

MOTIVES AND MANIFESTATIONS OF ANXIETY IN THE EPIC OF GILGAMESH. A MODERNISTIC INTHROHISTORICAL STUDY.

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Abstract:

The Mesopotamian literary and mythological records are considered as part of the most important historical sources in ancient civilizations, if not the oldest ones. The Epic of Gilgamesh is at the forefront of all these records, which later influenced the entire literary, epic, and mythological production of the ancient world.

The eternal question presented by this epic is one of the most significant and difficult historical questions that humanity has ever known. Taha Baqir says that it is a fundamental question which disturbed and troubled the human existence... This has led the researcher to follow the motives of this humanitarian anxiety, as repeated by the hero of The Epic. It has been found out that it goes in two directions: human anxiety and existential anxiety. The two anxieties, in their material and spiritual dimensions, have deepened the old existential question (can man be immortal?), Which are manifested in the concept of fear from the significance of life and what is after death. There is no doubt that literature, in its fundamental nature, is a human and intellectual effort production, which man tried to unify its images through his inferences. Max Miller says

"We have to believe that epic literature is not only a school of wisdom, but it is also a school of adventure⁽¹⁾". "Samuel said," The purpose of writing it is to present it to people in a wonderful and pleasant way "⁽²⁾

In this regard, Taha Baqir confirms that these literary texts have been deposited and produced in older times than the era of codification. The successive generations dealt with the oral narrative in which there was a lot of development until people began to write it on clay slabs in their final forms. Careful reading of old Mesopotamian literature (such as the epic of Gilgamesh), can help the researcher learn about the lifestyle of the ancient Iraqis as

⁽¹⁾Jean Patro, Mesopotamia, Writing, Reason Goddess, Translation of Perabuna, Baghdad, 1990, p. 46.

⁽²⁾ Samuel Noah Kramer, Sumerian Myths, translated by Yusuf Abdelkader, 1973, p. 193.

represented in the images derived from their daily reality⁽¹⁾ Through the experience of painstaking rather than the analysis and conclusion similar to what the nowadays man.⁽²⁾ Before entering into the subject, we have to clarify this study, which is based on the assumptions of the epic and its implications that can diagnose the kind of anxiety resulting from the problem that emerged from the collective popular consciousness in ancient Iraq, which characterized it in terms of material and spiritual anxiety, and analyzing them according to the theories of anxiety, which can be employed In the problems of the epic.

The goal of these epics and poems was to present their wonderful stories to the people in an animating and enjoyable way⁽³⁾ Before we get to details, we have to explain this study, that were stems from the assumptions made in the epic, its possible implications for diagnosing the kind of anxiety resulting from the problem that emerged from the collective popular consciousness in the old Iraq, which characterized it in terms of the first concerns the material and the second spiritual concern and analysis according to the theories of anxiety Can be accommodated in the problems of the epic.

Introduction.

The Epic of Gilgamesh is one of the human literary masterpieces over history. It is the oldest heroic Epic literature masterpiece in the history of the ancient civilizations. It is also the longest and most complete Epic in the ancient east as its text is full of deep meanings and high values which require reading it not only as a saga or a legend, but also because it is considered a document implementing the values of the Mesopotamian man.

Some researchers see that its wonderful narrative and poetic narration represented one of the most important stages of making the eternal question of "where did we come from and where shall we go to?" It expressed the ancient Mesopotamian man's anxiety⁽⁴⁾... toward his unknown future that threatened his life or before his material and spiritual existence⁽⁵⁾... Therefore, it was the most prominent Iraqi literary product and the best Epic modal ⁽⁶⁾... because it was deeply original and modern in its form and content⁽⁷⁾...

The significance of the present study which is entitled "Motives and manifestations of anxiety in the Epic of Gilgamesh" is due to the points mentioned above. The present study is an analytical study based on theories of anxiety discussed in the problems of the Epic and the

⁽¹⁾ Fadel Abdul Wahid, Sumer Legend and epic, Baghdad 1979, p. 147.

⁽²⁾ Taha Baqer, The Epic of Gilgamesh, Baghdad, 1980, p. 41.

⁽³⁾ Henry Bright, Pre-Philosophy, Translated by Jabra Ibrahim Jabra, Beirut, 1980, p.246.

⁽⁴⁾ Mezher al-Khafaji, The Roots of Violence in Ancient Iraqi Society, Madbouli press house, Cairo, 2016, 22/8/2008

⁽⁵⁾ Fadhil Abdul Wahid Ai, Sumeria, a legend and an Epic, , Baghdad, 1979, p.147.

⁽⁶⁾ Taha Baqer, Introduction to the literature of old Iraq, Baghdad, 1980, p.41.

