimi Jyeshtha Mukhiya Kapaas Maalik Hai. (Hindi)

Western senior chief is the cotton owner. (Eng)

(iii) 1552 100101 (P. 55)



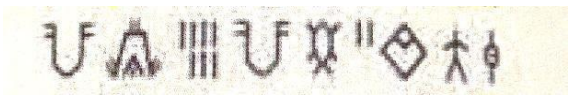
Irkoti Potumbaang Undi Ta Marri Akka Iru/Ir (R to L)

Iru Akka Marri Ta Undi Patubaang Irkoti (L to R)

Yah Mata Putra Ka Prachin Potumbaang, Bada Anna-Bhandar. (Hindi)

This is the first/old Potumbaang huge granary of the mother's son. (Eng)

(iv) 1553 100101

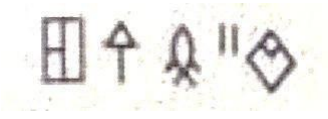


Aand Kalwaay Yer Aana Murapen Tor Urkot Aal Gatta (R to L)

Gattaalurkot Tor Murapen Aana Yer Kalwaay Aand (L to R)

It is the water canal/distribution of prime chief of Gattalurkot. (Eng)

(v) 1554 100101



Aaya Aar Muthawapoy Tor Urkot (R to L)

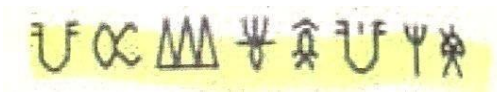
Urkot Tor Muthawapoyaar Aaya (L to R)

Urkot (a town) Ki Gurumukhiya Matri Shakti. (Hindi)

Urkot's chief preceptor authority, mother. (Eng)

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(vi) 1555 100101



Aand Potukoya Moori Nee Talapoy Aandi Omaan Ambaraal (R to L)

Ambaraloman Aandi Talapoy Nee Moori Potukoya Aand (L to R)

Ambaraloman first supreme chief of oil storage is Potukoya. (Eng)

(vii) 1606 200101

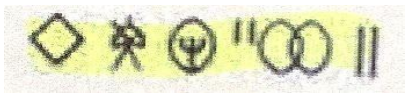


Aar Mun Nur Nelpaatu Arkot/Arvakot (R to L)

Arkot Nelpaatu Nurmunaar (L to R)

Arvakot farm-chief, Nurmunaar (all powerful). (Eng)

(viii) 1608 210001



Kot Ambaraal Nelpaatu Nor Akka Iru (R to L)

Iru Akkanor Nelpaatu Ambaraalkot (L to R)

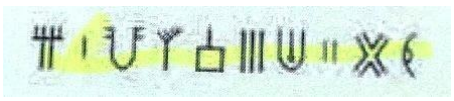
Yah Maata Akka Ka Kheti-Sthal Ambaraalkot. (Hindi)

This mother's farm-site Ambaraalkot. (Eng)

4. Harappa (Located at Eastern of Punjab Province, Pakistan**):**

Text

(i) 4001 100101 (P. 97)



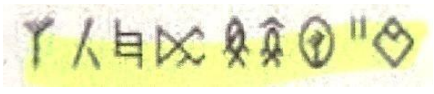
Seerring Undi Aana Nel Nar Mun Nur Tor Pakaal Potu (R to L)

Potupakaal Tor Nur Mun Naarnel Aana Undi Seerring (L to R

Potupakaal Ka Pramukh Pratham Gram Kheti Ki Pracheen Nishani. (Hindi)

Ancient mark of the main first village farm of the Potupakaal. (Eng)

(ii) 4022 100101 (P. 98)

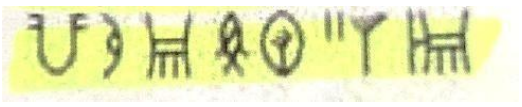


Nel Ambata Oor Koyana Serapoy Talapoy Nelpatu Tor Urkot (R to L)

Urkot Tor Nelpatu Talapoy Serapoy Koyana Oor Ambata Nel (L to R)

Urkot's western highest chief, senior chief Koyanaoor mother's farm site. (Eng)

(iii) 4023 100101



Aand Potugal Padu Serapoy Nelpatu Tor Omaal Padudandal (R to L)

Padudandalomal Tor Nelpatu Serapoy Padupotugal Aand (L to R)

It is western senior chief Padupotugal of the Padudandalomal. (Eng)

(iv) 4029 100101



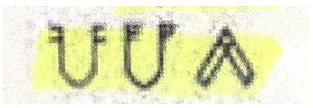
Kavadiyalaand Nelpatu (R to L)

Nelpatu Kavadiyalaand (L to R)

It is the western guardian. (Eng)

(v) 4030 100101

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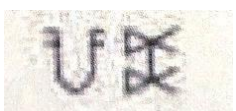


Aand Katiyalaar Kopra (R to L)

Kopra Katiyalaar Aand (L to R)

It is heaps of cloths, wooden fuel. (Eng)

(vi) 4031 100101

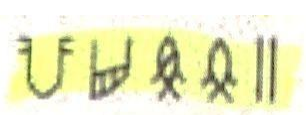


Aand Iruparikaal (R to L)

Iruparikaal Aand (L to R)

It is two joint saga clans/families. (Eng)

(vii) 4044 100101 (P. 99)

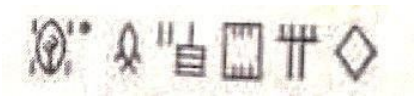


Aand Kova Serapoy Muthawapoy Iru (R to L)

Iru Muthawapoy Serapoy Kova Aand (L to R)

This is chief preceptor, senior chief preceptor Kova. (Eng)

(viii) 4045 100101

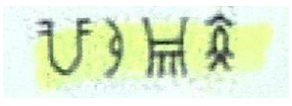


Nelpatukarek Muthawapoy/Poy Tor Naar Mandisaar Seering Narkot (R to L)

Narkot seering Mandisaar Naar Tor Poy Nelpatukarek (L to R

Narkot southern assembly chairperson, village's chieftain, evening worshiper. (Eng)

(ix) 4076 100101



Aand Potugal Padu Talapoy (R to L)

Talapoy Padupotugal Aand (R to L)

It is the top chief Padupotugal. (Eng)

(x) 4104 100101 (P. 100)

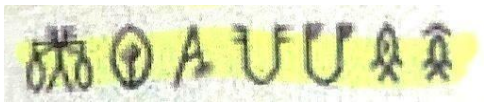


Aand Nel Naar Poyta Murrapoy Talapoy Murandi Kalta Pottu (R to L)

Pottukalta Murandi Talapoy Murrapoy Poyta Naar Nel Aand (L to R)

It is the village farm of supreme top chief, prime chief, chief of the pottu clan. (Eng)

(xi) 4105 100101

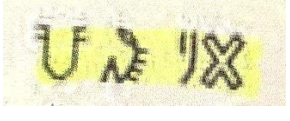


Kavadiyalaand Nelpatu Korikeera aana Katiyalaar Muthawapoyta Talapoy (R to L) Talapoy

Muthawapoyta Katiyalaarana Korikeera Nelpatu Kavadiyalaand (L to R)

It is Korikeera, western guardian of wooden fuel of the top chieftain, chief preceptor. (Eng)

(xii) 4110 100101 (P. 101)



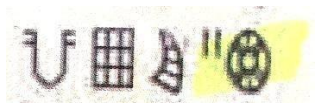
Aand Paratiyaar Kalta Sukka (R to L)

Sukka Kalta Paratiyaar Aand (L to R)

Sukka dynasty/clan is cotton producer/ owner. (Eng)

(xiii) 4123 110001

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1. Aand Kothi /Koti Kom Tor Gondola (R to L)

Gondola Tor Kom Koti Aand (L to R)

Samudai Ka Hathi-dant Bhandar-grih Hai. (Hindi)

It is the community's ivory storeroom. (Eng)

20001



Aand Bilaamb Nor Irbilaamb Koti (R to L)

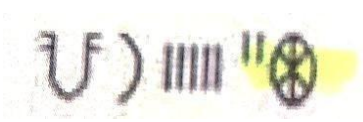
Koti Irbilaamb Nor Bilaamb Aand (L to R)

Teer-Dhanush Bhandargrih Ka Teer-Dhanush Hai. (Hindi)

It is bow-arrow of the bow-arrow storeroom. (Eng)

