Sacrifice, Sublimation and Individuation:

A New Syncretic Approach to The Epic of Gilgameš

A Comparative Religious Analysis & Retelling of the Gilgameš Epic

Utilizing Hindu Ontology and Jungian Psychology

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Abstract

The Epic of Gilgameš is widely regarded as the most ancient, complete work of literature in human history. A story of such antiquity lends itself to much analysis and interpretation. There are innumerable theses, stage plays, and even encyclopedic volumes inspired by or written about the Epic. I believe that – due to its age and the fact that the civilizations which produced it are no longer extant – our responsibility as students, teachers, and scholars, is to ensure this tale retains its vibrancy, resonance, and relevance throughout the ages.

With that in mind, my aim is to retell this epic while examining it through a pair of lenses which have never been applied to the whole of it in tandem: Ontological frameworks from the living religious traditions of India, and analytical modes from the Jungian school of psychoanalysis. These will be combined with a comparative religious approach that will serve to enhance the connections drawn. In doing so, I intend to breathe new life and inject fresh blood into the story, so that it may be enlivened for the reader in a way it has long been for me.

I am confident that the rich interplay between these seemingly disparate perspectives (the Jungian and Indic) will be thought-provoking, and provide a new level of depth to this timeless work. For those who have never read the Epic, the profound religious, psychological, and historical significance will become apparent as you read on. Like Mesopotamia itself, the world of Gilgameš is one steeped in religion, ritual, magic, and the broad spectrum of human emotion. I also believe – as Jung did – that the steps taken to arrive at a destination are just as important as the destination itself. It is in this spirit that I have included a foreword, an introduction, and decided to structure the bulk of my analysis around a synthesized adaption of the Epic. Chapters will fluidly shift between, and weave together, narrative retelling and detailed analysis.

Foreword

What is sacrifice? Is it simply the process of sating a hungry god, giving something precious to a deity in gratitude, or as part of an exchange? Some of the Mesoamerican civilizations (e.g. The Maya, Inca, and Aztec) likely viewed it this way[1], but why is the ritual offering such a ubiquitous theme in the histories and sacred texts of myriad traditions across the world? The great Frank Zappa penned the following lyrics in 1979: “Information is not knowledge. Knowledge is not wisdom. Wisdom is not truth. Truth is not beauty”.[2] I have long found those words highly applicable to the study of history, religion, and ancient literature.

One must strive to transform information – that is, raw data – into something usable which can be understood by another, in order for it to be considered knowledge. Knowledge is not wisdom until it has been passed on to many, and demonstrated its worth in or relevance to, life. Even then, this wisdom is not necessarily true, because what is relevant to one group of people in a particular time and place, can lose meaning in a different context. As for beauty, we all know that the truth is often ugly, potentially invalidating stories, beliefs, and ideas that we so dearly hold. I aim to employ this critical rigor in advancing a deeper understanding of sacrifice, traversing the notion especially within the context of self-sacrifice.

Ritual sacrifice, particularly that of humans and other sentient animals (the blood offering), is commonly viewed by people as anachronistic; an outmoded form of worship which fell out of practice by what we know as the modern era. Priests performing the slaughter for a deity; the odour of fresh blood pooling around an altar, dripping into the earth; the stench of flesh charred, its smoke ascending in columns to the heavens. For the uninformed, these things are

1 Nathaniel Young, “Aztec Human Sacrifice: Primitive Fanaticism or Genius of an Empire?”, in *Discoveries* 12.11 (2014): 116.

2 Frank Zappa, “Packard Goose – Joe’s Garage Acts II & III”, *CBS*, 88475, 1979, vinyl.

relegated to the bronze age at best, now existing only in dreams, mythology, and folklore; distant remnants of societies at their most primal states. The fact is, blood offerings still take place in myriad communities today, and even where seemingly phased out, they continue to occupy a central role in the theologies and traditions of great world religions.