⁽⁷⁾ Fadhil Abdul Wahid Ali, Literature Encyclopedia of Civilization C 1, p.148.

anxiety resulting from them. In order not to prolong, the researcher has used the analytical and functional approach. The present study is divided into two sections; Section one presents the motives of human anxiety and its material manifestations, and the existential anxiety. Section two presents the motives of the spiritual (divine) anxiety (death anxiety). The present study ends with some conclusions which the researcher has come up with.

Section one;

Motives and manifestations of human anxiety.

Linguists defined manifestation as that "it is the occurrence and exposure; the matter which became apparent and clear ⁽¹⁾It was limited to three meanings; manifestation of actions, names, and qualities, which mean the manifestation of its actions⁽²⁾i.e the relationship between it and the action⁽³⁾

Linguistically, anxiety is defined as "the disorder or malaise ⁽⁴⁾Some researchers defined anxiety as the "instability in a certain place". Psychologists define anxiety as "the sense of fear and expecting the occurrence of evil ⁽⁵⁾Muzhir Al-khafaji says that it is "a sense whose motives are spiritual and material; some of which are personal internal and some are natural real external⁽⁶⁾

According to what has been mentioned, anxiety is a psychological response for an oncoming threat which⁷ makes one spiritually, physically, and socially provoked for an expected reaction⁸... resulting in behavioral reactions characterized by instability, unrest and other negative reactions for each of which, there are various different features⁽⁹⁾

⁽¹⁾Mohamed Samouri, one of the manifestations of cultural heritage in the Arab myth, the Arab Bureau, a free platform for culture, thought and literature, an electronic article, 2007,p.3.

⁽²⁾Ahmed bin Idris, Al-fuyoodat AL-Rabbanih, e-book. www.sveq.com,p.35.

⁽³⁾ Ibid,p,35.

⁽⁴⁾ Faraj Abdelkader, Dictionary of Analytical Psychology and Psychoanalysis, Al-Nahda Al-Arabiya press house, Beirut, 1990,p.129.

⁽⁵⁾ Ibid,p.219.

⁽⁶⁾Mezher al-Khafaji, The Roots of Violence in Ancient Iraqi Society, Madbouli press house, Cairo, 2016,p.18.

⁽⁷⁾ Faraj Abdelkader, Dictionary of Analytica,p219.

⁽⁸⁾Mezher al-Khafaji, The Roots of Violence in Ancient Iraqi,p19.

⁽⁹⁾Ahmed Abdul Khaliq, anxiety of death, the series of the world of knowledge, No. 111, Kuwait, 1992,p.11.

Some other researchers see that narration, narratives, and historical epics either adopt or inspire spiritual or behavioral anxiety expressed in many of their texts as reactions conveyed to us by the narrator or the author to assert their conscious and unconscious causes and motives⁽¹⁾. Here comes the question of whether the beginnings of this anxiety were voluntary or involuntary. Azazi asserts that anxiety which is either expressed in many of its texts or conveyed to us through the reactions of its heroes is a painful feeling for its individuals and heroes for a threat or an external force threatening their lives and societies⁽²⁾.

Zaieski supports this view when he says that it is an action starting with apprehension which is reflected as a state of fear creating a personal panic that something will happen⁽³⁾: it is an emotional reaction consisting of both material and spiritual components. It is the fear from an expected danger threatening both individuals and society though it is an exaggerated fear or non-existent at all ⁽⁴⁾. But most researchers; psychologists, sociologists, or anthropologists agree that anxiety from unknown is an old human innate obsession whose symptoms can be summed up by a general sense by all those living that there is a certain danger whether obvious or hidden. It is a fear from the future events which may threaten the human existence⁽⁵⁾. Therefore, the attempt in the present study is to survey the types of anxiety in the Epic of Gilgamesh, which can be distributed in the

1- manifestations of anxiety of Gilgamesh.

The idea of human existence disturbed the hero of the Epic; Gilgamesh. Perhaps, this existence was a confusing myth for the individual's sympathy, feelings, wishes, and instincts⁽⁶⁾. This anxiety increases whenever Gilgamesh faces difficulties, opponents, or any attempt to steal his glory. This anxiety is the phenomenon of struggle between the human's will to remain alive⁽⁷⁾. One must either go with that will, escape it, or enjoy having pleasure as stated by the owner of the bar in the Epic, as in the text; **"The life that you desire ... because**

⁽¹⁾Mezher al-Khafaji, The Roots of Violence in Ancient Iraqi, p19.

⁽²⁾Azazi Ali Azazi, levels of storytelling in the ancient Arab narrative, the magazine Sutoor, Cairo, 2006, p.78..

⁽³⁾Zaieski Zbiqnew : future anxien : concept, meus uremen and preliminarv resevach . personal individual Differnce. Elsevier 1996) p. 165-167.

⁽⁴⁾Asaad Al-Emara, Anxiety, the site of the civilized dialogue, no. 1292 AD

<http://ww.Rezqer.Com>.