30190 …no script……

(xiv) 4134 100101



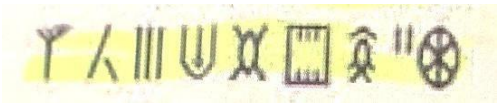
Aand Sagapari/Bil Sai Tor Gondola (R to L)

Gondola Tor Saisagapari/Saibil Aand (L to R)

Samudai Ka Paanch sagapari /Saibil (name) Hai. (Hindi)

It is fifth phratry /Saibil (name) of the community. (Eng)

(xv) 4275 100001 (P. 105)

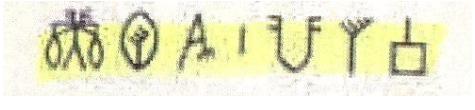


Nel Ambana Mund Nuru Murrapoy Mandisaar Talapoy Tor Gondola (R to L)

Gondolator Talapoy Mandisaar Nurumund Ambana Nel (L to R)

Community's highest chief, assembly chairperson, Murrapoy Nurumun mother's farm site. (Eng)

(xvi) 4297 100001



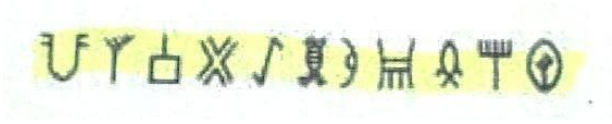
Kavadiyalaand Nelpatu Korikeera Undi Aana Nel Naar (R to L)

Naarnelaana Undi Korikeera Nelpatu Kavadiyalaand (L to R)

Gram Kheti Ka Pahala Krishak, Pashchimi Sanrakshak Hai. (Hindi)

It is the western guardian, initial/first peasant of village-farm. (Eng)

(xvii) 4335 210001 (P. 107)



1. Aana Nel Nar Pakaal Khuti Ira Potukal Padu poy Seereng Nelpatu (R to L)

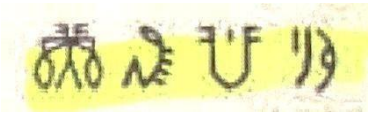
Nelpatu Seereng Poy Padupotukal Ira Khuti Pakaal Narnelaana (L to R)

Pashchimi-Dakshini Mukhiya Padupotukal Ann Sangrahak Vitarak, Gramin Kheti Ka. (Hindi)

It is the west-southern chief Padupotukal, grain collector, distributor of village farm/crop. (Eng)

2. 23690 …no text……..

(xviii) 4404 310002 (P. 111)



1. Kavadiyalaand Paratiyalaar Aandi Kalta Pottu (R to L)

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Pottu Kalta Aandi Paratiyalaar Kavadiyalaand (L to R)

Potukalvanshi Aadya Kapaas Utpadak Sanrakshak Hai. (Hindi)

Potukalvanshi is the first cotton producer, guardian/protector. (Eng)

2. 20002 

Aala Iru/Ir (R to L)

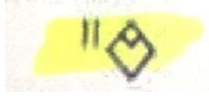
Irala (L to R)

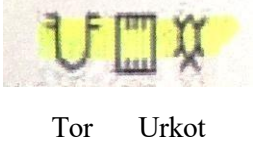
Do Maap. (Hindi)

Two measurements. (Eng)

5. Chanhudaro (South of Mohen-Jo-Daro in Sindh, Pakistan):

Text (P. 146)

(i) 6112 100011 

21 

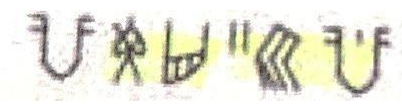
Tor Urkot

Aand Mandisaar Murapoy (R to L)

Urkot Tor Murapoy Mandisaar Aand (L to R)

Urkot's prime chief is the assembly Chairperson. (Eng)

(ii) 6132 100101 (P. 147)



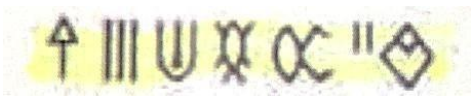
Aand Ambaraal Kova Tor Marsk Aandi (R to L)

Andi Marsktor Kova Ambaraal Aand (L to R)

Pahla Mahin Resham Dhagon Ka Kova Maalik Hai. (Hindi)

Kova is owner of first thin silk threads. (Eng)

(iii) 6207 109901

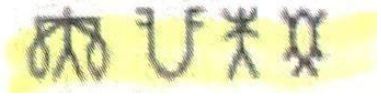


Aar Mun Nuru Murapoy Potukoya Tor Urkot (R to L)

Urkot Tor Potukoya Murapoy Nurmunaar (L to R)

Urkot's Potukoya prime chief Nurmunaar (all powerful). (Eng)

(iv) 6228 100101 (P. 148)



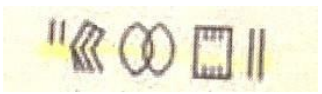
Kavadiyaal Aana Murrapen Buraapen/ Murapoy (R to L)

Murapoy /Burrapen Aana Kavadiyaal (L to R)

Pradhan Mukhiya, Burrapen (a deity) Ka Sanrakshak. (Hindi)

Prime chief is the guardian/protector of Burrapen. (Eng)

(v) 6403 100011 (P. 149)



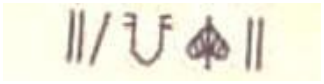
1. Ta Marri Akka Mandisaar Iru (R to L)

Iru Mandisaar Akka Marri Ta (L to R)

Yah Sabha Vishay Mata (Akka) Putra Ka. (Hindi)

This meeting agenda (worklist) of Akka son. (Eng)

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2. 

Ir Amb Aana Aali Iru (R to L)

Iru Aali Aana Amb-Ir (L to R)

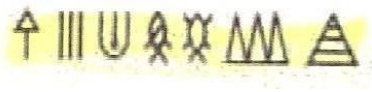
Yah Mukhiya (Raja) Ka Pani Sthal. (Hindi)

This chieftain's (king's) water site. (Eng)

6. Lothal (Near Village Saragwala, Ahmadabad, Gujrat):

Text

(i) 7009 100101 (P. 149)



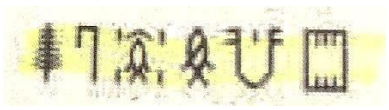
Aar Mun Nur Serapoy Murapoy Moori Tugga (R to L)

Tugga Moori Murapoy Serapoy Nurmunaar (L to R)

Anaj Ambaar Ka Pradhan Mukhiya Serapoy Sarvashaktishali. (Hindi)

Grain bundle heap's prime chief Serapoy, the most powerful. (Eng)

(ii) 7028 100401



Madaa Sataar Talapoy-kaarek Serapoy Aandi Mandisaar (R to L)

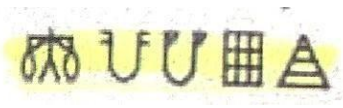
Mandisaar Aandi Serapoy Talapoy-karek Sataar Madaa (LtoR)

Sabha Mukhiya, Pratham Jyeshtha Mukhiya, Shirsh Mukhiya follower, niyantrak Madaavigotraj.

(Hindi)

Assembly chairperson, first senior chief, follower (worshiper) of the highest chief, controller madavigotraj.
(Eng)

(iii) 7244 200101 (P. 153)



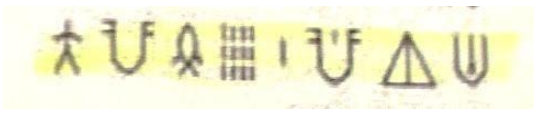
Kavadiyaal Aana Katiyalaar Kothi Tugga (R to L)

Tugga Kothi Katiyalaarana Kavadiyalaar (L to R)

Dhanya-Bhandargrih, Dher-saara Lakadi Eindhan Ka Sanrakshak. (Hindi)

Guardian/administrator of grain store house, heap of wooden fuel. (Eng)

(iv) 7265 200101 (P. 154)



Aal Aana Muthawapoy Pir Ta Aandi Tugga Nuru (R to L)

Nurtuggandi Ta Pir Muthawapoy Annal (L to R)

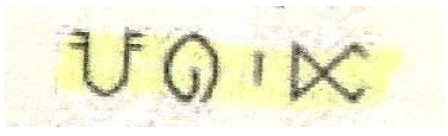
Nurtuggandi Ka Pir Muthawapoy Raja (Shashak). (Hindi)

Nurtuggandi's Pir Muthawapoy ruler. (Eng)

7. Kalibangan (Near left riverbank of Ghaggar-Hakra, Punjab, Haryan and Rajasthan State):

Text

(i) 8004 100102 (P. 155)



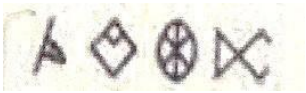
Aand Gand Undi Koya (R to L)

Koya Undi Gand Aand (L to R)

Koya is ancient gan (human group). (Eng)

(ii) 8020 100111 (P. 155)

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1. Ambaal/Ambara Urkot Gondola Koya (R to L)

Koya Gondola Urkot Ambara (L to R)

Koya Samudai Ka Urkot, Amba Ki Baadi (Shrine). (Hindi)

Koya community's Urkot, Amba's shrine (pious place). (Eng)

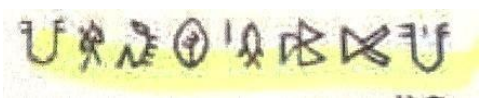
2. 

