

Deciphering China's Egyptian Code: The Origins of the Xia Dynasty and Chinese Characters

Guangbao Liu*

Jiangsu Qingtime Co. Ltd.

*Corresponding Author

Guangbao Liu, Jiangsu Qingtime Co. Ltd.

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Abstract

This study, as the first part of a series, systematically argues for a profound, transcultural connection between early Chinese civilization and ancient Egypt. Employing scientific induction, we demonstrate that fundamental Chinese characters—including those for core cultural concepts, royal titles, and clan names—derive directly from Egyptian hieroglyphic prototypes. Concurrently, a comparative analysis of king lists and genealogical records establishes that the foundational period of the semi-legendary Xia Dynasty, from the Five Emperors to its early kings, finds its counterpart in the sequence of Egyptian rulers from the Naqada III/Dynasty 0 period through the Old Kingdom. The multi-faceted correspondences across linguistic, genealogical, and symbolic domains presented here significantly mitigate the likelihood of coincidence. This cumulative evidence for the early phase posits that the foundational narrative of the Xia Dynasty constitutes a preserved Chinese record of early Egyptian civilization, laying the groundwork for a subsequent analysis that will extend this comparison to the Middle and New Kingdoms.

Keywords: Origin of Chinese Characters, Xia Dynasty, Ancient Egypt, Egyptian Hieroglyphs, King List Correlation, Sino-Egyptian Historiography, Cultural Migration, Genealogical Analysis

1. Introduction

Chinese archaeology has yet to conclusively verify the historicity of China's first dynasty, the Xia. Nonetheless, numerous ancient texts preserve records of its prominent figures, royal genealogies, and significant historical events.

As early as the 17th and 18th centuries, missionaries from Germany, France, and other regions put forward theories positing a connection between China and Ancient Egypt, suggesting that Chinese characters originated from Egyptian hieroglyphs. Since 2004, Chinese author Su San (苏三) has revived and expanded upon the hypothesis of Western origins of Chinese civilization. In 2012, Luo Lingjie (罗灵杰), in his work *Karma over Three Thousand Years*, highlighted extensive cultural parallels between Ancient Egypt and China. [2]

This paper further demonstrates that ancient Egyptian hieroglyphs served as prototypes for Chinese characters, with the divergence between oracle bone script and hieroglyphs potentially reflecting only a single evolutionary step. Additionally, it argues that Chinese historical texts contain narratives corresponding to the history of Ancient Egypt prior to the 19th Dynasty.

2. Methodology

We applied the principle of scientific induction to analyze parallels across three domains:

- **Linguistic correspondence:** Comparing structural, phonetic, and semantic features of Chinese characters and Egyptian hieroglyphs
- **Historical alignment:** Matching king lists, royal genealogies, and significant events
- **Cultural symbolism:** Identifying shared motifs in religion,

Primary sources included Egyptian archaeological records, Chinese classical texts (*Shi Ji*, *Shan Hai Jing*, *Guo Yu*), and etymological databases.

3. Chinese Characters as Descendants of Egyptian Hieroglyphs

3.1. Foundational Cultural Terms

A comparative analysis of foundational cultural terms reveals notable parallels between Chinese characters and ancient Egyptian hieroglyphs. Key examples include "Huaxia" (华夏, an ancient appellation for the Chinese nation), "Long" (龙, dragon), "Feng" (凤, phoenix), "Cangjie" (仓颉, the legendary inventor of Chinese characters), "Ri" (日, sun), and "Yue" (月, moon). Furthermore, the names and attributes of numerous Egyptian deities appear to be embedded within the structure of Chinese characters.

A comprehensive investigation indicates that the character "Hua" (华) is a composite of the hieroglyphs for the Lower Egyptian papyrus and the Upper Egyptian sedge plant. Similarly, the character "Xia" (夏) corresponds to an ancient Egyptian national emblem, combining the hieroglyphs of the Lower Egyptian cobra (Uraeus) and the Upper Egyptian falcon (Horus), frequently accompanied by the symbols for the sun and the Ankh (life). As the earliest known name for the Han nationality, "Huaxia" thus

symbolically incorporates the iconography of a unified Upper and Lower Egypt. The "Longfeng" (龙凤, dragon and phoenix) motif served as a symbol of Chinese imperial authority and a totem of the Huaxia people. The prototype of the Chinese dragon ("Long") can be identified as the Egyptian Wadjet goddess wearing the Red Crown of Lower Egypt. The phoenix ("Feng") finds its origin in the Egyptian falcon god Horus, depicted wearing either the Red Crown or the Double Crown of a unified Egypt.

Cangjie, recorded as the official historian under the legendary Yellow Emperor (Huangdi) who created Chinese writing, also has parallels in Egyptian mythology. The character "Jie" (颉) appears to derive from the name of Thoth, the Egyptian god of knowledge and writing. His consort, Seshat, the goddess of wisdom, knowledge, and writing, is linked to the character "Cang" (仓), which resembles her emblem of notching a palm rib to record years.

Finally, the ancient Egyptian hieroglyphs for the sun god Re and the moon god Yah are proposed as the direct prototypes for the Chinese characters "Ri" (日, sun) and "Yue" (月, moon), respectively. These correspondences extend across the pictographic, phonetic, and ideographic dimensions of the characters, as summarized in Table 1 below.

