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**Epic of Gilgamesh: Journal Analysis**

Various authors write many articles on the Akkadian poem *The Epic of Gilgamesh.* The centuries-old poem has changed because the sources of information that authors write from are different. While some compare Gilgamesh to other legends such as Rostam, the differences and similarities do not suffice to build the poem *Epic of Gilgamesh.* The four journal articles annotated in this article address different aspects of the story. For instance, while Abusch interprets the story, Hashemipour performs a comparative analysis, and George explores the reasons and history of the changing transformation of the poem. The article analyzes the four sources by summarizing them with clear paraphrases and citations.

The journal article written by Abusch (1986) highlights Gilgamesh's duality, where he was both a mortal man and an immortal god. The article states the man has had a dual nature; social and individual. Abusch explores the central themes of the poem *The Epic of Gilgamesh*. Although the King was the center of analysis, his allies and family members have consideration in the poem. One of the themes the article was successful in tackling is the King's nature. Abusch acknowledges that the divine nature prompted Gilgamesh to venture into many wars and conquered. The author discusses the link between humanity and the quest for immortality that we see in the life of Gilgamesh and his friend Enkidu. Towards the middle of the article, the author delves into the theme of religions and their genesis (Abusch, 147). The King's mother is a goddess who schemes a romantic relationship between Ishtar and her son. On page 147, the author states that Gilgamesh concludes in his speech that Ishtar will treat him as her past lovers. In its conclusion, the article affirms that Gilgamesh accepted the limited human nature he had and reckons as heroic.

In addition, the journal article by Abusch (2012) is interpretive, thus stating the author's viewpoint fifteen years after his first article on the same story. Abusch says that *The Epic of Gilgamesh* is a story that embroiders many stands in making the identity of Gilgamesh. The journal article discusses the transformation of the emphasis that three versions of the story have had. The author's perspective is that the original story is centered on three principal themes; fame, Kingship, and quest for immortality. The article aims to justify the Akkadian story's changes through the many other versions comparatively. On the 3rd page, the author delves into the Epic's development and meaning. In the middle of the article, the author states that Gilgamesh acknowledged his mortal limitations while speaking to Enkidu, his friend. “Who is there, my friend, can climb to the sky? Only the gods (dwell) forever in sunlight. As for man, his days are numbered, whatever he may do, it is but wind” (Abusch 5).

On the other side, the article by Hashemipour explores the Epic of Gilgamesh's storyby assessing its similarities with other accounts such as Iranian mythology. The Akkadian and Iranian stories' main protagonists, who are Gilgamesh and Rostam, are well compared. The article compares the dual nature of being that the protagonists had. For instance, on the fourth page, the author states that “It seems that Ferdowsī’ story is closer to the spirit of an epic story” (Hashemipour 4). The article in analyzing the stories concludes that there are infrastructural and structural analogies. The article explains the similarities between Rostam and Gilgamesh's birth by revisiting the story *Shahnameh: The Epic of Kings* (Hashemipour 4). The story compares the lives of Rostam and Gilgamesh as mythological legends. The description of the birth of Rostam as supernatural similar to that of Gilgamesh, whom a “goddess made him” (Hashemipour 2). Whereas Gilgamesh was as strong as a savage bull, Rostam could eat a five-men meal alone. The author states that the two Epics are examples of ancient lifestyle patterns.

The fourth article discusses the story's evolution and reasons for losing particular attributes and parts of the original poem. In conclusion, the author states that the end of cuneiform as a language form marked the poem's disappearance. The first page discusses the tablets' discovery and other information about the original *Epic of Gilgamesh* poem. The author discusses the second page. As noted later, the article justifies that Campbell Thompson collected the poem's following sources. The poem explains that the missing sources were traceable (George 7). For instance, on the third page, the author states that authoritative treatments for sources were lacking during the 1960s, where their discovery towards the end of the decade led to knowing thirty-four sources. These were improvements in developing an account of the story of the poem. The division of materials improved knowledge about the poem. The article concludes the end of using cuneiform impacted the poem negatively.