Aaya Aana Kova (R to L)

Kovaana Aaya (L to R)

Kova's mother. (Eng)

(iii) 8043 100101 (P. 156)



Aand Ambaraal Paratiyaar Nelpatu Ta Poy Metta Sagapari Aandi (R to L)

Aandi Sagapari Mettapoyta Nelpatu Paratiyalaar Ambaraal Aand (L to R)

Pratham Sanyuktsagapari Parvatiya Mukhiya Ka Pashchimi

Kapaas Utpadak Ambaraal (Matri shakti) Hai. (Hindi)

Western cotton producer of first joint sagapari mountain range chief

is mother (Matri shakti). (Eng)

(iv) 8051 100101



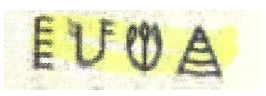
Aand Kalwaay Yer Aandi Mandisaar (R to L)

Mandisaar Aandi Yerkalwaay Aand (L to R)

Sabha-Pramukh Pratham Jal-Pradayak Hai. (Hindi)

Assembly chief is the first water provider/giver. (Eng)

(v) 8055 100001



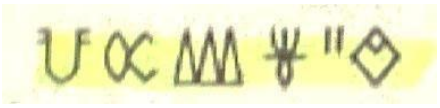
Keera Aana Parataraal Tugga (R to L)

Tugga Parataraal Aana Keera (L to R)

Anaj-Ambar, Vashtra-Ambar Ki Nishani. (Hindi)

Ensign/symbol of grain-heap, cloth-heap. (Eng)

(vi) 8119 210101 (P. 158)



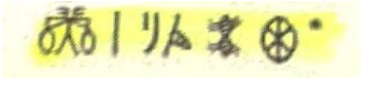
Aand Potukoya Moori Nee Tor Urkot (R to L)

Urkot Tor Neemoori Potukoya Aand (L to R)

Urkot Ka Tel-Bhandari Potukoya Hai. (Hindi)

Urkot's oil-storer/hoarder is Potukoya (Eng)

(vii) 8120 200101



Kavadiyalaand Dandal Kalta Ambaal Ilamgotraj Gondola (R to L)

Gondola Ilamgotraj Ambaal Kalta Dandal Kavadiyalaand (L to R)

Samudai Ke Ilamgotraj Matri Parivar Ka Putra Sanrakshak Hai. (Hindi)

Son of the community Ilamgotraj mother dynasty is guardian. (Eng)

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(viii) 8201 400001



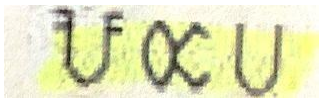
Keera Aana Nel Naar (R to L)

Naar Nelaana Keera (L to R)

Gram Krishi Ki Nishani. (Hindi)

Ensign / landmark of village-farming. (Eng)

(ix) 8202 400001



Aand/Aana Potukoya Aala (R to L)

Aala Potukoyana /Aand (L to R)

Maap-Patra Potukoya Ka. or

Potukoya Maapak Hai. (Hindi)

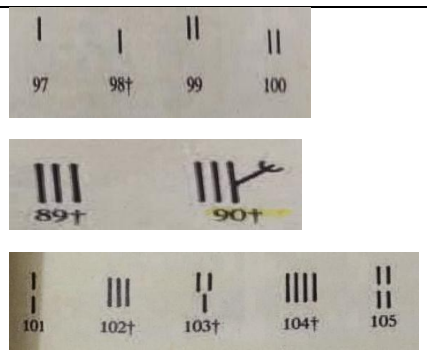
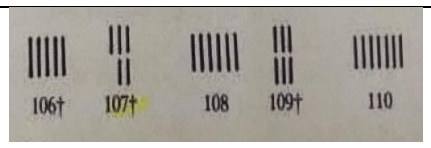
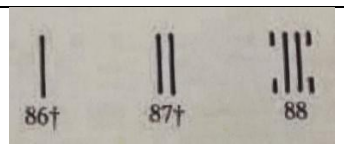
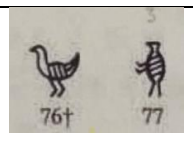
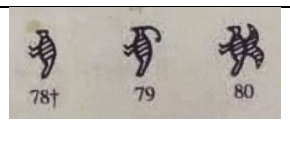
Measuring pot of Potukoya. or

Potukoya is measurer. (Eng)

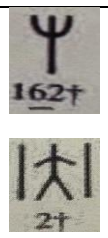
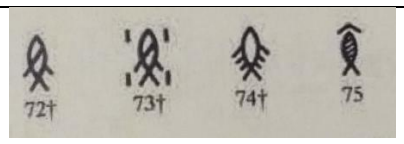
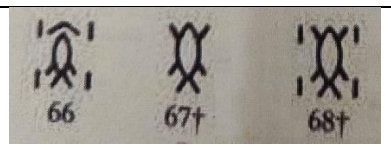
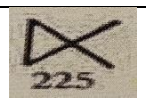
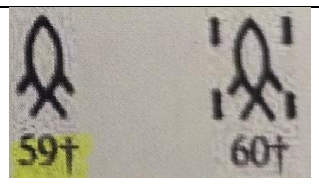
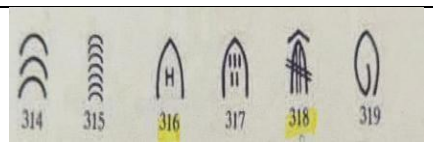
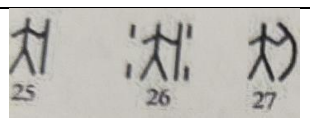
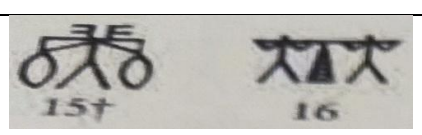
Appendix-C

Identification of Indus Pictographs that signify Complete words (with Phonetic Sounds):

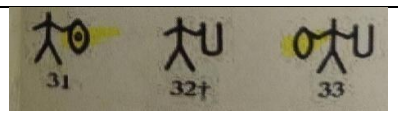
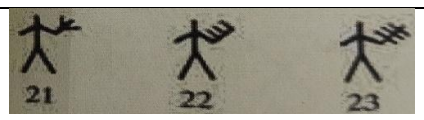
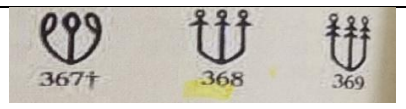
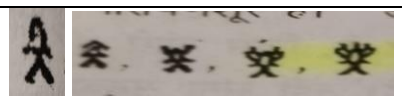
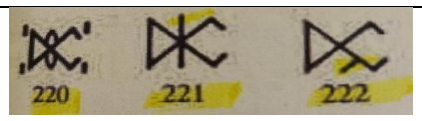
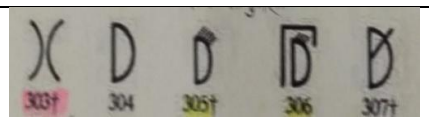
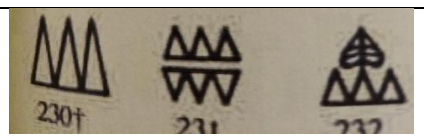
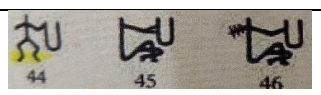
Approximately 225 Indus signs (including basic signs, compound signs with independent meanings, and integrated signs with meanings dependent on individual signs along with some signs from other source) are identified in the pre-Dravidian Koya/Gondi language accompanied with one or more meanings. The pictographs / symbols taken from the sign list of the Indus script, located on pages 32 to 35 in "The Indus Script, Texts, Concordance and Tables" by Iravatham Mahadevan, are given in the below table for the researchers and readers to comprehend and interpret themselves the Indus texts across the sites.:

Sign Nos. (Taken from the book of Mahadev-an, pp. 32-35)	**Signs/Pictographs**	**Recognition in Pre-Dravidian Koya/Gondi language**	**Meanings** (With one or more senses as per context in the text)
97, 98, 99, 100, 89, 90, 101, 102, 103, 104, 105		Ta/Na, Undi, Tor/Nor, Iru/Rand, Mund, Mundomaan, Rand, Mund, Moor, Naal. Naal	Of (genitive), one, of (genitive), two; Three, name; Two, three, ancient/past, four, good
106, 107, 108, 109, 110		Sanyu/Sai, Sanyu, Saar, Saar, Yer	Five/Jury, five, six/gist, six, seven/water
86, 87, 88		Kola/Kolal/Danda/Dandal, Iru/Ir, Irkarek	Son/Controller, Two/site, Place (shrine/site) worshipper
82, 83, 84, 85		Moor, Kadal, Pinda/pindal, Irupindal	Dove: Muravi clan, Bee: Kadal clan, Hunting/hunter, very good hunter
76, 77		Kor, Kor (variant signs)	Hen: Curve/Kor clan, Totemic sign/symbol
78, 79, 80		Mall (these are variant pictographs)	Peacock: Maldham clan (totem)

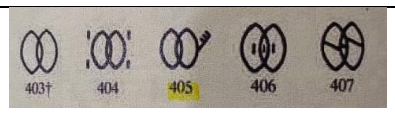
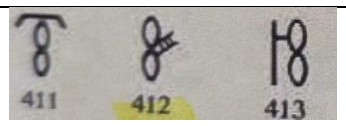
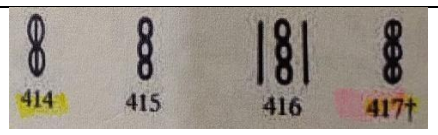
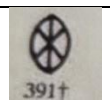
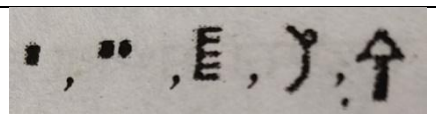
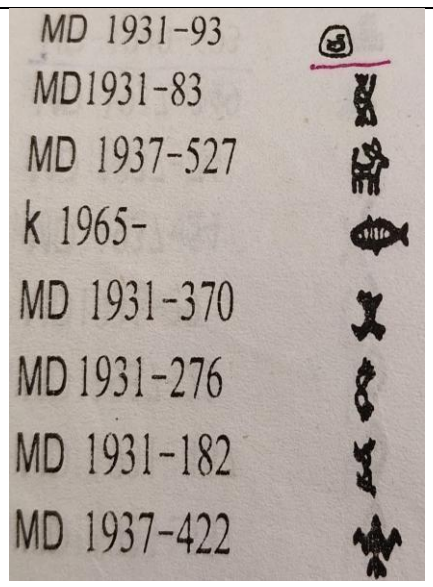
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162 2		Oma/oman/omal/nel (Basic sign), Irdandiyal	Stalk of grain (wheat/barley), name of month in Gondi, field/crop site; Very important person
72, 73, 74, 75		Serapoy, Serapoykarek, Naalpoy (one of chief preceptors), Talapoyad/Talapoy (as per context in the text)	Senior chief/name of person, Senior chief follower, Good/important chief, Top chief
50		Nay/Nai	Dog: Sign of Netam/Naitam clan/totem of Netam pari of the Koya (Koitoor) society
66, 67, 68		Talapoykarek, Murapoy, Murapoykarek	Top chief follower/worshipper, Prime chief, Prime chief follower
225		Pari/Padi	Clan/Sept, gotra, division
70		Muthawapoyta	Chief preceptor's
59 60		Muthawapoy, Muthawapoykarek	Chief preceptor, Follower/worshipper of the chief preceptor
314, 315 316, 317 318, 319		Munpari, Yerpari, Hatumshivaar, Saishiwar, Paakaltalashiwar, Gand	Three sagapari/gotraj, Seven sagagotraj, Market shelter/place, Good (jury) shelter, Higher shed (shelter) of distribution/stay, Gan/Group
320, 321 322, 323 324		Gond, Kawadi, Tagadi, Aali/Aari, Sukka/Sukkom	Gond community, Weight loops, Weight balance, Chief/King, Star/Happiness/Name of clan.
25, 26, 27		Dandal/Dandiyal, Dandiyalkarek, Bilaal (bil means to sell in Gondi)	Respected person, Respected person's follower, Trader/Market chief
28, 29, 30		Bilambaal, Irbilambaal, Kotiyal/Narkotal	Bimalpen /Water deity (of Gonds); Irbimalpen (name of person); Kot-chief/ Village chief
18, 19, 20		Aal (person with Rt. hand raised), Keeral, Keeral (variant signs)	Professional/Worker/Person; Ensign-bearer/Scribe; Scribe/writer's
15, 16		Kavadiyalaand, Tuggoyaal	It is guardian/ patron/ administrator; Weight bearers/carriers

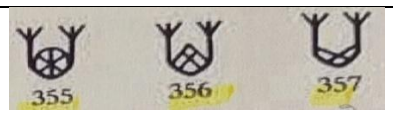
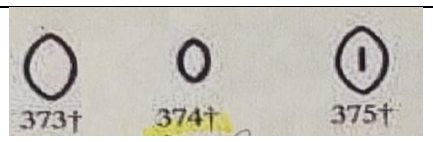
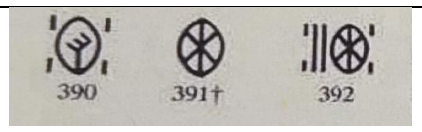
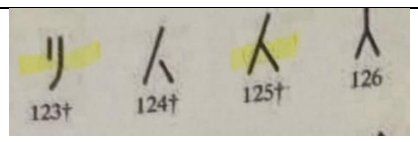
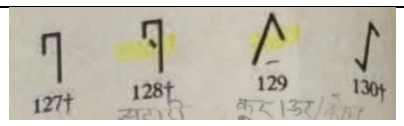
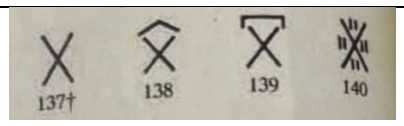
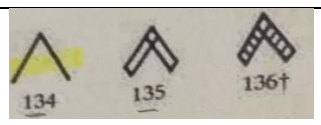
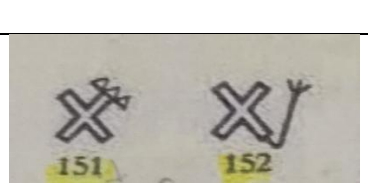
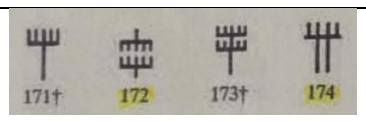
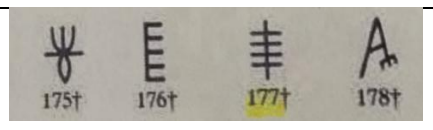
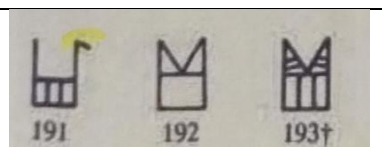
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31, 32, 33		Polliyal/Dongyal, Aalal, Aalapotuyal/Aaladongyal	Villager/Boatperson; Potter/Measurer/Counting person; Esteemed person/Name of influential person
21, 22, 23		Nelal, Kisal/Kiral, Kahatikolal	Farmer/Field owner, Fire person/Fire-extinguisher/Ensign bearer, Ledger manager/Accountant
367, 368, 369		Paratiyar/Parataraal, Nularal, Nularal (variant signs)	Cotton owner/Lump of cotton; Lump of cotton/silk threads; Large heap of threads
Decipherment of IS in Gondi by Kangali Page-42		Kolasur, Heerajoti, Manko Sungal, Narayansur & Turporay (There are five Bhumaka/Gayata (priests) of the Gonds' saga/phratries).	Five Bhumkals (priests) of the phratries of the Gonds' social system
12		Kavadiyal (Independent compound sign)	Guardian/ Officer/ Administrator/ Weight bearer (carrier)
11		Aal + Kepa/Kopa on shoulder =Kepal/Kopal	Caretaker/ Herder/ Rearer (of cattle/ livestock)
14		Kavadiyalor/ Kavadiyalar	Patron/ Authority/ Adhipati
220, 221, 222		Koyal+karek= Koyalkarek, Koya+kola= Koyakola, Koya+na= Koyana	Koyavanshi follower/worshipper; Koya chief/controller; Koya's
303, 304, 305,306,307		Iromaan, Bil, Saibil, Saibilsatar, Bilamb	Dark night; Bow with string; Nice bow/Name; Saibil controller; Bow-arrow/Aimer
4		Kuchoyal /Kuchoawaal	Mother's Sister (Mausi Maa)
5		Ayaal / Awaal	Birth giver mother, Mother
418		Kawadi+aal+or+aana+keera =Kawadiyaloranakeera (Dependent compound sign made of five basic signs)	Ensign/Symbol of patron authority
230, 231, 232		Mudi/Muri/Mudiyaal; Tuggamuri, Aali +Mudi = Aalimudi Aalimuri/Aalimurial	Bundle/Bundle of grains; Bundle of grains; Chief/Controller of grain heap/ Name of place/person
34, 35, 36, 37		Nurniyaal; Kovaal; Koyaal; Komaal	Grinder/Crusher; Metal worker/measurer; Koya individual /Cutter (person); Ivory professional/ Komvanshi (a member)
44, 45, 46		Aalal/Kummal; Aalamurkotaal;	Measurer/Potter; Record/Account keeper/maintainer;
		Aalakolamurkotaal	Chief of record/ account (chief accountant)