Chinese Character	Seal Script	Bronze Inscription	Oracle Bone Script	Corresponding Hieroglyph	Associated Deity / Remark
华 Hua					Composite of Lower Egyptian papyrus and Upper Egyptian sedge
夏 Xia			TBD		Composite of cobra (Uraeus), falcon (Horus), sun, and Ankh
龙 Long					Wadjet goddess wearing the Red Crown
凤 Feng		TBD			Falcon god Horus wearing the Red or Double Crown

仓 Cang					Seshat notching a palm rib (symbol for 'year')
颉 Jie			TBD		Thoth , god of knowledge and writing
日 Ri					Sun god Ra/Re
月 Yue					Moon god Yah

Table 1: Comparison Between Chinese Characters and Egyptian Hieroglyphs

3.2. Homology of the Title and Nomenclature System

While cultural similarities may suggest contact between ancient Chinese and Egyptian civilizations, they are insufficient to conclusively identify Ancient Egypt as the Xia Dynasty. To establish this connection more definitively, this study turns to a comparative analysis of royal genealogies. By examining the recorded names of Xia Dynasty kings alongside the archaeologically-established king list of Ancient Egypt, it is possible to decipher a more coherent history of the Xia. This comparison reveals that the narrative of the Xia Dynasty, as preserved in ancient Chinese texts, aligns

fundamentally with the historical sequence of Ancient Egypt.

Furthermore, in the process of comparing royal names, it was discovered that the Chinese characters for "name"—Ming (名) and Zi (字)—appear to derive from the two primary titular formulations of the Egyptian pharaohs: the Cartouche (enclosing the throne and birth names) and the Serekh (bearing the Horus name), respectively. This correspondence is illustrated in Table 2 below.

Chinese Character	Seal Script	Bronze Inscription	Oracle Bone script	Corresponding Hieroglyph	Associated Royal Name Type
名 Ming				 Cartouche	Cartouche (Throne/Birth Name)
字 Zi			TBD	 Horus Serekh	Horus Serekh (Horus Name)

Table 2: Comparison Between the Chinese Characters for "Name" (Ming and Zi) and Egyptian Hieroglyphs

In ancient Egyptian tradition, pharaohs typically held a fivefold royal titulary. Among these titles, the Horus name—initially paramount—was gradually superseded in significance by the throne name from the late Old Kingdom onward. Beyond the

Horus name, the Nebty (“Two Ladies”) name is identified here as the prototype for the Chinese character 姒 (Si), the clan name associated with Yu the Great, founder of the Xia Dynasty. Similarly, the prominence of the Nebty name was later succeeded

by the birth name.

Furthermore, both the Golden Horus name and the throne name correspond structurally to the Chinese character 君 (Jūn), denoting “sovereign” or “ruler.” Finally, the birth name, which explicitly

designates the king as the “son of the sun god,” appears to be the origin of the character 朕 (Zhèn)—a first-person pronoun reserved exclusively for the emperor in classical Chinese usage. These proposed correspondences are systematically presented in Table 3 below.

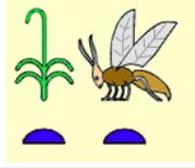
Egyptian Royal Titulary	Corresponding Hieroglyph	First Attested Reign	Ancient Chinese Form	Modern Chinese Character
Nebty name		1st Dynasty		姒 (Sì)
Golden Horus name		1st Dynasty (King Den)		君 (Jūn)
Prenomen (Throne name)		1st Dynasty (King Den)		君 (Jūn)
Nomen (Birth name)		4th Dynasty (King Sneferu)		朕 (Zhèn)

Table 3: Correspondence Between Ancient Egyptian Royal Titulary and Chinese Characters

4. The Xia Dynasty in Egyptian Historical Records

4.1. The Onset of Civilization in the Five Emperors Period and Egyptian Dynasty 0

Establishing a correlation between the extensive, well-documented timeline of Ancient Egypt and the condensed, semi-legendary narrative of the Xia Dynasty presents a significant challenge. This study addresses this by first identifying specific correspondences: King Shao Kang (少康) of the Xia Dynasty was successfully matched to a specific Egyptian pharaoh, followed by the decipherment of King Tai Kang (泰康). This breakthrough allowed for the identification of the pivotal historical event known as "Tai Kang's Loss of the State," a century-long interregnum in the Xia.

Using this established benchmark, a systematic comparison was undertaken between the king list of the Xia Dynasty and the archaeological king list of Ancient Egypt. The analysis revealed that the purported figures of all recorded Xia kings find their counterparts within the sequence of Egyptian dynasties. The

degree of consistency extends beyond the mere sequence of rulers to include identical familial relationships—such as those between husbands and wives, and parents and children—as well as shared names for specific kings. Such a comprehensive and multi-faceted correspondence is highly unlikely to be coincidental.

According to the principle of complete scientific induction, the cumulative evidence substantiates the proposition that Ancient Egypt was, in fact, the Xia Dynasty. This correlation furthermore provides a framework for analyzing and reconciling discrepancies in both Chinese historical records and Egyptological interpretations. The detailed methodology underlying the decipherment of character origins and the identification of historical figures is elaborated in the author's monograph, *Discovering the Xia Dynasty* (published in 2017) [1]. Nevertheless, questions regarding the mechanisms and routes of migration remain subjects for future research.