⁽⁵⁾Azazi Ali Azazi, levels of storytelling in the ancient Arab narrative, the magazine Sutoor, Cairo, 2006, p.80.

⁽⁶⁾Taha Baqer, The Epic of Gilgamesh Baghdad, 1975., p.21.

⁽⁷⁾Ibid, p.22.

Goddess created human beings, death is destined for humanity ... and life is replete ... but you, Gilgamesh, make your crumbs filled ... and be joyful and cheerful ,day and night ... and make the joys every day. From your days ... and dance and play, day and night ... and make your clothes clean bright and wash your clothes and bathed in water ... And cherish the child who holds your hand ... And the wife who is between your arms ... and this is the share of human beings ⁽¹⁾What is noticed here is that the existence anxiety starts when Gilgamesh begins to think of the next opponent and the next hero that try to steal glory from him; The opponent created by the goddess to punish him⁽²⁾ specially after Gilgamesh had told his mother about the dream he saw as in the text;

"He says; o" my mother, I saw a dream at night ... it showed me the planet of heaven ... like the fate of God, falling on something of them ... I rolled it back, but I couldn't move it"⁽³⁾From this dream, it is clear that there is a type of anxiety that his glory may be stolen from him because of what Haven showed him; Will he resist or lose his glory? To such type of anxiety, Al-Khafaji refers when he says that the elements of anxiety which Gilgamesh expressed are due to three factors:

- 1- People complaining of injustice
- 2- His fear of losing his glory, and
- 3- His struggle with his opponent; the new human element⁽⁴⁾;the other, who competes with him in ambitions, shares power with, and wrestles with him for his human existence. All these justifications may be motives for an involuntary anxiety which can be termed as material anxiety that causes a type of stress for Gilgamesh ⁽⁵⁾This type of anxiety would take space and time from the Epic for Gilgamesh's struggle with his people and new opponent Enkido.

The clearest manifestations of anxiety can be found in those hidden remarks he makes within the context of a transient talk jumping from unconsciousness; the hidden soul to the conscious soul which shapes behaviors, or behavioral convictions⁽⁶⁾It can be viewed according to theories of anxiety that saves the one from danger of some matters one expects

⁽¹⁾Ibid,p79.

⁽²⁾Taha Baqer, The Epic of Gilgamesh Baghdad.p79.

⁽³⁾Nael Hanoun, The Epic of Gilgamesh, Translation of the Cuneiform Text with the Story of the Death of Gilgamesh and the Analytical Analysis of the Acadian Victory, Al-Khareef press house for Publishing and Distribution, Damascus, 2006,p.74...

⁽⁴⁾Mezher al-Khafaji, The Roots of Violence in Ancient Iraqi Society.p.28.

⁽⁵⁾Azazi Ali Azazi, levels of storytelling in the ancient Arab narrative.p.86.

⁽⁶⁾Mohamed Samouri, one of the manifestations of cultural heritage in the Arab myth, the Arab Bureau, a free platform for culture, thought and literature, an electronic article, 2007.

that they may happen in the future. So, future is the factor that motivates anxiety and reflects the importance of our abilities for compatibility and future planning since fear and thinking of future events do not cause any problem unless they are accompanied by an uncontrollable anxiety then, it becomes a chronic condition which is hard to deal with ⁽¹⁾especially, when anxiety is collective as in the text; **"Gilgamesh does not leave a girl for her bridegroom ... The women told the Goddesses about their problems ... They presented their complaint before them, saying," The goddesses listened to their complains ... The God of the heavens is the Lord of truth ... He is horrifying the youth of Uruk without any justification ... Gilgamesh does not leave a son to his father. Morning and evening"**⁽²⁾

The text shows that women of Uruk not men presented their complains to the female Goddesses in the Sumerian goddess compound and that female Goddesses urged the God Annu to find a solution for the citizens of Uruk.

Hussein Alwan Hussein asserts this when he says " The Epic showed its diagnostic reflections for the popular memory and the old Iraqi collective consciousness. The characters of the Epic are also reflections of groups of people adopted a central role in the struggles which led to anxiety and fear in the social, political, and economical life. It is expressed in the Epic by a manifestation of development which changed the social life"⁽³⁾

Here comes the question; why does the Epic choose women to solve social problems and get people rid of Gilgamesh's anxiety?

Here, the researcher agrees with the view that anxiety is An emotional state of fear, anticipation, and strength of harm. It is an unpleasant emotion, discomfort, and an unjustified stress which is always related to fear from unknown⁽⁴⁾ as there is a text showing what Gilgamesh did to women;

"Gilgamesh did not leave a virgin free to her lover nor the daughter of the fighter nor the fiancé of the hero"⁵

Researchers differed in defining anxiety in Uruk; Some reject this strange concept for the character of Gilgamesh; terrifying all women and raping them⁽¹⁾Some texts contradict with

⁽¹⁾Al-Janabi and Sabeeh, Future Anxiety for Iraqi Women
<http://psychocenteriraq.com/sciaction.htm>

⁽²⁾Nael Hanoun, The Epic of Gilgamesh, Translation of the Cuneiform Text with the Story of the Death of Gilgamesh and the Analytical Analysis of the Acadian Victory, Al-Khareef press house for Publishing and Distribution, Damascus, 2006,p.74.