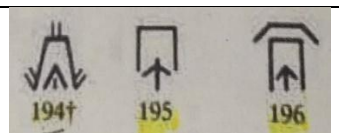
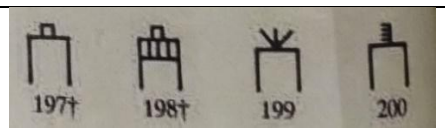
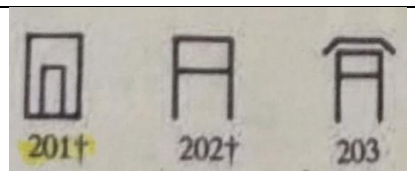
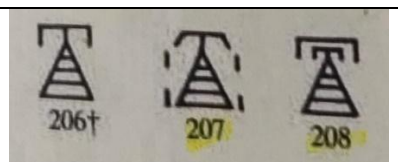
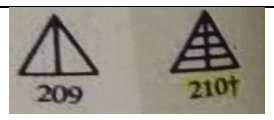
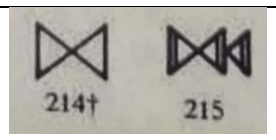
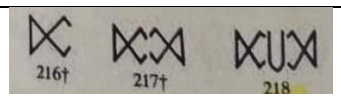
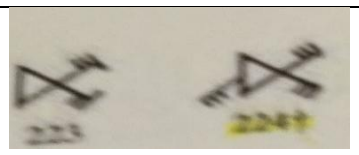
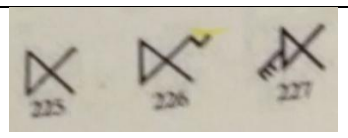
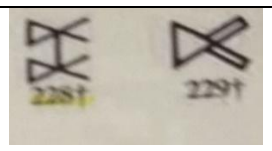
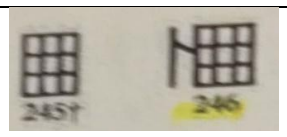
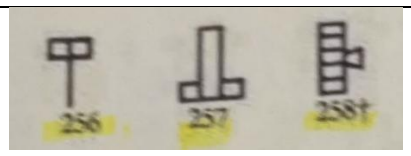
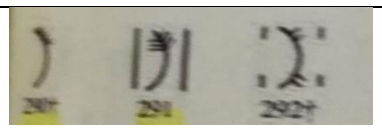
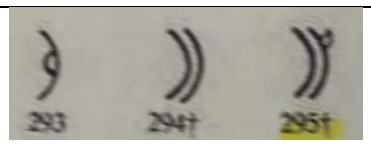
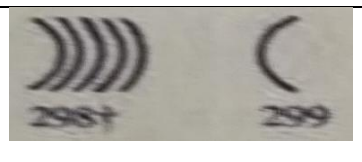
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403, 404, 405, 406, 407		Aru/Akka; Akkarek; Kisakka; Padundi; Murakka	Number eight (8)/Mother; Mother power worshipper; Fire deity /Mother; Number eleven (11); Primordial power mother
411, 412, 413		Mengamalgu; Malguhatum; Malgukola/malgukolal	Precious/High importance; Pearl market; Pearl-controller/ /administrator
414, 415, 416, 417		Malgu (beads with knitting thread); Malgu (joined beads); Malgu irkolal; Malgu, (These are variant signs of pearl beads/gems)	Wealth/Purity/Imortance; Elegance/Wisdom; Wealth/Pearl account management controller/chief; Important
17		Amb+Aari+Aal=Ambariyal / Ambaraal (This is independent compound sign)	Mother deity/ Owner/ Name, (as per context in the text)
391		Gondola,	Community, Indicating centralized way, Central place
393		Gondolator sivaar (This is dependent compound sign)	Shelter/Shed of the community
97, 99, 176,		Ta/Na, Tor/Nor, Kana/Keera, Bilkunsee/Kunsee Saar/Aar/Or (locative). (These five signs act as case).	Of, Of (possessive), Ensign/Mark, From (ablative), On/In/At (locative case)
Decipherment of Indus Script in Gondi by Kangali Page-105		Moor, Ghubra, Nay, Meen, Ira, Kitkur/Ilam, Kitkur/Ilam, Kadal/Vici	Dove, Muravi clan; Owl, Name of sept, Inactive person; Dog, name of Netam clan; Fish, Meen gand/gan, to shine; Prawn, to collect, deposit; Worm, Ilam clan; Worm: Ilam clan; Bee, Kadal clan/gotra
168		Mada/Mara	Tree: Clan/totemic sign of Madavi padi (Maravi dynasty)
149		Paakal	Distribution, Division, Staying/Lodging place, Space, Cave (as per context of Indus texts)
352, 353, 354		Neland, Katiyalarand, Nurukatiyalar	It is grain/grain pot; It is wooden fuel/ pot; Wooden fuel crusher

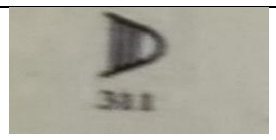
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355, 356, 357		Gondolanelaral, Kopra nelaral, Matayanelaral	Grain heaps of the community; Lump of cloth & grain; Matayanelaral (name)
358, 359		Katiyalaral, Seerkanakatiyal	A lot of wooden fuel, Heaps of wooden fuel of the south
373, 374, 375		Pottu (Patu)/Donga (Paatta), Polli/Pottu, Pottuta/Dongata	Sun/Boat, Village/Sun, Sun's/Boat's
390. 391, 392		Nelpatukarek, Gondola, Gondolairkarek	Evening worshipper, Community/group, Community shrine worshipper
394, 395, 396		Potuaand/Pottana, Sivarkana kolti, Pollita (Pollireng) /Kolti	It is sun (fire) /to burn, Shelter's mashal/torchlight, Of small village/ Flaming torch (Mashal)
397, 398, 399		Gatta/Gotha/Kodka, Gattanul/Gattalur, Saikotreng/Saikotnor/Kolti	Site between two poles, Name of place, Saikot's (settlement name) /Flaming torch
123, 124, 125, 126		Kalta, Ambata/Ambana, Ora, Mendol	Clan's (dynasty's/life's), Mother's, Of, Body
127, 128, 129, 130		Satar, Satar/Satari, Koy, Khuti	Controller, Custodian, To cut, To deposit/collection
137, 138, 139, 140		Vadi/Mataya, Talamataya, Mengavadi/Mengamataya, Arumatayal	Wind/Cyclone, Big cyclone, Name of village/settlement, Arumatayal (name)
134, 135, 136		Tala, Kopra, Kopra,	Top/Zenith, Cloth, Finished clothing
148, 149, 150		Symbol of Gondi Firfiti, Nature-Cycle; Paakal; Sukka/Sukkom	Indus cycle, Ritual symbol Auspicious symbol; Distribution, Staying/Stoppage place/point; Star, Clan symbol, Blithe, Happiness,
151, 152		Sukkummoori, Sukkomal	Name/ Name of place, Name of site/place
171, 172, 173, 174		Sireng/Sirandi/Sidhi, Irsireng/Sirkana, Sirkana, Sireng/Sirandi	South/Downward; Of the south; Of the south; South
175, 176, 177, 178		Velchiyal/Nee, Kana/Keera, Kahtikola, Korikeera	Weaver/Oil/Oil lamp; Of/Ensign; Measuring stick, Plough/Farmer
191, 192, 193		Kova/Ghada, Guder, Kopra Guder	Name of Kova clan/Earthen pot; Lump of cloth, Lump of finished clothing