The Naqada culture represents the predynastic civilization of ancient Egypt. The Naqada I and II phases, spanning approximately

3800–3200 BCE, are collectively designated as Dynasty 00. This timeframe aligns with the Chinese historical records of the Shen Nong (神农) era, which report that eight generations of the Yan Di (炎帝) ruled for about 530 years. The subsequent Naqada III phase, dating from approximately 3200 to 3000 BCE, is commonly termed Dynasty 0. It was during this period that early state formation occurred, with named rulers presiding over powerful polities. This stage corresponds closely to the Chinese accounts of the Five Emperors (五帝) era.

The king list of Dynasty 0 in Egypt shows strong consistency

with the list of rulers from the Chinese Five Emperors period. It is plausible that more than ten kings—rather than only five—held authority during this era, given that abdication was a recurring practice among them. Specific correlations include: Scorpion I is identified with the Yellow Emperor (黄帝, Huángdì), the foundational figure of Chinese culture; the Crocodile King corresponds to Emperor Zhi (摯), the elder brother of Emperor Yao (尧); IryHor (also read as Ro) matches Yao (尧); and Ka (Sekhen) corresponds to Emperor Shun (舜). The name of Narmer exhibits parallels with both Yu the Great (大禹) and his father, Gun (鯀), as illustrated in Figure 1 below.

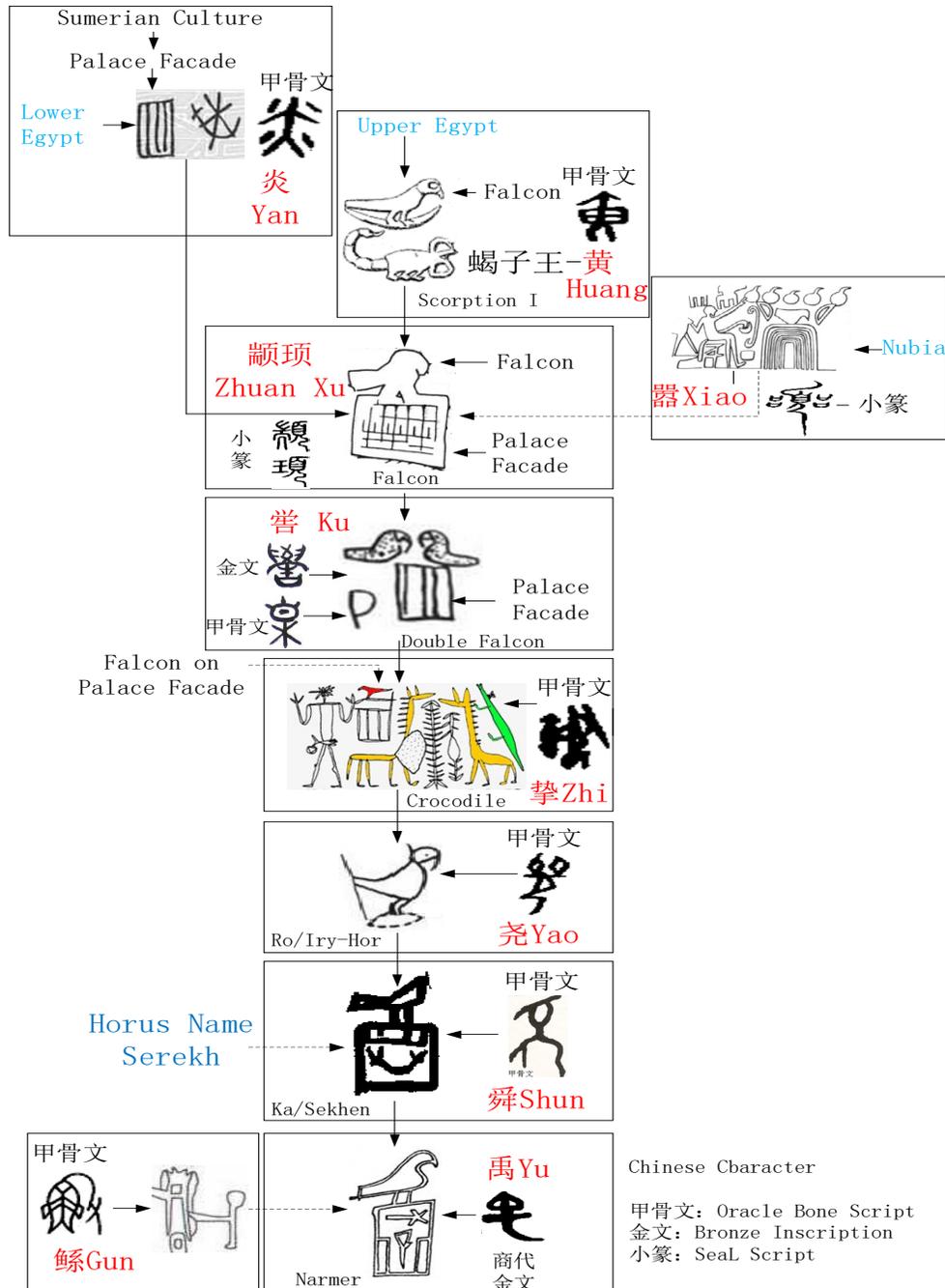


Figure 1: Comparison of the King List from the Chinese Five Emperors Era with the Rulers of Egyptian Dynasty 0