From the Hebrew Torah (or *Old Testament*) we have the *Akeidah*[3], the Binding of Isaac[4], a story which colors the personal faiths of Jews, Christians, Muslims, and others who fall under the Abrahamic umbrella. In it, Abraham – at God's command – sets out to sacrifice his son, only to be stopped at the last minute by an angel who instructs him to slaughter a nearby ram instead.[5] In contemporary times thousands of Jews, though no longer permitted to perform the oblations (or *Korbanot*[6]) as outlined in the Torah, still kill countless chickens and roosters every year in a ritual called *Kapparot*[7], which takes place the day before Yom Kippur. It is meant to serve as a stand-in for the biblical sacrifice performed by the High Priest on that holy day, at the Jerusalem Temple (or *Beit HaMikdash*[8]) in ancient Israel.[9] In fact, the lesser known Hebrew people, Samaritans, who number around one thousand and nine hundred in Israel and the Palestinian territories[10] [11], actually retained certain priestly and temple rites, still performing biblical sacrifices today – most notably on Passover, during which they offer up a number of lambs in the fires on Mount Gerizim to their God.[12]

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3 Heb. "עקידה" Eng. 'binding'.
4 Emma Mason, *Reading the Abrahamic Faiths: Rethinking Religion and Literature* (London, UK: Bloomsbury Publishing, 2015), 71.
5 Genesis 22:1-19.
6 Heb. "קרבנות" Eng. 'sacrifices'.
7 Heb. "כפרות" Eng. 'atonements'.
8 Heb. "בית המקדש" Eng. 'the holy house / shrine'.
9 Kaufmann Kohler, "Kapparah", *Jewish Encyclopedia*, 2018, http://www.webcitation.org/6wS1S5rlD.
10 "Samaritan in Israel", *Joshua Project*, 2018, http://www.webcitation.org/6wS1xRNer.
11 "Samaritan in West Bank / Gaza", *Joshua Project*, 2018, http://www.webcitation.org/6wS1yDSGH.
12 Sean Ireton, *The Samaritans – A Jewish Sect in Israel* (Canterbury, UK: University of Kent, 2003), http://www.webcitation.org/6waBfUCg6.

While the majority of Jews do not engage in either of the aforementioned rituals, observant believers still pray three times a day (and on certain holy days, four or five). It is common knowledge that the number of, and prescribed times for prayer services, are meant to line-up with the sacrifices that would be performed in the Jerusalem Temple on a given day. In other words, each prayer service is performed in place of an offering that can no longer be given. This is to say nothing of the significance that the biblical oblations play in the liturgy itself.[13]

In the ram replacing Isaac on the altar from the Akeidah story, we see the illustration of a great shift in societal development, where the sacrifice of human beings adopted a negative stigma across an increasingly wide array of cultures spanning the Near East, and beyond. Today, the ritual slaughter of people is virtually non-existent. With very few exceptions, human sacrifice seems to have been obliterated many centuries ago, and even in the rare cases it does occur, it is certainly not condoned by the masses. While the transition from human to animal sacrifice appears to have been a great success, we now live in a time when that too is largely viewed as reprehensible, yet communities across enormous swaths of the globe still actively engage in it.[14]

In the Muslim world, sheep, goat and other hoofed animals are slaughtered by the millions, to mark the end of Hajj.[15] In Muslim-majority, or officially Islamic countries like Saudi Arabia, Pakistan and Egypt, along with places such as the United Kingdom (where Muslims constitute a sizable minority), this occurs during a day-long ceremony called *Eid al-Adha* (ʿīd al-aḍḥā, the festival of sacrifice), and is meant to evoke memories of the aforementioned Akeidah (or *Dhabih*, in Arabic).[16]

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13 Max Kadushin, *Worship and Ethics: A Study in Rabbinic Judaism* (New York, US: Global, 2001), 123.
14 Ingvild Gilhus, *Animals, Gods and Humans: Changing attitudes to animals in Greek, Roman and early Christian ideas* (London, UK: Routledge, 2006), 2.
15 The Week Staff, "Eid al-Adha 2017", *The Week*, 2017, http://www.webcitation.org/6wS2XcWZL.
16 Emma Mason, *Reading the Abrahamic Faiths: Rethinking Religion and Literature* (London, UK: Bloomsbury Publishing, 2015), 71.