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194, 195, 196		Kaalvay, Sivarkolwa/Ronkolwa, Mengaronkolwa	Water drainage/Canal, Water drainage of house/shelter, Water drainage of palace
197, 198, 199, 200		Ronbhira/Maada, Madaron, Nelron, Kisron/Kolti Mada	House, Big house (baada), Grain house/ store, Torch house (Torch light on house) /Tower light
201, 202, 203		Wakkel, Maada, Mengamaada	Gate, Gate of house/building, House, Splendid Palace
206, 207, 208		Mengatugga/Mengatu-ggal, Mengatuggakarek, Irmengatugga	Big heap of grain / Town name; Worshipper of grain heap; Huge grain heap
209, 210		Tugga/Tukka, Tugga	Ensign of grain heap/ weight; Sign of grain heap
214, 215		Gondaru/Mridang, Murgondaru (of Gonds)	Drum/Dhol, Big drum
216, 217, 218		Koya, Koyalk, Aalakoyalk	Koya race/To cut, Koyas (plural), Measurer Koyas
223, 224		Irkiskoya/Irukiskoya, Murpoykoya (Munkiskoya, Koyamurpoy)	Name of person, Name of person/Name of country (i.e. Koyamurideep)
225, 226, 227		Pari/Padi, Pakapari, Kispari	Clan/Sept/Division, Name/Portion/Part, Name of clan (person)
228, 229		Iruparikal/Irparikola, Saga-pari	Combined clans/groups, Phratry-clan
245, 246		Kothi/Koti, Kothikola	Grain house (store), Grain store owner (controller)
256, 257, 258		Taari, Wakkel, Ronmetai	Cleaning device/Site, Gate, Stairs of house yard
290, 291, 292		Saibil/Kisbil, Bilomairukolal/Bilom-airdandal, Nalibilkarek	Name of clan, Name of person, Worshipper of important (good) bow
293, 294, 295		Potugal/Potukal/Pottu, Irbil/Randor, Kavirbil/Kerbil	Horizon Sun: Potugal dynasty, Name of person, Second row, Name of person
296, 297		Adami (variant signs)	Shield, Protector, Guard
298, 299		Sayor/Saipari, Parai/Para/Or	Fifth row, Fifth phratry, Greater than/ Senior to

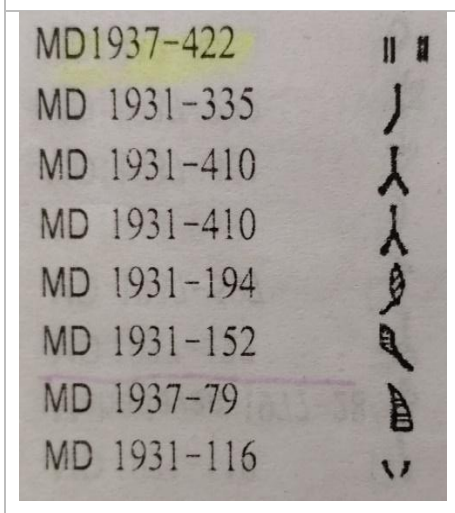
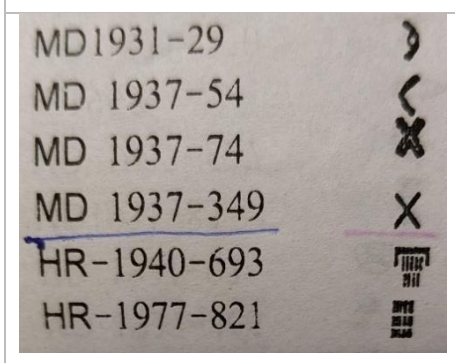
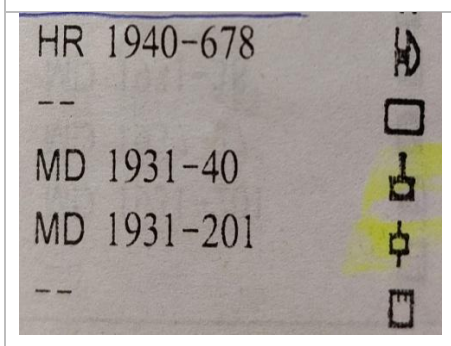
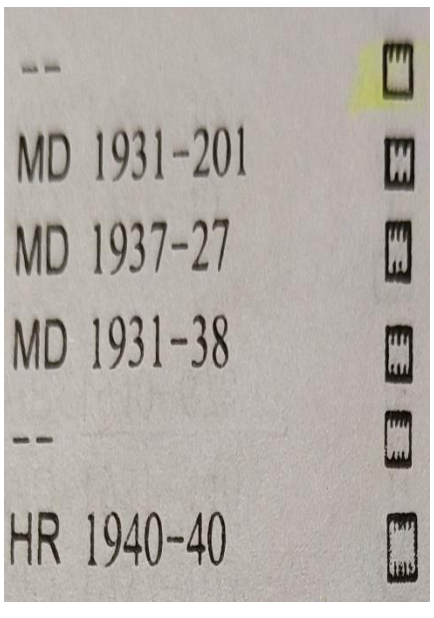
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311		Pana/ Pata /Panal (It is symbol of musical instrument)	Veena/Vina, Song-Music, Musical Instrument, Musician (as per context)

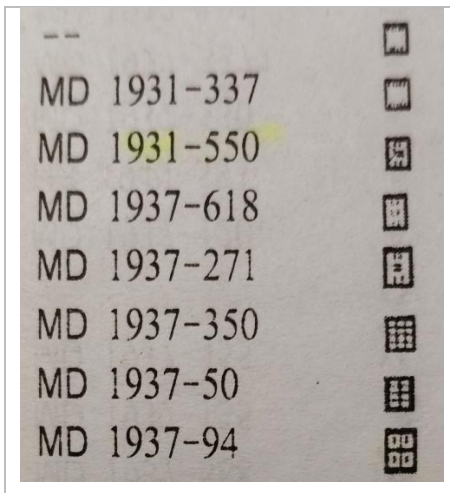
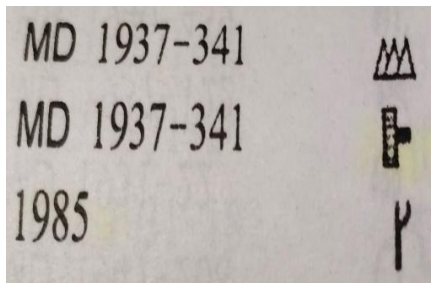
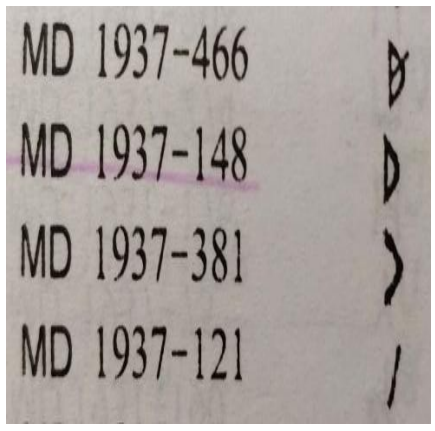
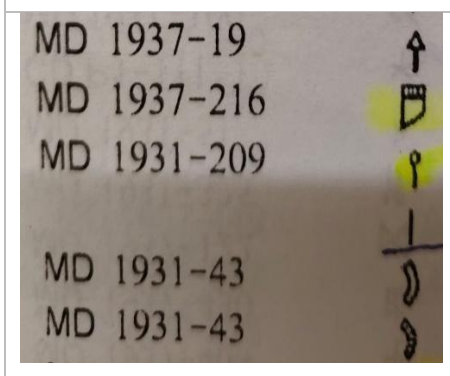
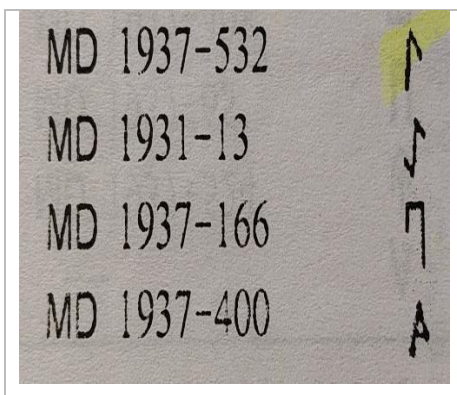
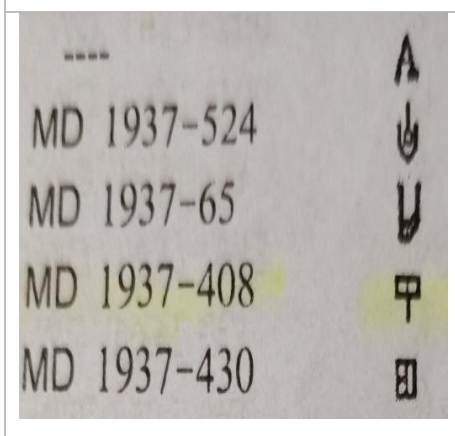
Appendix-D