4.2. The Founding of the Xia and the Egyptian First Dynasty

The two seal-impressed king lists unearthed from the royal tombs at Abydos enable the identification of Narmer as the Egyptian counterpart of Yu the Great (大禹), the legendary founder of the Xia Dynasty. This correlation is further corroborated by parallels among their immediate family members. Yu's wife, Jiao (娇), bears a phonetic resemblance to Queen Neithhotep, who is widely considered to have been Narmer's spouse. Similarly, Yu's son and

successor, Qi (启), corresponds to Hor-Aha—the second king of the First Dynasty—whose Horus name is analogous to "Qi." The connection extends to the next generation: Qi's wife, Juan (眷), appears to reflect the name of Benerib, the documented queen of Hor-Aha. Finally, the clan name of Yu, "Si" (姒), has been identified on a year label inscribed with the Horus name of Aha. These familial and onomastic correspondences are systematically presented in Table 4 below.

Chinese Historical Figure	Modern Chinese Character	Ancient Chinese Form	Corresponding Egyptian Name / Title	Hieroglyph / Inscriptural Evidence/ Monumental or Epigraphic Remark
姒启 Si Qi Yu's son	启 Qi			 Hor-Aha's serekh, identifying the ruler. Evidence from a period inscription shows Hor-Aha's serekh paired with a Neby-name (after Encyclopaedia Biblica, 1903).
	姒 Clan Name Si		 Neby	

Table 4: Onomastic and Titulary Comparison between Si Qi (姒启) and Hor-Aha

Ancient Chinese texts record that Qi (启) had a son named Wu (五) or Wuguan (武观), whose proposed Egyptian counterpart is Djer, the third king of the First Dynasty. A notable discrepancy arises in Sima Qian's Records of the Grand Historian (《史记》, Shi Ji) from the Western Han Dynasty, which erroneously identifies Tai Kang (泰康) as Qi's son and successor. In fact, Tai Kang corresponds to King Khendjer of the Thirteenth Dynasty.

Fortunately, the Shi Ji preserves a valuable record: the twelve clan surnames of Yu's descendants, comprising Xia Hou (夏后),

Hu (扈), Nan (男), Zhenxun (斟鄩), Tong (彤), Bao (褒), Fei (费), Qi (杞), Zeng (缙), Xin (辛), Min (冥), and Zhenguan (斟灌). Among these, Zhenguan (斟灌), Fei (费), and Min (冥) are identified as descending from King Djer. Additional correlations are established as follows: Qi (杞) corresponds to King Djet; Zeng (缙) to Queen Merneith, consort of Djet; Tong (彤) to King Den; Xin (辛) to King Anedjib; Bao (褒) to King Semerkhet; and Nan (男) to Qa'a, the final ruler of the First Dynasty. These relationships are summarized in Figure 2 below [1,3].