The divinely ordained animal offering is no strange concept to Hindus either. Across India[17], Nepal[18], and other countries with vast Hindu populations, animals are sacrificed in dedication to gods and goddesses. Though these rites – performed mostly for the so-called "wrathful" deities, like Kālī or Durgā – are no longer commonplace in contemporary Hindu societies, they are still known to occur with some frequency in rural areas.[19] Similarly to Judaism, segments of later Hindu texts (like the Bhagavad Gītā) prohibit animal offerings[20], yet they are found to be prescribed and delineated in great detail within earlier texts (such as the Vedas).[21] The death of the victim can symbolize many things: Transcending one's lower, or most base urges[22], devotion of oneself to a deity[23], or simply a display of power.[24] Sacrifice is not limited to the offering of something external though.

The notion of self-sacrifice also performs a significant function in the narratives of countless wisdom traditions, and of course in the lived experiences of lay practitioners. Within Christendom, innumerable members of the faith regularly take communion, a veritable sublimation ritual wherein wine and unleavened bread are consumed by the practitioner, believed by some to simply represent the blood and flesh of Christ, and by others to actually become that through a process and doctrine known as transubstantiation.[25] This is meant to commemorate

17 Dhananjay Mahapatra, "Can't interfere in animal sacrifice tradition", *Times of India*, 2015, http://www.webcitation.org/6wS2KRe2k.
18 Vishwa Mohan, "Nepal temple bans animal sacrifice", *Times of India*, 2015, http://www.webcitation.org/6wS2ZOodL.
19 Times of India Staff, "Animal sacrifice still in vogue", *Times of India*, 2012, http://www.webcitation.org/6wS2LAAHL.
20 Samskriti Foundation Staff, "Animal Sacrifice and Sanatana Dharma", *Vedic Society*, 2010, http://www.webcitation.org/6wS3hVAXC, 9.
21 Péter Sági, "Animal Sacrifice In India", in *Middle European Student Indology Conference* 4 (2012): 2.
22 Mariasusai Dhavamony, *Classical Hinduism* (Rome, IT: Gregorian University Press, 1982), 186.
23 Constance Jones & James Ryan, *Encyclopedia of Hinduism* (New York, US: Facts on File, 2007), 225.
24 Michael Witzel, "Vedic Hinduism" in *The Study of Hinduism*, edited by A. Sharma (South Carolina, US: USC Press, 2003), 73.
25 Maggie Kilgour, *From Communion to Cannibalism: An Anatomy of Metaphors of Incorporation* (New Jersey, US: Princeton University Press, 1990), 50-53.

what they view as the greatest sacrifice in history, that of God's only son, Jesus Christ. His crucifixion is frequently portrayed as directly analogous to the Paschal lamb[26], a sacrifice performed by the Israelites of yore. In fact, parts of the Paschal lamb were communally eaten following the ritual[27], just as parts of Jesus are symbolically consumed during the Eucharist. In truth, much of Christian theology espouses Jesus' crucifixion to be the ultimate atonement for sin, universally abrogating not only the practice of ritual sacrifice itself, but all the *Old Testament* rites along with the misdeeds of anyone who would take refuge in *Him*.[28]

Christians not only have the Eucharist though, but another widespread ritual performance connected to sacrifice, the Passion Play. During Passion Plays, which traditionally take place around Easter, worshipers can take part in the symbolic sacrifice of their own Lord and Saviour. Individuals can play the Roman soldiers leading Jesus to the cross, or Pharisees sneering and shouting as he is dragged to his demise, and of course one person can fill in for Jesus himself. Some of these re-enactments are taken to extremes and have evolved into great processions, also taking place on Good Friday.[29] Reports of those portraying Jesus ending up accidentally bloodied and pierced are not uncommon, and in some cases participants have even died.[30]

Within Buddhism too, though theologically hostile to blood offerings[31], we can discover vestiges of it. In lineages of the Tibetan variety there are sacramental feasts called gaṇapūjā[32],

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26 Ingvild Gilhus, *Animals, Gods and Humans: Changing attitudes to animals in Greek, Roman and early Christian ideas* (London, UK: Routledge, 2006), 158.