Identification of Indus Signs which denote Complete words (with Phonetic Sounds):

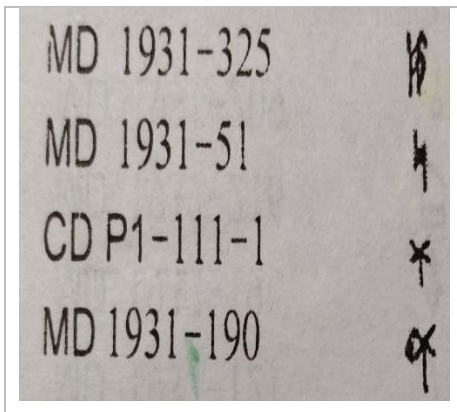
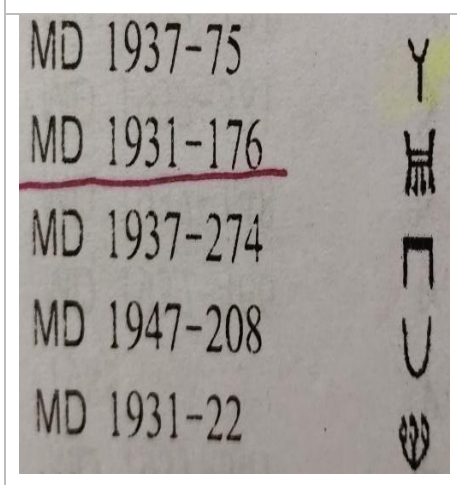
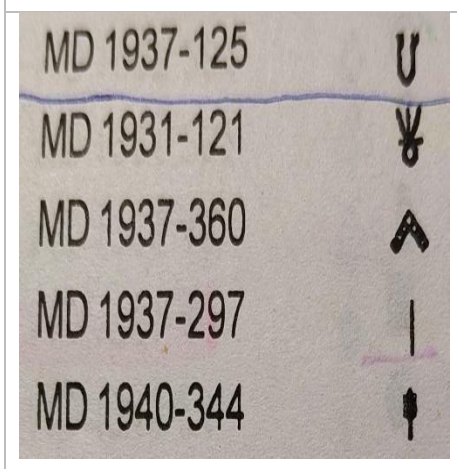
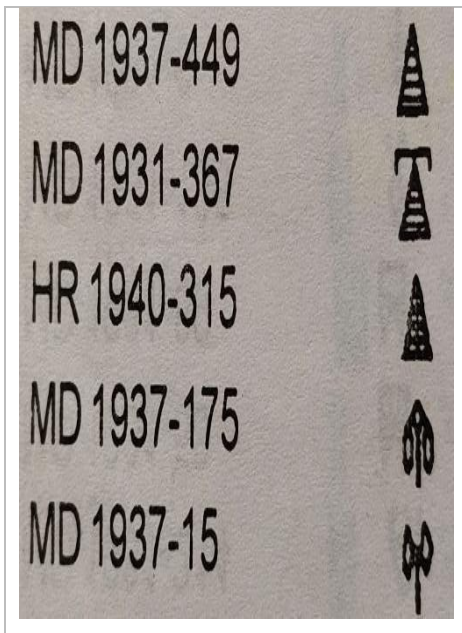
Approximately 100 more Indus signs (including basic signs, compound signs with independent meanings, and integrated signs with meanings dependent on individual signs) are identified in the pre-Dravidian Koya/Gondi language along with synonyms (one or more with meanings). The signs taken from the sign list of the Indus script, marked on pages 105 to 116 in "Saindhvi Lipi Ka Gondi Mei Udvachan / Decipherment of Indus Script in Gondi" by M.C. Kangali (2002), are given in the table as under for the researchers and readers to understand and interpret themselves the Indus texts across the sites.:

Details of Indus Signs / Pictographs	**Recognition in Pre-Dravidian Koya/Gondi language**	**Meanings** (with one or more senses as per context in the text)
	Botade (04 diacritics) Kaal Irukaal Mendol Pinda Pinda Kom Kor	Flying fish, Dance Foot/Leg, Dynasty Two foots/legs, Name Body, Kaaya Prey/Hunting, Kula, Reproduction organ Ivory, Kula, Dynasty Horn, Murra, Hen
	Potu /Patugal/Potukal Para/Parai/Or Sukkom/Sukka Matyal/Vadi Mengapeer Peer	Horizon sun, Sun/Surya dynasty Arch shape moon, senior, bigger, greater Supreme pleasure, Star Cross, Wind, cyclone, Sky rain, Settlement place Chief, Abdomen / Peth
	Bilatum (space between two poles and bow Maandi/Baada/Baadi Naar/Naru/Nor/Thana Gatta/Kodka Maandiir (Mandi+two diacritics)	Market, Site/Place Baada, Yard, Assembly Village, Nine, Of, Site/Shrine, Gotha, Baada (between 02 poles) Affiliated to Assembly
	Mandimoor (Maandi+3 markers) Mandinaal (Maandi+4 markers) Mandisai (Maandi+5 markers) Mandisaar (Maandi+6 markers) Mandiyer (Maandi+7 markers) Maandiyar (Maandi+8 markers)	Assembly chief From Assembly Assembly/Jury member Assembly decision Assembly refreshment Assembly member

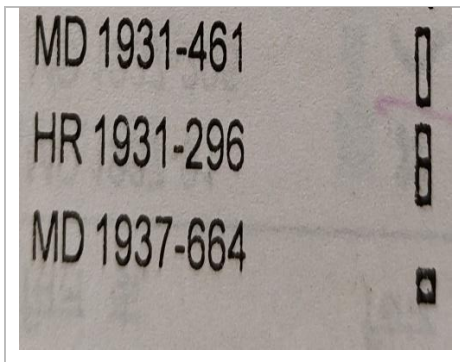
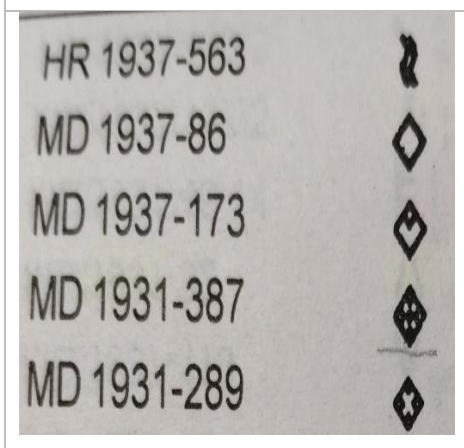
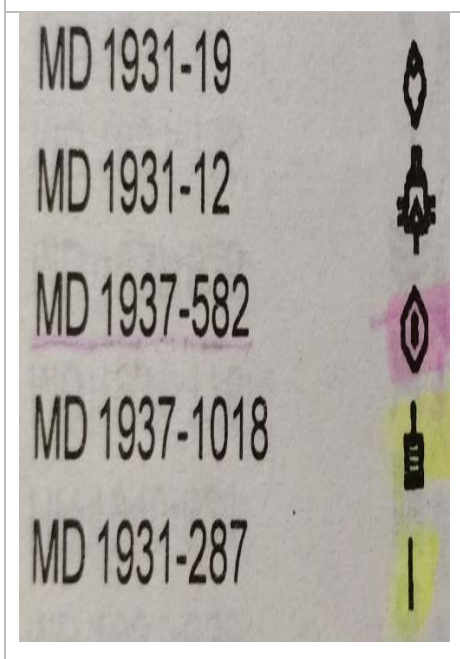
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	Maandinaar (Maandi+9 markers) Maandipadur (Maandi +10 markers) Mandibilsar (Maandi +6 markers+bow) Mandisaar (Maandi +6 markers) -Do- Koti/Kothi (Baada divided into 12blocks) Koti/Kothi (Baada divided into 8 blocks) Mandiaar (Baada+4 blocks)	Assembly place/site Assembly agenda/worklist Assembly convener, Bargain, Name Assembly decision -Do- Storeroom Storeroom Mandiyar (name), settlement
	Moori/Mooriyal (Cone shape) Ronmetai/Sidhi Katiya	Bundle, Potali Ladder, Downward, Wooden fuel, Creature
	Bilamb Bil (with string) Bil (without string) Amb	Bow-arrow Bow, Price, Place, Bil Trade, Sale price Arrow, Water
	Aar/Or/Salla/Saar Mars Badga Danda/Kola Adami Adami	Javelin, power, authority Thread, Blade of Axe Pestle, Musal, Latth Prestigious, Stick/Latth Guardian, shield/guard Protector, Shield
	Koy (a blade of scissors) Khuti/ Kon Satar Kur/Oor	To cut Hanger/Peg, to deposit Sickle, owner, controller Plough, to till/to plough
	Kur/ Kiri Nuru Kova Taari Aaya	Plough, to write Mortar with pestle, Okhali, hundred (100) Earthen pot, Copper metal, a social group. To clean, place, of (genitive case) Cleaning pot/device, Mother