⁽³⁾Hussein Alwan Hassan, Conflict in the Epic of Gilgamesh, Reading in the Dialectic of the Epic, The Arab Publishing House, Babylon, 2007, p.121.

⁽⁴⁾ Asaad Al-Emara, Anxiety, the site of the civilized dialogue, no. 1292 AD

⁽⁵⁾ Taha Baqer, The Epic of Gilgamesh ,p.91.

the idea of raping women; " **"Gilgamesh opened his mouth, and replied to the honorable Ishtar: What should I give you if I take you as a wife? Shall I give you ghee and clothing to your body?"**(²)

The Epic began with how people of Uruk described Gilgamesh and admitted his good behavior as in the text;

"He who knew everything, and So, sing for him, O my country ... He who knew all things, He is the Wiseman ".

But, elsewhere, the Epic states **"But Gilgamesh is the protector of Uruk; the haven and the wall ... He is our strong protector; full of beauty and wisdom"** (³)

The text refers to the sever states of anxiety that change one's life into a powerless Life, and paralyzes his\her ability of social interaction and structural compatibility (⁴)

Other researchers believe that this anxiety is the result of deep hatred and envy of people of Uruk for Gilgamesh, and the instigation of their mothers and wives against him. For other reasons, Gilgamesh made the young men of Uruk keep staying at home as stated in the text (⁵)

"Heroes of Uruk kept staying at homes, gloomy and disgruntled"⁶...

George sees that the Goddess decided to make Gilgamesh a judge in the ground world after his death to see his friend Enkido, and let him get back to earth during the sports celebrations which are held every August to provide the young men of Uruk with military training on different fighting techniques performed under supervision of Gilgamesh and require a high

(¹) George Contnio, Daily Life in the Land of Babylon and Assyria, translated and commented on by: Salim Taha al-Tikriti, Burhan Abdul Tikriti, Baghdad, Ministry of Culture and Information, Republic of Iraq, translated book series.(76)P.340.

(²)Taha Baqer, Introduction to the literature of old Iraq, Baghdad, 1976, p.91

Abdul Sattar Ibrahim, Man and Psychology, The World of Knowledge Series, Kuwait, 1985,p.16.

(³)Ibid,P.91.

(⁴)Abdul Sattar Ibrahim, Man and Psychology, The World of Knowledge Series, Kuwait, 1985,p.16.

(⁵)Sami Said Al-Ahmad, Religious Beliefs in Old Iraq, House of Cultural Affairs, Baghdad, 1988,p.28..

(⁶)Taha Baqer, The Epic of Gilgamesh ,p.91.

level of skills because Gilgamesh does not care when he pick off his weapons ⁽¹⁾ Women are required to stay with them all the day to fulfill their requirements ⁽²⁾

The researcher, in the present study, agrees with supporters of the theory of existential philosophy; one of whom is Sartre who says "If man is made to exist by force, he\she will spend life suffering and always anxious. The increase of anxiety means an increase in discrimination ⁽³⁾". As a result, people of Uruk complained to the Gods. The god Anno responded to them. He went to the mother Goddess Orrur. They decided to make an opponent for Gilgamesh; Enkido when the Goddess took a fist of mud and threw it in the wild⁽⁴⁾

2- Manifestations of Enkido's anxiety.

Collective unconsciousness theory refers to the fact that manifestations of anxiety are emotional states characterized by expecting danger. The theory asserts the influence of inherited unconscious experiences as a cornerstone of formation of personality. It also interpreted anxiety as a one's reaction when his mind is filled with unstable powers and fantasies resulting from the collective unconsciousness ⁽⁵⁾

Freud assumed that man is driven by the desire for pleasure and avoidance of pain; the feeling of security and tranquility. This happens when resorting to defensive tricks ;the excessive use of which negatively effects on the interaction of the individual with life, so the individual lives in constant concern because of the causes of insecurity ⁽⁶⁾

For this reason, the saga says that by the people of Uruk pleading to the goddess, Enkido was sent to punish Gilgamesh for his grievances⁽⁷⁾ Here, it is noticeable that people, in front of the oppressors of the royal authority, have a desire to get rid of them and work to replace them by a better authority. As a result of their inability, they begged the goddess, who in turn

⁽¹⁾George,Andrew The Epic of Gilgamesh,London: The Penguin Press(1999)p. 22

⁽²⁾Ibid, p. 22)

⁽³⁾taken from , Ibraheem Eed , social psychology, zahraa AL-Sharq library, cairo, 2000,p.214.