The fifth article by Abusch (2005) discusses the episode of the *Epic of Gilgamesh* that discusses the confrontations between Enkidu and the hunter, fetching of the courtesan by the hunter to neutralize Enkidu final encounter and the romantic scene between the Enkidu and the courtesan. The article analyzes the specific philological difficulties of the love scene between the Enkidu and Courtesan. According to Abusch (2005), the analysis notes that the hunter was troubled and his faced grew clouded with sorrow upon seeing Enkidu. The author provides both the original rendering and his translation of the same (Abusch 7). In essence, the article delves into differences in translation that may result in errors. For instance, in lines 181 to 190, the word *Kuzbu* refers to sexual attractiveness and strength and can also mean sexual organs. The article analyzes the acts in sequence from the original rendering. According to Abusch (2005), Philologically, the Epic analysis could miss certain non-verbal elements of language that could have carried the words that he is translating.

According to Abusch (2005), the words *kuzba leqũ* do not infer Enkidu’s attraction to Shamhat’s charms but rather that he possesses her sexuality. His speculation is contrary to many authors who have made that mistake. On the seventh page, the justification he provides makes sense because the sequential interpretation of the two words is correct. Abusch suspects that the sequence of line 181 followed by 183 up to 191 is erroneously surmised by many authors to mean that Enkidu did not have intercourse with Shamhat. Line 183 had mentioned the future sexual intercourse that Enkidu would have with the courtesan (Abusch 16). Philologically, the interpretational error is that the original rendering of line 183, which many authors state “he will see you and approach you,” should mean “he will see you and have intercourse with you.” The error is in recognizing the original meaning and context of the word *tehũ,* which means intercourse. According to Abusch (2005), the philological analysis dispels many mistakes that authors have been making.

The sixth article by Beckham (2018) reviews several books written by Tzvi Abusch about the *Epic of Gilgamesh*. The article acknowledges Abusch's contribution to the literature body of the Epic for writing nine essays in thirty years’ period. Beckham explains that the Epic draws attention among literary translators and scholars by speculating the ancient Akkadian language through which the poem was written. The article assumes diverse aspects such as the construction of the numerous fragmented exemplars and philological problems. Perhaps borrowing from Abusch (2005), the article acknowledges that the philological issues could have emerged from the disparage exemplars of the Epic. Philological problems that the author recognizes include grammar, lexicon, and poetic practice (Beckham 1). According to Beckham, the reconstruction can be effective if close reading that explores the original rendering was applied. Beckham (2018), however, does not appropriate the fact that the Akkadian language has been changing despite the manuscript remaining in fragments.

Beckham (2018) agrees with the methodology that Abusch uses in writing essays on the Epic. His ascribing to the method has verification by the statement that Abusch collaborated with the Indologist Emily West. The acceptance of the methodology but Beckham is because two elements exploit all possible areas of mistakes; literary approach and philological acumen. In avoiding mistakes, Beckham is of the school of thought that a short and concise conclusion increases accuracy because it is more subtle (Beckham 2). The article analyzes the accuracy of the extra-curricula materials about the lost extracts of the Epic that Abusch posits. The author reckons the eleventh and twelfth as positing the lost stages not only do have justification in the text. Despite acknowledging that the approach is daring and attracting criticism from many readers, Beckham (2018) still supports it.

The article by Villiers (2020) is the seventh and examines suffering from the Epic of Gilgamesh. For instance, there is suffering that takes place out of Gilgamesh’s abuse of kingship authority. When he abused his kingly power, Gilgamesh suffered his subjects such as Enkidu. According to Villiers (2020), Enkidu, whose role was to make Gilgamesh happy, becomes a source of his suffering when he died. It is clear from the poem and the article that the quest for immortality led Gilgamesh into a life of eternal torment. The author acknowledges the five stages of suffering by Elizabeth Kubler Ross (De Villiers 3). The author establishes that the beginning of speculation of the Epic was through an Assyriologist who, through reading Tablet XI, saw semblance with biblical texts. The story presents suffering as a central theme through the gross failures of main characters such as Gilgamesh and his best friend, Enkidu. The author does not assume the Epic as a hymn or psalm.