27 Michael Strmiska, "Putting the Blood back into Blót: The Revival of Animal Sacrifice in Modern Nordic Paganism", in *The Pomegranate* 9.2 (2007): 160.

28 James DeFranciso, *Sacrifice in Catholic Mass & Eucharistic Theology* (Indiana, US: Miltha Ministries, 2015), 23-25.

29 Kate Shellnut, "Good Friday processions take on deeper meaning for Latinos", *Houston Chronicle, 2010, http://www.webcitation.org/6wS63YCtW*.

30 The Telegraph Staff, "Actor dies after accidentally hanging himself as Judas during The Passion of Christ, *The Telegraph*, 2012, http://www.webcitation.org/6wS65POEE.

31 James Stewart, "Violence and Nonviolence in Buddhist Animal Ethics", in *Journal of Buddhist Ethics* 21 (2014): 628.

32 Chogya Norbu, *Dzogchen: The Self-Perfected State* (New York, US: Snow Lion Publications, 1996), 138.

some of which are known to include symbolic offerings of blood and flesh to the celestial entities who crave them. The offerings come in the form of foods and liquids which resemble blood, fat, bones, and other elements of the human body (sometimes sculpted into elaborate effigies). These are then quartered, consumed by the group, or burned during the sacrament. Another ritual of note is *Chöd*, as practised in the Vajrayāna school.[33] During this convocation, initiates visualize a gory, gruesome process of offering their bodies in oblation to the Vajrayoginī (a *ḍākinī*, or female spirit[34]) and various other hungry beings. While these exercises are allegory for the destruction of one's ego, the ritual language being drawn from the lexicon of blood sacrifice is self-evident.[35]

Indeed, the ritual offering is no mere gift to some deity and two recurring themes should be apparent by now, those of cathartic transference and sublimation. In these senses, every example I have given can be viewed as a self-contained, performative metaphor for self-sacrifice: The offering is transformed into a vessel for what we want removed from ourselves, and imbued with the power to transport those things to oblivion; one man's death atones for us all; the animal takes the place of man, or vice versa; the creature's suffering becomes our own; the anguish of God's son is ours too; food and drink become consecrated flesh and fluid, to be joyfully consumed by co-religionists, or the attendees of a sublime court. Our egos, our sins, and our animal natures are eliminated through these empyrean offerings. Even in re-enactment, the dramatization appears to function as a kind of living votive and I would say that participants in Passion Plays undergo similar internal experiences to those partaking in an ʿīd al-aḍḥā ceremony or a Chöd ritual.

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33 Thekchok Dorje, *Chod – Practice Manual and Commentary* (Colorado, US: Snow Lion Publications, 2007), 52.
34 Judith Simmer-Brown, *Dakini's Warm Breath: The Feminine Principle in Tibetan Buddhism* (Boston, US: Shambhala Publications, 2001), 45.
35 Alejandro Chaoul, *Chod Practice in the Bon Tradition* (New York, US: Snow Lion Publication, 2009), 5-7.

Introduction

My initial primary intention with this undertaking was to explore and delineate shared purpose and meaningful significance in religious offerings, whether of external or internal content. While the aforesaid will play a role here, serving as the connective tissue between a variety of focal points, I was compelled to re-focus the majority of my energy on self-sacrifice. This shift was motivated by revisiting an ancient text I have loved since I was a young boy.

During the semester in which I formulated my proposal for this thesis, I was reading Evan Thompson's *Waking, Dreaming, Being*, which – amongst many other topics – gave creative treatment to human states of consciousness through applying Hindu and Buddhist schemas to them. I found this approach quite novel, but it was only toward the end of the text where my mind was tossed into a whirlpool. Thompson makes passing reference to a conversation between Utnapištim and Gilgameš (from the latter's namesake epic) in discussing sleep[36], which prompted me to re-read several translations of this epic after finishing Thompson's book.

I was astounded by what I discovered. On top of making lucid connections between the story and various frameworks from Hindu scripture, I found that the tale was rich with material relating to the act of self-sacrifice and the process of individuation, along with the psychological phenomena of emotional transference, sublimation, and self-transcendence. In light of that discovery, I resolved to shape the bulk of my thesis around what is perhaps the most enduring and compelling story of self-sacrifice and internal transformation ever written.