⁽⁴⁾Firas Al-Sawah, Gilgamesh, The Epic of the Two Eternal Rivers, Aladeen press house, Damascus, 1995,p.9.

⁽⁵⁾Farouk Al-Sayed, Anxiety and Stress Management, Arab Thought House, Cairo, 2001,p.22.

⁽⁶⁾Sidny Jawarad, Ted, and Lindizfin. "good personality." a study of personality from human psychology view. translated by: Hamad Dalli Al- karbooli. higher education ministry press, Baghdad.1988. p.23.

⁽⁷⁾Taha Baqer, The Epic of Gilgamesh ,p.78.

sent those who saved them from the injustices of the ruling authority. Apart from the result of this conflict between Enkido and Gilgamesh⁽¹⁾, Enkido appeared to the people as in the text: **"A hunter man setting up traps,...he met him...he saw him... his face was spotted... he and his animals entered his house ...his face was like the face of a man who traveled on a long path... My father, there is a lonely boy who came down... he is the strongest in the country and possesses the ability ... like the hardness of the god Anno...I was afraid. I did not get close to him (2) "**

The text shows a type of a mutual fear from a creature called Enkido1... that destroyed the hunters' traps, saved the preys from their networks, especially, at water places, when Enkido saw the hunter running away with his animals to their houses because he did not see a human being before.

Similarly, Subhi says that "social behavior of the individual is determined through an interaction between him and the social environment in which he lives. The effect of this interaction is clear in the variation of behavior of individuals belonging to various societies, cultures, or civilizations (3)" Therefore, hunters can no longer hunt from the forest because they are afraid of the behavior of that creature that destroyed the traps, removed the networks, and saved the preys. It is the result of the various powers he poseses1... as in the text: " he knows neither people nor countries, nor a clothe1... with the animals eating grass and drinking water (4)

The question raised here is why does Enkido do all these things? Hussein Alwan Hussein says that despite the fact that the Epic state clearly why Enkido did these things, but it is easy to guess3...; it is a means of self-defence because those traps can not distinguish man from animals. Or, perhaps, Enkido goes with animals as if he were one of them, so he may be a victim. Therefore, what he did was self-defence against an expected danger (5)It is a type of anxiety.

Beside Enkido's animals' living depending on what nature freely provides him with; grass and fruits, and what animals provides him with; milk and ready foods, there was another type of anxiety;

(1)Leo Oppenheim, Mesopotamia, translated by: Saadi Faydi Abdul Razak, House of Public Cultural Affairs, Baghdad, 1986, p.334.

(2)Nael Hanoun, The Epic of Gilgamesh,p.76.

(3)Firas Al-Sawah, Gilgamesh, The Epic of the Two Eternal Rivers, Aladeen press house, Damascus, 1995,p.9.

(4)Sayed Suvhi, " Behaviors", books world. Cairo, 1986, p.7.

(5)Muhammad Saeed and Ahmed Fahmi and Ghareeb Sayyed. " Social behavior of disabled" a study in the social service. university modern office. cairo, 1983, p.183

one of the hunters was afraid from Enkido, and described him to his father saying **"his body is covered with hair, his hair is as tall as a woman's, as thick as a barley spica** ⁽¹⁾

The text shows that he is strong, heavy haired like the animals with which he lives in the wild. He knows neither production instruments nor the life of human settling groups. This animal human is strong and quickly motivated.

The present study has identified another type of anxiety. That is the father's anxiety when he tells his son to go to Gilgamesh and tell him about what he saw in the forest. When Gilgamesh knows that, he sends a babe woman with him, the woman whom the Epic named "Shamkha" ⁽²⁾ , which means the babe in the Akadian language ⁽³⁾ , to the forest to seduce the monster Enkido. Since there are young women awarded to the temple, therefore, she is treated as belonging to the temple, which is in the centre of the city and ruled by Gilgamesh. The shappard hunter ought to get Gilgamesh's aproval in order to take her with him away from the temple to which she belongs. She will get a rent; part of which is paid to the temple as compensations for loosing the efforts of an employee ⁽⁴⁾

Horny talked about this type of anxiety saying that it is an emotional response for a danger threatening the basic components of personality, which are three elements for this type of anxiety; feeling of helplessness, feeling of hostility, and feeling of isolation ⁽⁵⁾

A simple reading in motives of anxiety in the texts above shows the following:-

First: Motives of anxiety of the people of Uruk and Gilgamesh were mutual; People of Uruk were anxious for Gilgamesh's ecessive use of force that destroyed their social structures, threatened their girls and boys, and threatened their economical life, which made them ask the Goddess Urru to make an opponent that limits Gilgamesh's violence⁶... that threatened their life.