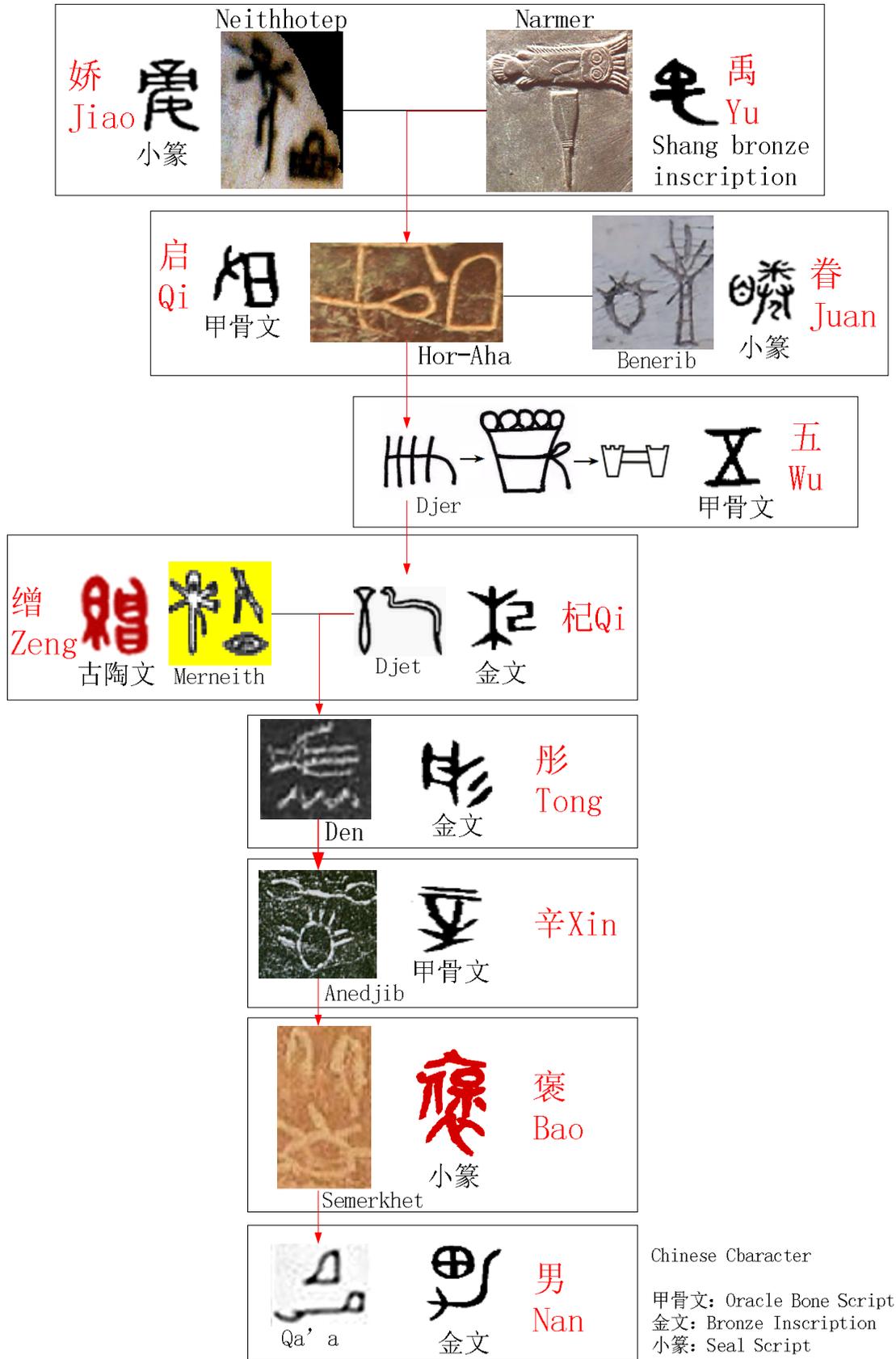


Figure 2: Deciphering a Transcivilizational Genealogy: The Twelve Clans of Yu's Descendants and Their Proposed Correlations with the First Dynasty of Egypt

4.3. The Egyptian Prototypes of Later Chinese Dynastic Ancestors

Several foundational lineages are recognized as ancestors of the local Huaxia nationality in China. The royal ancestor of the Shang Dynasty, Xie (契), may correspond to the Egyptian official Inika. The Shang royal clan name, Zi (子), appears to derive from the Egyptian Ankh hieroglyph. Similarly, the Zhou Dynasty’s progenitor, Qi (弃), exhibits strong similarity in oracle bone script to the name of Hemaka, a high official serving under the First Dynasty pharaoh Den. Inscriptions on pottery seals indicate that Hemaka oversaw a royal estate—a farm or vineyard—dedicated to the pharaoh’s household, a role consistent with that of Qi, who was renowned for his agricultural expertise and bore the title Hou Ji (后

稷, “Lord Millet”). Notably, the character Ji (稷) appears together with Qi’s name on a year label from Den’s tomb. Furthermore, the Zhou (周) clan sign is identified in a seal impression linking the estate of Horus Djet (Wadj-Her) with the official Iri-aawi.

Both Xie (契) and Qi (弃) share a common ancestor, Di Ku (帝 喾), a ruler during the Five Emperors era. Meanwhile, the royal ancestor of the Qin Dynasty, Yi (益), shares his oracle bone name with the court official Sekhemka-Sedjet of the First Dynasty. The Qin surname, Yin (嬴), is attested in hieroglyphic form on an ivory comb from Djet’s reign. Corresponding prototypes of key Chinese characters associated with the Qin, Zhou, and Shang ancestral figures are presented in Table 5.

Chinese Historical Figure	Modern Chinese Character	Ancient Chinese Form	Corresponding Egyptian Name / Glyph	Monument / Inscriptional Evidence
益 Yi Ancestor of Qin	益 Ancestor of Qin			 Egyptian Museum. Fragment of an object bearing the serekh of Djet and the name of a court official Sekhemkasedj. His name is often written by the king on certain objects from the Mastaba S3504 of Saqqara.
	嬴 Qin clan name, Ying			 Djet comb

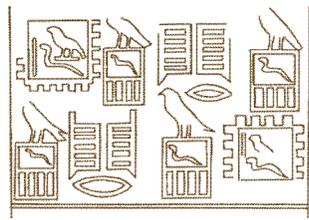
<p>后稷 Houji</p> <p>Ancestor of Zhou</p>	<p>弃 Ancestor of Zhou</p>			 <p>Hemaka's name and title is mentioned left of king Den's name on this year label from Den's tomb, at the Umm el-Qa'ab.</p>
	<p>稷 Title "Hou Ji"</p>			
	<p>周 Clan name, Zhou</p>			 <p>Reconstruction of the seal impression linking Horus Djet's estate Wadj-Her with Iri-aawi's name</p>
<p>契 Xie</p> <p>Ancestor of Shang</p>	<p>契 Ancestor of Shang</p>			 <p>West Saqqara n.59</p>
	<p>子 Shang clan name, Zi</p>			 <p>The Ankh-ka vessel in Metropolitan Museum of Arts which is built as a Ka-hands 'embracing' an Ankh hieroglyph, during the reign of Den.</p>

Table 5: Comparison of Proposed Egyptian Prototypes for the Ancestral Figures of the Qin, Zhou, and Shang Dynasties

4.4. Cross-Dynastic Genealogical Integration

Hotepsekhemwy, bearing the Horus name foundational to the Second Dynasty of Egypt, is identified here with the Chinese figure Gong (共). According to the ancient Chinese text Classic

of Mountains and Seas (《山海经》, Shan Hai Jing), Gong Gong (共工) was a descendant of Yan Di (炎帝, the Flame Emperor). His clan bore the surname Jiang (姜), which was also the lineage name of the royal house of the Qi (齐) vassal state during the

Western Zhou Dynasty. Gong Gong’s father was known as Zhu Rong (祝融), a title later used for officials supervising fire and smelting. Notably, the proposed ancient Egyptian prototypes

for the five Chinese characters—共, 工, 姜, 祝, and 融—have all been identified on archaeological artifacts associated with Hotepsekhemwy, as detailed in Table 6 below.