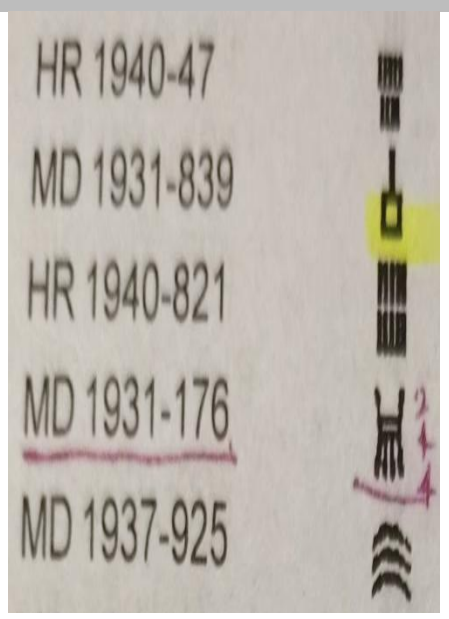
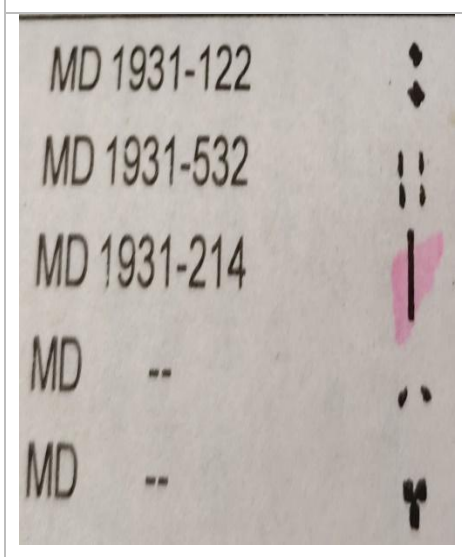
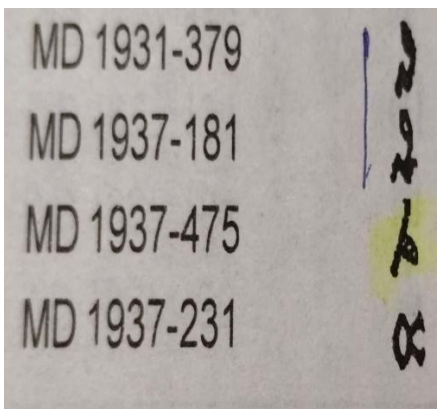
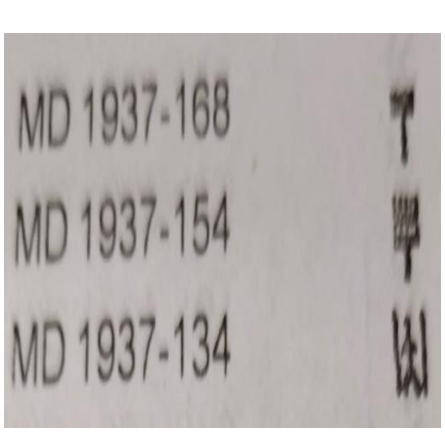
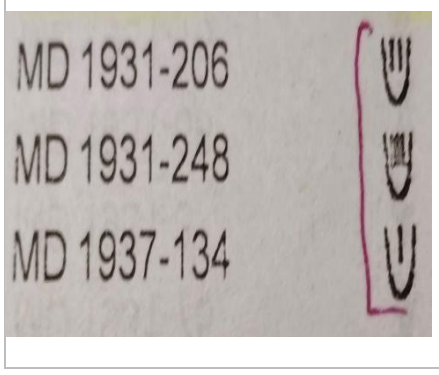
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	Oor/Ur Oor/Ur Thunni/Gaal Thunni/Gaal	Place, Plough Place, Plough Windmill with pole Windmill, Minmatyal
	Payar Padu/Pal /Patara Menga Aal/Aala (Baani) Paratiyar	Fork with pole, protector, relationship; Ten (10), milk, place /pot of paddy store Sky, High, Large, Bigger Pot, Measuring utensil Cotton quantity, cotton owner
	Nelaral/Neral (pot & grain) Nee/Velchiyal Kopra Kola Kahati Kola	A lot of grains Oil lamp, Weaver Kon/Angle, clothing Measuring stick, Danda, Son Measuring stick, Stripe
	Tugga Mengatugga/Mengatuggal Tukka/Tugga Tagadi Tagadi	Lump of grain, Heap High grain heap Weight, Heap of grain Weighing balance, Justice Justice, Just, right

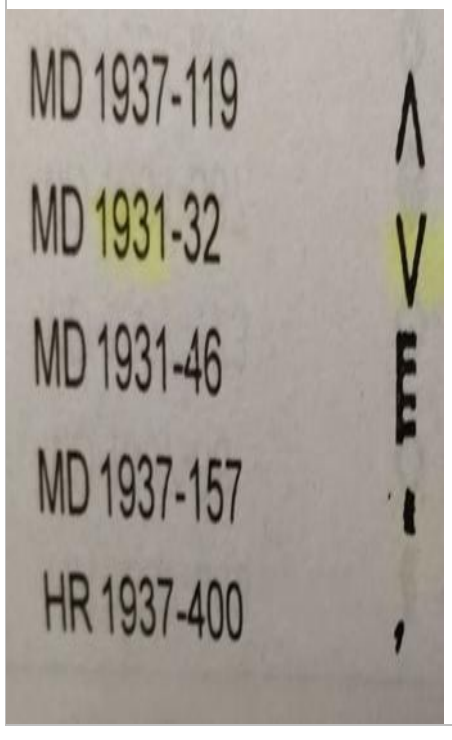
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	Aara Irubheera Bheera	Half, Half of things Two-fourths of quantity One fourth of quantity
	Dhoda, Yer, Sarri Kot, Narkot Urkot Saikot Naalkot	River, Water, Marg/Way Town, Village, Settlement Small village/settlement Five towns, proper, bigger city, Urban/suburban settlement
	Potukot Kalwa/Kalwaay Donga, Pottu Thana/Thiya Undi, Varu	Purvakot, Settlement Place Canal, Downward Boat, Sun Place, Shrine, Shelter site One, Ancient, That

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	Naru / Naar Naar/Nar, Naru, Thana, Pad/Padu Pad/Padu Paaring	Number nine (9), Village Village, Nine (9), Place Number ten (10), Milk Number ten (10), Milk Saga/Gotra, Marks of Nail
	Saark Karek/Peerk (drop sign) Lor Iru (Two sign) Moor	Plural Sign/Mark Follower, Worshipper Person Plural This Three diacritics, Ancient
	Parati Paratyar/Paratiyar Ambara/ Ambal Potukoya, Koypa (sun + scissors signs)	Cotton/Kapas A lot of cotton, cotton owner Shrine/Site of mother (Arrow+peepal leaf) Potukoya community, King, Cloud
	Seereng/Seerandi Seerkana Irdandiyal	South (direction), Downward Of the south, Southern Impotant person, powerful
	Parala (Aal+2-diacritics) Murala (Aala+3- diacritics) Aala (Aal+1- diacritics)	Big measuring pot of grains Bigger measuring pot of grains Measuring pot of grains

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	Tala (Apex sign) Paaka Kana, Keera Lor Kavi /Ke	Great, Highest, Top One fourth of things Possessive case sign, Marking sign/Ensign Plural mark/diacritics Sign of Ear, of