Second: Gilgamesh's anxiety of what the people of Uruk and the Goddess Urru prepare to him made him mentally ready to face his next opponent Enkido. But anxiety of the people of Uruk from Gilgamesh made them come to an agreement; Gilgamesh becomes the ruler of

⁽¹⁾Taha Baqer, The Epic of Gilgamesh ,p.54.

⁽²⁾Hussein Alwan Hassan, Conflict in the Epic of Gilgamesh, Reading in the Dialectic of the Epic, The Arab Publishing House, Babylon, 2007,p.12.

⁽³⁾Nael Hanoun, The Epic of Gilgamesh, Translation of the Cuneiform Text with the Story of the Death of Gilgamesh and the Analytical Analysis of the Acadian Victory, Al-Khareef press house for Publishing and Distribution, Damascus, 2006,p.34.

⁽⁴⁾Hussein Alwan Hassan, Conflict in the Epic of Gilgamesh,p.12.

⁽⁵⁾Zaieski Zbigniew : future anxien : concept, p .165 .

⁶Mezher Al-Khafaji, The Legendary Question in Ancient Iraqi Literature, p.44

Uruk in return of stopping threatening their girls and boys. Peace between Gilgamesh and Enkido made the people of Uruk live in peace and tranquility ⁽¹⁾

Section two.

Motives of spiritual anxiety from God(anxiety of death)

The Epic tried to present a proof for the eminence of death⁽²⁾... It is the everlasting fact ⁽³⁾ It also concerns heroes like Gilgamesh and Enkido because life is only for Gods, and all human beings die⁽⁴⁾ Anxiety of death was the idea which some texts in the Epic tried to prove; whether through proving that it is a fact, or it is an eminent fate if man could not get the everlasting life. Signs of anxiety were so clear on Gilgamesh's friend as he was warning him that death might take him.

The Epic states that Gilgamesh said to his friend " **why are your eyes full of tears and sadness, my friend Enkido,**" ⁽⁵⁾ Enkido opened his mouth and said; " my friend Gilgamesh, I feel need to cry, I became so weak⁽⁶⁾...

Gilgamesh told Enkido, after feeling his anxiety from death, " Khumbaba lives in the cave, let's both kill him to remove evil from earth⁽⁷⁾

For Gilgamesh to get rid of his and his friend's anxiety from death as they were fighting the unknown monster, death, he says to his friend, " **my friend, who can go up to heaven?, Gods are the only ones living forever, human beings only have a few days to live. You became afraid from death(Enkido) what is wrong with you?** ⁽⁸⁾

Reading Gilgamesh's text shows clearly motives of anxiety in his speech, but he tries to reveal that there is a reward to him from the gods; immortality ⁽⁹⁾

That is shown in this text; **Go ahead, don't be afraid, if I die, my name will be immortal after me. Next generations will say; Gilgamesh perished as he was fighting the monster Khumbaba**⁽¹⁾

⁽¹⁾Azazi Ali Azazi, levels of storytelling in the ancient Arab narrative, the magazine Sutoor, Cairo, 2006 , p.86.

⁽²⁾Taha Baqer, The Epic of Gilgamesh ,p.21

⁽³⁾Mezher Al-Khafaji, The Legendary Question in Ancient Iraqi Literature

⁽⁴⁾Taha Baqer, The Epic of Gilgamesh ,p.21

⁽⁵⁾ibid.75.

⁽⁶⁾ibid.75.

⁽⁷⁾ibid.76.

⁽⁸⁾ ibid.77 .

⁽⁹⁾Medhat Al-Jabbar, The Idea of Eternity in Ancient Legendary Text, Journal of the Cultural Ocean, No. 143 Cairo, 2010, p.152.

Investigating motives and manifestations of Gilgamesh's anxiety, it is noticeable that they are either to encourage Gilgamesh to support him, asking his friend to support him, or asking the Gods to protect him as in the following text; " encourage me.". His anxiety is clear in the text; **" Let Enkido go before you because who goes first protects his fellow²... then, Gilgamesh prostrated and raised his hand praying to get back safely from Uruk (3)**

Gilgamesh's anxiety is so obvious in the many dreams he saw, all of which predict death, specially, Enkido's death. As he listened to his friend Enkido's dream, in which he talked to Gilgamesh saying; **" my friend, what wondrous dream! I saw last night. The one who cut off .. the cedar trees from the mountains should die: but the goddess Anuel, Enkido speaks,... Ankedu is the one who will die, but Gilgamesh will not die"** (4)

It is noticed that anxiety controlled both their souls; Gilgamesh believes that death is no doubt coming and Goddess decided death for them both. While Enkido tries to calm down the hero Gilgamesh. What should be mentioned here is that motives of anxiety effected them both; Gilgamesh tries to believe the eminance of death and Enkido tries to submit to his dream. The example is clear, the other's anxiety of death when he adresses his friend Enkido, **" dear brother, why does it want me without you?(he means death) he added, shall I watch the dead's spirits? shall I not see my dear friend dead? (5)**