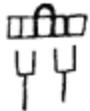
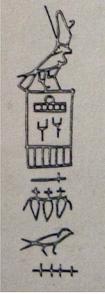
Chinese Historical Figure	Modern Chinese Character	Ancient Chinese Form	Corresponding Egyptian Name / Glyph	Monument / Inscriptural Evidence Monument Remark
<p>共工 GongGong</p> <p>Ancestor of Jiang QI(姜齐)</p>	共 from Gong Gong			 Stone Vessel Inscriptions
	工 from Gong Gong			
	姜 Clan name, Jiang		 	 Reproduction of an inscription of Hotepsekhemwy on a stone vase on display at the Musee National des Antiquites, St Germain en Laye
	祝 from Zhu Rong			 Stone Vessel Inscriptions from Djoser’s Complex, Saqqara
	融 from Zhu Rong			

Table 6: Proposed Egyptian Prototypes for Chinese Characters Associated with Gong Gong (共工)

The *Shan Hai Jing* documents the genealogical lineage of Gong Gong’s descendants. It records that Gong Gong fathered Shu Qi (术器), also known as Hou Tu (后土). In the Egyptian context, the second king of the Second Dynasty, Raneb, bears a Horus name that corresponds phonetically and semantically to “Hou Tu” (后土), while another throne name from this period, Weneg, appears to be the prototype of the character “Shu” (术). Hou Tu, in turn, was the parent of Ye Ming (噫鸣), who aligns with Nynetjer, the third king of the Second Dynasty—the names “Nynetjer” and

“Ye Ming” show notable similarity. Ye Ming is said to have had twelve sons, each named “Sui” (岁). Additionally, Hou Tu had another son named Xin (信), who corresponds to King Peribsen. Xin was the father of Kua Fu (夸父), whose name exhibits strong correspondence with that of Khasekhem, the final ruler of the Second Dynasty. Based on these parallels, the lineage sequence of the Second Dynasty can be reinterpreted in accordance with the *Shan Hai Jing*, as visually summarized in Figure 3 below.