The article by De Villiers (2020) details the various synopses of the Epic, asserting that they are not all informative. In dispensing the theme of suffering, the article follows the standard plot of the theme. The article presents various instances of suffering that the Epic details. For example, in the first tablet, the townsfolk of Uruk are tormented by the arrogant young King. Supporting the article written by Abusch and Beckham (2018), the article retells the irony in creating Enkidu. There is a pain in the risk-taking adventure to the forests to kill the beast *Humbaba* (De Villiers 8)*.* The analysis of suffering is precise from the first to the seventh tablet thematically. The analysis does not skip the plot of the Epic, which has been a subject of contention. However, according to De Villiers (2020), the plot consists of two contrasting extremes: mortality and immortality, creation and destruction, and power and enslavement.

The eighth article is by George (2007) and explores the approaches that different writers used in writing their essays on the Epic of Gilgamesh. The first approach the article critiques is the Assyriologists’ conventionally philological approach. A close reading of the article by Assyriologist article will result in a greater understanding and meaning of the text. Dissection of the grammar, vocabulary, and syntax is a great approach to get a great deal of the text and its purpose and is known as the positivist approach. The article discusses other methods used by various writers, such as the Assyriologist (George 4). However, the empirical method borrows much from the historicist methodology yet little from subjective techniques. The comparative methodological analysis by the article brings to surface differences in the content different authors produce of the Epic. It is also a great point to note that the author states that literary texts deserve to remain philological in their approach and should remain so.

The article produces a great analysis because the author took a critical edition of the Epic philologically. The progressive refinement of the Akkadian language that authors gain transforms their approaches to the Epic. The author agrees that the philological inquiry techniques have had progressive improvement and remain the principal tool. The second approach that the article analyzes is the social-scientific method by Rivkah Harris and Neat Walls’ queer theory by which he elucidates the poem. However, according to the article, comparatist scholars focus on oral and narrative patterns and structures (George 13). The article's approach to the Epic takes on several issues, such as the genre and study of mythology. The application of modern theories is extensive in the article. The article gives a detailed exploration of two avenues for investigating the Epic; function, and genre.

After writing the 2007 article on the *Epic of Gilgamesh*, Andrew R. George wrote the 2012 article on the accuracy of standardizing the Epic tablets. George (2012) notes the proliferation of the versions of the poem and the growing application in academic circles. The author agrees that the standardization process of the second Millennium tablets was successful except for the relics of the Assyrian-library stored relics. The article analyzes the original *Epic of Gilgamesh* and the poem *He who Saw the Deep* by Sin-leqi-unninni, showing remarkable parallelism with the Epic because Sin-leqi was an ancestor born in a family of scribes. George author shows various uses of the poem by Sin-leqi in a philological approach (George 6). Both the poem and Epic have a spiritual inclination in the plot. For instance, both the poem and the Epic have evolving religious thoughts from divine goodwill to doubt immortality. By examining the similarities between the two old forms of literature, the capabilities of explaining the reconstruction process come to the surface.

George (2012) includes a section of the poem *He who Saw the Deep* between pages four and five. The text from the Penguin translation shows supplementation from the first to the sixth lines from the Ugarit tablet. George makes comments on the poem showing its relation to the Epic. The comments are from different analytical points of view, such as the formal structure and philology of the prologue (George 13). One strong reason for using the poem to understand certain aspects of the Epic is that the material is written by an ancient scribe and has less distortion than the Epic. Since the two materials are from the same geographic region, there was justification that the language would benefit from the relative change of diction.

The article provides the viewpoint of the author on the *Epic of Gilgamesh* while writing the commentary. The author’s comment was on the implication of the last lines where Gilgamesh finds consolation leaning on the wall of Uruk. According to George the poem deserves to end with XI 326 because it would symbolize human achievement to a great permanence. However, the interpretative analysis of the article is that rather than ending at the line XI 326, the wall is necessary for the viewing the city (George 10). It would then be a great stage that Gilgamesh’s companion would have an exquisite view of the city. The insight of the author is accurate because the Uruk Ur-shanabi is urged to look has four divisions: the temple, date-grove, city, and the clay-pit which resemble the fundamental processes of human activities which are production of food, raising a family, manufacturing and life (spiritual and physical).

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