Gilgamesh's anxiety of death continues when he tells about his friend Enkido's death. That is clear in Gilgamesh's request from his friend to describe him the world of death, after death, or the underground world. He replies; the body that you took care of has been covered by dust and eaten by worms. Gilgamesh throws himself on the ground weeping, as in the text(6)

" Enkido said; I will not tell you. I will not tell you. The body you used to touch when your heart was full of happiness... became swallowed by worms as if it were a worn dress, yes, the body that you used to touch when your heart was full of happiness became full of dust. Then, Gilgamesh screamed and threw himself on the dust (7)

(1)Taha Baqer, The Epic of Gilgamesh ,p77.

(2)Ibid,p.81

(3)Ibid,p.80.

(4)Ibid,p.98-99

(5)Ibid,p. 99.

(6) Osama Adnan Yahya, the gods in the vision of the ancient Iraqi man. A study in mythology, unpublished doctoral dissertation, Faculty of Arts - University of Baghdad, 2002,p.47.

(7) Ibid,p 48

The analysis shows that Gilgamesh's screaming expresses anxiety and sorrow which Enkido's talk left when then he talked about what happened to him in his trip to the underground world after he had been a great hero. Here, comes Gilgamesh's surprise for what happened which made him return and challenge the Goddess again for not being fair when she decided the death of his friend. Then, he decides to pursue the human dream; the dream of immortality, so, he buys himself ⁽¹⁾

Gilgamesh's action indicates his anxiety and fear after Enkido's death. He thought that the Goddess' sons never die as in the text; "**if I die, shall I face the same fate like Enkido's? I am so sad. I am afraid from death. Here I am, in the deserts**"²

Analyzing the text revealed that this type of anxiety is called tyranny of the idea of death; certainty of death, which gives an impression occupying the mind of the one who survives from the idea of death, which can not be removed. This idea exists in the imagination of the people who survive during vigilance and sleep as disturbing nightmares. It is also an accumulation of the person's experiences⁽³⁾

Another view predicts that this anxiety is the result of an external effect which is sometimes called the real anxiety because it is related to a real matter. It is really dangerous. Therefore, anxiety, in this case, is a justified reaction for an external matter for which one gets ready to deal with and avoid dangers ⁽⁴⁾

This type of anxiety includes the following Cognitive Characteristics:

- 1 - Extremism in judgments; things are either white or black. That is, a stressed person interprets actions in one direction and this brings him unhappiness and anxiety.
2. The tendency of the nervous to become rigid; ie, to confront different situations in one way in order to think.
- 3- adopting trends and beliefs about soul and life like authoritarianism; which prevents independent judgment and the use of logic instead of emotions ⁽⁵⁾

Through Gilgamesh 's actions to rescue his friend Enkido from death, some depict how Gilgamesh tried to prevent the death of that great being who could not move; his eyes did not open, his heart did not pulse, and he was on the ground before him. He desperately surrenders

⁽¹⁾Anees Fareeha, *Epics and Legends*, al-Nar press house, Beirut, 1979,p.52.

⁽²⁾Taha Baqer, *The Epic of Gilgamesh* ,p107

⁽³⁾Wafaa Mohammed Humaidan Al-Qadi, *Anxiety of the future and its relation to the body image and self-concept of amputations after the war on Gaza*, unpublished Master Thesis, Islamic University, Gaza, 2009,p.27.

⁽⁴⁾Wafaa Mohammed Humaidan Al-Qadi, *Anxiety of the future and its relation*,p.15.

⁽⁵⁾Ibid,P.18

Anees Fareeha, *Epics and Legends*, al-Nar press house, Beirut, 1979,p.52.

to his friend's death. But sadness and despair made him cry loudly. Gilgamesh's sadness, his scarcity, and his ruthlessness prevented him from burying Enkidu until worms began to come out from his nose, as a sign of body rotting, what made him burry him⁽¹⁾

Taha Baqir states another type of anxiety; oblations, which Gilgamesh offered to all the Goddesses of Uruk several days as he wanted to prove to himself that the Goddess' sons are immortal and never die. This issue terrified people of Mesopotamia ⁽²⁾

Around this issue, many stories and novels were written, in an attempt to reach a precise and appropriate description. They believed that there is a lower part of the world, opposite to heaven, and this part includes all the dead and forms a kingdom which is the opposite of the kingdom of the living and completely different from the life of man in the mundane world; as man's actions in worldly life are the only things deciding his fate in the Kingdom of the dead and the amount of oblations to the dead; Its continuity provides comfort for the dead in the lower world ⁽³⁾ Enkido talked about this which caused Gilgamesh fear and anxiety despite his power. He realized that despite all the man's power, his fate will be death⁽⁴⁾