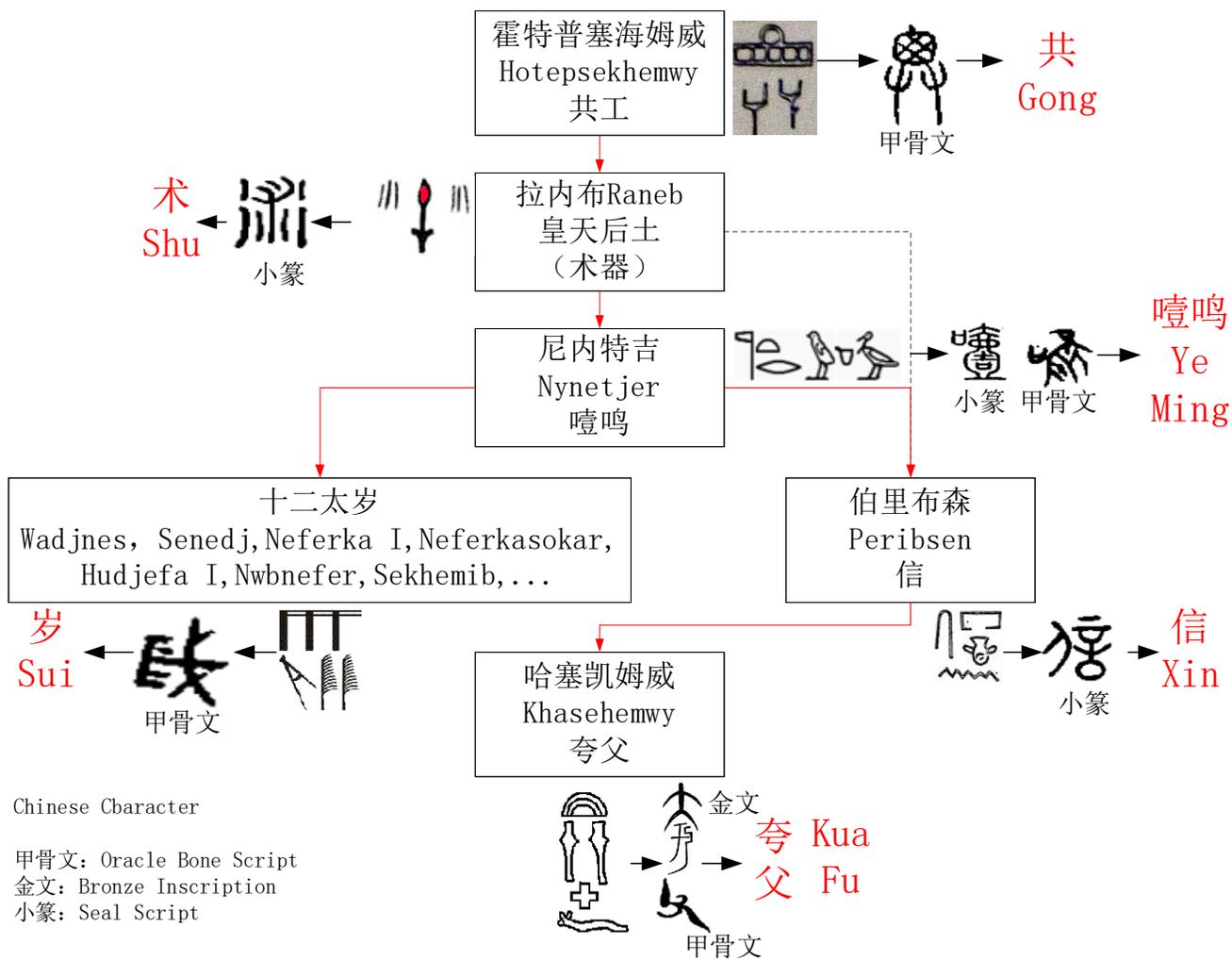


Figure 3: Realignment of the Second Dynasty Egyptian Sequence according to the Genealogical Descent Recorded in the *Shan Hai Jing*

Ancient Chinese texts, including the Records of the Grand Historian (Shi Ji) and the Discourses of the States (Guo Yu), also preserve lineage records corresponding to the Egyptian Old Kingdom. The figure known as Chen (称) or Fu (服) is recorded as an ancestor of the royal house of the Chu vassal state. In the Egyptian context, Djoser—the founder of the Old Kingdom—bears a Horus name identified as the prototype of the character Fu (服). Additionally, a serekh-name of a ruler referred to as “Sa,” attested on stone vessels from the subterranean galleries at Saqqara, is proposed as the prototype for Chen (称). This supports

the identification of “Sa” as an alternative name for Djoser, who may thus be linked to the ancestral lineage of the Chu royalty.

Further reinforcing this connection, Chen’s mother was named Fu (福), a character whose proposed prototype is the throne name of the Third Dynasty king Nebka. Moreover, the clan name Mi (𠩺) of the Chu royal house has been identified on a statue base belonging to Djoser. These proposed correlations are systematically detailed in Table 7 below.

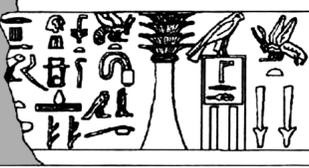
Chinese Historical Figure	Modern Chinese Character	Ancient Chinese Form	Corresponding Egyptian Name / Glyph	Monument / Inscriptural Evidence Monument Remark
伯称 Ancestor of Chu	称 Ancestral Figure			 Serek from king Sa. One of three names inscribed on stone vessels from galleries under ground in Sakkara. A falcon facing right and a sa-sign below.
	服 Alternative Name			 Relief of Djoser in Wadi Maghara
	𠄎 Clan Name of Chu, Mi			 Redrawing of Inscription of Statue base Inscription. Shows name and titles of Imhotep, and Name of Pharaoh Netjerichet (Djoser).

Table 7: Proposed Egyptian Prototypes of Key Figures and Terms Associated with the Ancestral Lineage of Chu

The final ruler of the Third Dynasty, Huni, is identified here with the Chinese figure Wu Hui (吴回), who likewise inherited the title of Vulcan (Zhu Rong). Wu Hui's son, Lu Zhong (陆终), finds his proposed counterpart in Sneferu, the founder of the Fourth Dynasty. According to traditional lineage accounts, Lu Zhong fathered six sons, one of whom—Kun Wu (昆吾)—corresponds to Khufu (Cheops), the second pharaoh of the Fourth Dynasty. In this light, the "Eight Surnames of Vulcan" (祝融八姓) recorded in the Guo Yu can be systematically located across the Third through Tenth Dynasties of the Egyptian Old Kingdom.

Furthermore, the hieroglyph representing Memphis, the capital of the Old Kingdom, appears to be the prototype of the Chinese character Bo (亳)—recorded as the capital first established by Di Ku (帝喾) during the Five Emperors era. Both the Yu royal line

of the First Dynasty and the Chu royal house of the Old Kingdom shared a common ancestor, Zhuan Xu (颛顼), a sovereign of the Five Emperors period.

Notably, although nearly a millennium separates the Second Dynasty (associated with Gong Gong) and the Old Kingdom (linked to the Chu lineage), later Chinese historiography often condensed this long interval with the conventional trope that "Gong Gong and Zhuan Xu contended for the throne." Compounding this temporal compression, Chinese records also misplaced this era before the reign of Qi (启) of the First Dynasty, owing to the same conflation that erroneously presented Tai Kang of the Thirteenth Dynasty as a son of Qi (Hor-Aha). The complex lineage relationships spanning from Huang Di and Yan Di through the Five Emperors period and beyond are summarized in Figure 4.