Many academics have framed religious sacrifice as an evolutionary social development that contributes to group cohesion, or helps to maintain hierarchies of power and control.[37] While

36 Evan Thompson, *Waking, Dreaming, Being* (New York, US: Columbia University Press, 2015), 172.
37 Bill Chappell, "Human Sacrifice Is Linked To Social Hierarchies In New Study", *NPR – The Two Way*, 2016, http://www.webcitation.org/6wS6dQyZ9.

this position is certainly a valid one, I posit that sacrifice often works as a potent metaphor and catalyst for processes related to internal transformation, as a kind of spiritual and/or psychic alchemy meant to help the person integrate their own experiences and beliefs into a greater whole. That is, I believe the ritual offering to represent a most crucial step in what Carl G. Jung calls individuation, the process of becoming sufficiently autonomous or a "whole man".[38] So too, the challenging notion of self-sacrifice, offering up oneself (or parts thereof) into the divine fire, is an inextricable part of this operation. As it is said in the Bhagavad Gītā: "Some who seek union worship through sacrifice to the gods; but others offer self-sacrifice as a sacrifice to the Eternal".[39] Thus the title of this thesis – *Sacrifice, Sublimation and Individuation*. I understand these motifs to be essential components of the religious experience, and I hope that through this undertaking you will come to see all of them at play, in the archetypal hero myth.

What follows will be a fused retelling and analysis of the Epic of Gilgameš from a comparative standpoint, paying great attention to the interpersonal dynamics of the tale's two main characters (Enkidu and Gilgameš), inspecting them chiefly utilizing two lenses: Hindu ontology and Jungian psychology. The former will involve an application of Vedic systems of psycho-spiritual ascension & transcendence to the trajectory of the Epic. Particular attention will be given to the phases of the *guṇas*, and the states of consciousness as delimitated in the Upaniṣads. The latter will be centered on the trajectories of Enkidu and Gilgameš in regard to the configurations of the anima, especially in its role as a guide through the process of individuation. The act of sacrifice will be seen to catalyze each character's journey through the aforementioned, and a significant level of interaction between the schemas mentioned will be demonstrated.

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38 Carl Jung, "The Meaning of Individuation", *The Jung Page*, 2013, http://archive.is/b4Zpd.
39 Charles Johnston, *Bhagavad Gita – The Songs of the Master* (New York, US: J.J. Little & Ives, 1908), 72.

Non-English terms will be written utilizing diacritics in accordance with IPA (International Phonetic Alphabet)[40] and IAST (International Alphabet of Sanskrit Transliteration) standards[41] wherever possible and whenever appropriate. Hence “Gilgamesh” as Gilgameš, “Kali” as Kālī, and “Chod” as Chöd. Some other concepts, terms, syntax and context are crucial to this writing, therefore must be concisely defined for the reader, so we may build a platform off which to jump:

- **Vedic**, describes ideas that can be traced back to the Vedas, the earliest core texts of Hindu scripture, like the *Ṛgveda*. The content within was originally passed down orally through the ages, but began a transition to written tradition some time around 1500 BC.[42]
- **Upaniṣads**, are a collection of Sanskrit texts (written down between 900 and 300 BC) which complete the Vedas and form the spine upon which many of the Hindu traditions have come to be propped up. They deal with concepts that are part and parcel of Hindu belief. Along with some of the metaphysical constructs previously mentioned they also introduce ***Mokṣa*** and ***Saṃsāra*** (liberation, and the endless wheel of life, death, and rebirth, respectively), of great import to the wisdom tradition.[43]
- ***Vedic States of Consciousness***, are the four levels of awareness as described in the *Māṇḍūkyopaniṣad*. These are ***Vaiśvānara***, the *simple waking awareness* that most sentient beings exhibit; ***Taijasa***, a *reflective dreaming* state through which one gains insight into their memories, emotions, and thoughts; ***Prājña***, a state of *deep sleep* without autonomous dreaming, through which one can potentially connect with universal