" O', shall I see death, which i am afraid of? ⁽⁵⁾

Thus, the death of man is by separation of the soul from the body, which is deposited in the grave. They believed that the immortality of the soul does not require the preservation of the body. The purpose of burying the body is to ensure that the soul descends into the underworld and does not remain lost in the living world. The value of anxiety and fear from death is clear and is a value present in every aera. This theory, which is plagued with fear and hatred, is due not to guarantee a better life in the world of the dead than the life of the world of living.⁶

As mentioned above, it seems that Gilgamesh's anxiety of death and his trip looking for immortality gave positive results:

1- The present study has revealed that Gilgamesh failed to bring the secret of eternity when he returned to the city of Uruk. But it has concluded that the secret of eternity lies in man himself through his actions and justice. The saga said that he began a new life and became a

⁽¹⁾Raid Al-Hiwari, The Epic of Gilgamesh, The civilized Dialogue Website, Issue: 4341, 2014, e-book. www.ahewar.org

⁽²⁾Taha Baqer, The Epic of Gilgamesh ,p. 107.

⁽³⁾ipid,p.15.

⁽⁴⁾Osama Adnan Yahya, the gods in the vision of the ancient Iraqi man. A study in mythology, unpublished doctoral dissertation, Faculty of Arts - University of Baghdad, 2002,P.44.

⁽⁵⁾Hussein Muhammad Ajil, A Short Journey in the Long History, (Human Journal, No. 25), International Committee of the Red Cross, Baghdad, 2003,P.1.

⁽⁶⁾Mohamed Abdel-Salamoumn, Doctrine of Post-Death in the Ancient Maghreb, PhD in Ancient History (unpublished), Faculty of Education, University of Oran, 2011, p. 17

fair ruler that cares about his kingdom because he believed that eternity comes through good work, honesty and justice in governance and creativity, he discovered that his immortality lies in what good man leaves after. Therefore, we conclude from the end of the saga that Gilgamesh dedicated his life to do great deeds to serve his people. He realized that eternity is by serving others and achieving prosperity for his people after he realized how to reconcile with himself and his people to change their view of him. Thus, power serves the people.

2 - Gilgamesh's anxiety for the death of Enkidu and his journey to search for eternity left a positive aspect through the course of the epic. This lies in the change in the people's feeling towards Gilgamesh. After being so cruel with them, their begging to Gods, the end of the epic tells about the death of Gilgamesh and the grief of Uruk for his death because he was able to correct the course of his life and leave a deep and pleasant impression on his people, making them deeply feel the vacuum he left. Father Joseph Al-Jazrawi refers to this fact when he says, "It is the creator who can leave behind an impressive impression in this beautiful presence and sense of his footsteps, seeking to correct the course of his life. This is what happened with Gilgamesh, who was the first to know eternity through good deeds" ⁽¹⁾

Conclusion.

Having been surveying motives of anxiety in the Epic of Gilgamesh, the researcher has come up with a number of conclusions:

1- Anxiety is not an organic disease, but it is one of the manifestations of human existence. It is originated to the ancient Mesopotamians represented by the hero of the Epic of Gilgamesh. It is justified when it searches in the idea of enjoying life, and unjustified when it exceeds the premise of human existence.

2- The emergence of the first manifestations of anxiety in the enjoyment of life beyond this existence. Death is inevitable for man, and immortality is for gods only.

3- Death is the only immortal truth and the first proof that the Goddess took his friend the hero Enkidu and no other truth than this fact. All attempts by the hero to claim that he is a god will not prevent it because gods decided predestination.

4- The fears of death were followed by other questions about the significance of human existence if there is no reward for this earthly hardworking, which was revealed in his desire to commemorate his life or to be rewarded after his death in another world, the underworld in his lost paradise which the Epic of Gilgamesh mentioned and urged.

5- Motives and manifestations of anxiety gave us the implications of the ability to diagnose the collective consciousness and its status in the people of Uruk and their mental and physical readiness after the goddess' responded by creating Ankidu; the opponent of Gilgamesh to reach to a relative agreement that ensures all peace away from grievances.

⁽¹⁾I'm You and Kilgames, Book Web Site 2010.

<http://www.tellskuf.com/index.php/authors/141-2010-04-12..>

6- Motives and manifestations of the hunter's anxiety. Concerning Shamkha, she proved that she is able to do what she was asked to do. Enkido's actions were so useful socially and economically for the first time in his life.

7- Enkido and Gilgamesh are characterized by Ankido's surrendering to Shamkha and the Gilgamesh's surrendering to Ishtar. The first surrendered to Shamkha because she spoke with him in the language of the wise religious woman who made him a civilized man. The second rejected because this represented the power, the arrogance, the humiliation and submission that the Sumerian man rejects.

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