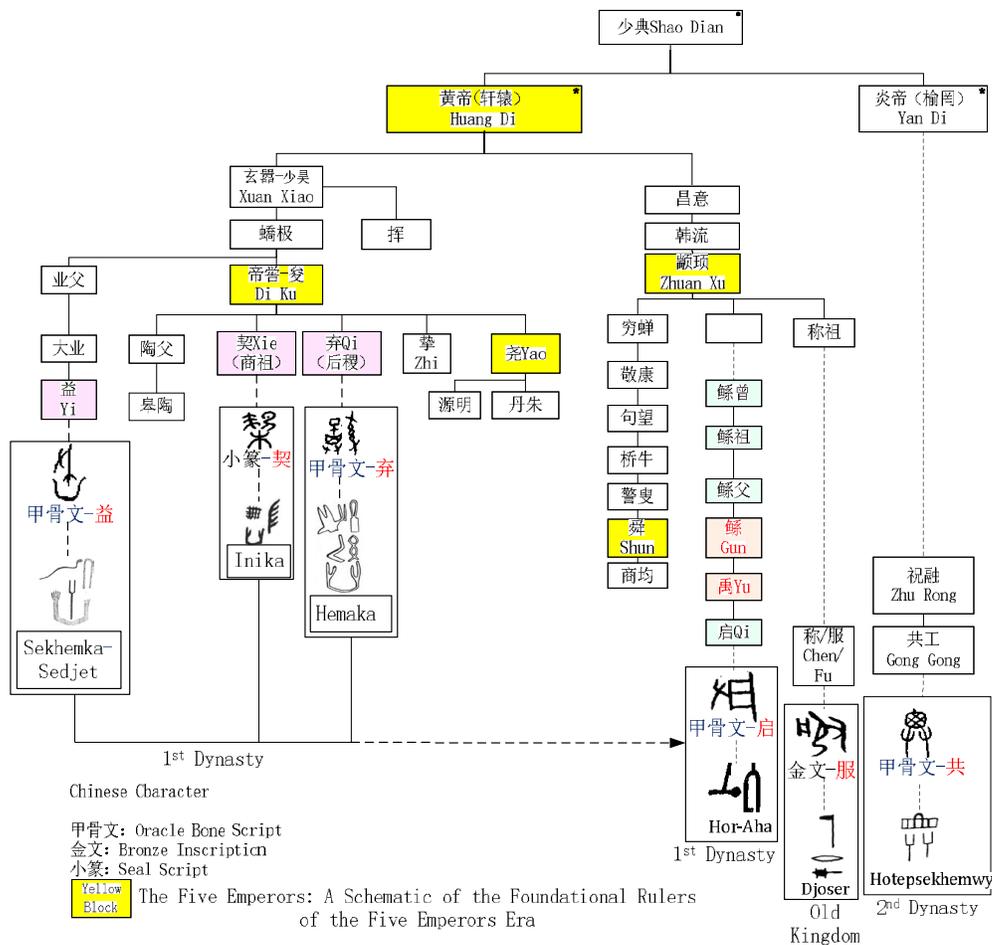


Figure 4: A Comparative Genealogy of Huang Di and Yan Di: Tracing a Transcivilizational Lineage from the Five Emperors Era through the First Xia and Old Kingdom Rulers

5. Synthesis and Conclusion

As the inaugural part of a broader investigation, this study has assembled a systematic body of evidence positing that Chinese characters originated from Egyptian hieroglyphs, and that the foundational narrative of China's first dynasty—the Xia, encompassing the era of the Five Emperors and its initial lineage—corresponds to the history of Ancient Egypt from its predynastic era (Naqada III/Dynasty 0) through the Old Kingdom.

The consistency of correspondences across linguistic, genealogical, and cultural domains substantially diminishes the possibility of coincidence. The identification of Egyptian prototypes for Chinese characters representing basic concepts, core cultural symbols, royal titles, and clan names indicates a profound and systematic connection that transcends superficial similarity. This framework, furthermore, resolves key anomalies in Chinese historiography: the misplacement of Tai Kang (a 13th Dynasty pharaoh) as Qi's son, and the trope of "Gong Gong and Zhuan Xu contending for the throne," which appears to be a literary condensation of nearly a millennium of Egyptian history.

Through comparative analysis of cultural symbols, royal titulary,

king lists, and genealogical records, multi-layered parallels have been identified across the Naqada/Dynasty 0, Early Dynastic, and Old Kingdom periods. The cumulative weight of this evidence demonstrates that the early narrative of China's recorded history—from the Five Emperors to the initial Xia Dynasty—aligns precisely with the Egyptian record from Dynasty 0 through the Old Kingdom, suggesting that the foundational chapters of Chinese civilization constitute a preserved and adapted account of early Egyptian civilization.

Consequently, these findings compel a fundamental re-evaluation of early Chinese history. The evidence strongly suggests that the roots of Chinese civilization may be traced, at least in part, to the Nile Valley, challenging the paradigm of an exclusively autochthonous development in the Yellow River basin. While questions regarding the precise mechanism and chronology of cultural transmission remain, the forthcoming continuation of this research will extend the comparison to the Egyptian Middle and New Kingdoms, aiming to complete the correlation with the full span of the recorded Xia Dynasty. Future studies should also prioritize detailed comparisons of archaeological assemblages

and the investigation of potential migration routes and contact mechanisms [4].

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