40 IPA Staff, “Full IPA Chart”, *International Phonetic Association*, 2018, http://www.webcitation.org/6wS7IJb9f.
41 Alan Little, “Sanskrit transliteration at a glance”, *AlanLittle.org*, 2018, http://www.webcitation.org/6wS7JbxYE.
42 This is a conservative estimate. | See: Gavin Flood, *An Introduction to Hinduism* (Cambridge, UK: Cambridge University Press, 1996), 21.
43 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 160.

wisdom; ***Turīya***, a state of *pure, unqualified awareness*, which transcends the consciousness of the other three states.[44] This fourth level of awareness is the pinnacle of them all. Thematically associated with death in some texts, turīya actually connotes deathlessness (*amṛta*), or liberation (mokṣa) from the cycle of life & death (saṃsāra).[45]

- **Guṇas**, are the three [plus one] metaphysical and psychological qualities of being. These are ***Tāmas***, ***Rājas***, and ***Sāttva***. Tāmas is associated with latent potential and consistency, but also indolence, ignorance, and animalism; our most base instincts. Rājas is associated with energy and passion on the one hand, but restlessness, compulsion and obsession on the other. It plays an important role in most interpersonal dynamics, and the way one moves through the world with other people in it. Sāttva is associated with clarity, wholeness, and purity (those characteristics one typically ascribes to sages and saints). While delineating a progression from gross to subtle, the guṇas are not necessarily mutually exclusive. One can move among all three states, and simultaneously harbor fragments of each guṇa (in varying proportions). One who masters the guṇas moves into a fourth stage and becomes ***Guṇātita*** (roughly meaning 'beyond the guṇas'). This is the *non-guṇa* which transcends all guṇas, and like turīya, is connected to deathlessness (amṛta), or liberation (mokṣa) from saṃsāra.[46]
- **Archetypes** in Jungian psychology, are those motifs, themes, and figures which are considered to be universal, not only in mythology and religion, but in the collective memory and subconscious of humanity. Exemplary manifestations would be found in great mother goddesses, deities of war, and the so-called trickster gods throughout

44 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 203-205.
45 Elizabeth De Michelis, *A History of Modern Yoga* (New York, US: Continuum, 2008), 258-259.
46 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 43-48.

disparate traditions. Though they are expressed with some variance from culture to culture, and individual to individual, they share a common locus within the human mind.

- **Individuation** in Jungian psychology, is a process of psychological progression wherein one coalesces the knowledge and experience gained through working with opposing influences in the psyche, in order to reconcile them – developing an integrated perspective both unique to their person, and reflective of archetypal constructs.
- **The Animus** in Jungian psychology, refers to archetypal masculine nature as manifested within the subconscious. It is an aggregation of all that is commonly projected onto the male figure – personified in the roles of male deities (both vengeful and benevolent), and heroic figures throughout diverse mythologies. It affects how men are internally viewed and externally related to.[47]
- **The Anima** in Jungian psychology, denotes archetypal feminine nature as expressed by the subconscious. It is that primordial, inner female energy – personified in our conceptions of fertility goddesses, the Virgin Mary, and so on – which dictates how everything associated with the female, is experienced within our inner worlds. It encapsulates all we view to be – and our drive toward the – prototypically feminine.[48]
- **The four modes of anima**, are thought by Jungians to portray the typical roles assumed by the anima, especially as internalized within the male psyche. These are: **Eve** (maternal and sexual); **Helen** (romantic, aesthetic, and cultured); **Mary** (a beacon of spiritual knowledge, inspiring of devotion); **Sapientia** / **Sophia** (denoting an integration of the three preceding roles into a holistic embodiment of transcendent wisdom which surpasses

47 M.L. Franz, “The Process of Individuation”, in *Man & His Symbols*, ed. Carl Jung (New York, US: Dell, 1968), 198.
48 Ibid., 186.

them).[49] Said configurations influence how one relates to or perceives the feminine, via whichever role is most dominant in the mind, and are understood to represent guiding forces within the progression of psychological development through individuation.

- **Syzygy** in Jungian psychology, denotes the union of anima and animus, the psychically conjoined forces of eternal masculine and feminine. Jung based this notion on themes like divine marriage, and sacred inseparable male-female pairs within various mythologies, and the gnostic traditions.[50]

These terms will all come into play – often in synchrony – during our interactive annotation of the Gilgameš epic. It is well-substantiated at this point that there was trade (possibly extensive) between the peoples of Sumer and the Indus Valley Civilization[51] [52], and there has been much speculation amongst academics on links between the Sumerian language and Indic – along with Indo-European – language groups.[53] This is not to say that Gilgameš's story – or at least the one we know today – is purely Sumerian. Though the Epic's roots were planted firmly in the soil of Sumer (circa 2150 BC), it has certainly been modified by the scribes of later Mesopotamian civilizations time and time again.[54] My own retelling of the Epic will largely be synthesized from the translations and adaptations of Ephraim Speiser, Andrew George, Maureen Kovacs, and Robert Temple; while utilizing that of Stephen Mitchell's for clues to maintaining narrative cohesion.

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49 M.L. Franz, "The Process of Individuation", in *Man & His Symbols*, ed. Carl Jung (New York, US: Dell, 1968), 195.

50 Verena Kast, "Anima / animus", in *The Handbook of Jungian Psychology: Theory, Practice and Applications* (New York, US: Routledge, 2006), 117.

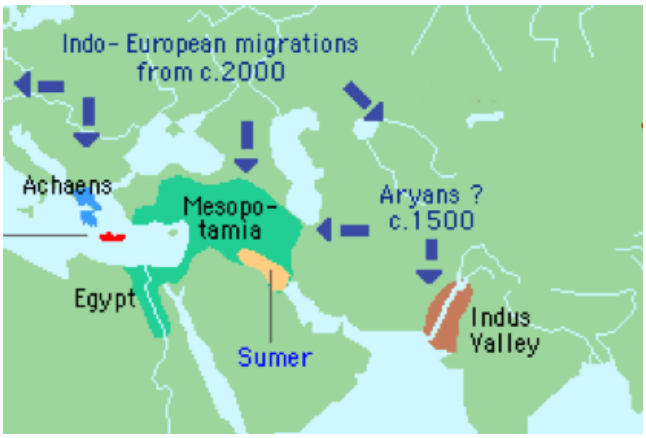
51 Asko Parpola, "On the Relationship of the Sumerian Toponym Meluhha and Sanskrit Mleccha", in *Studia Orientalia* (1975): 205-238.

52 Raj Chengappa, "The Indus Riddle", *India Today*, 1998, http://www.webcitation.org/6wS8OqBIS.

53 Aleksi Sahala, *Sumero-Indo-European Language Contacts* (Helsinki, Finland: University of Helsinki, 2013), http://www.webcitation.org/6wS8PV8Xa.

54 Stephanie Dalley, *Myths from Mesopotamia* (New York, US: Oxford University Press, 1989), 41.

On the topic of translation, the ones we read today are pieced together from the various Sumerian, Akkadian, Babylonian, Assyrian, and Hittite cuneiform tablets. Yet it is the *Standard Akkadian* (~1150 BC) and *Old Babylonian* (~1750 BC) tablets which offer us the most complete versions of this story[55], and have therefore informed the majority of translations to-date.[56] Names will reflect the aforementioned, though I will include proper Sumerian-language titles and correlates on initial use, whenever possible in footnotes. Along these lines it should be pointed out that 'Indic' is not synonymous with 'Hindu'. The various Hindu traditions are certainly Indic, but the Indus Valley Civilization – in many ways the epitome of Indic – was simply a proto-Hindu or proto-Vedic society, in regard to material culture and what can be reconstructed of a possible divine pantheon.[57] This map shows the geographic proximity between Mesopotamia and the Indus Valley Civilization:



I should also note that the definition of key terms in my introduction is only intended to serve as a basic primer. Those concepts mentioned will be further explicated throughout. Please maintain awareness of the footnotes from hereon out, and let us move on to the raison d'être of this paper.

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55 Deborah Coulter-Harris, *Chasing Immortality in World Religions* (North Carolina, US: McFarland & Company, 2016), 12-15.

56 Professor Tom Drake, *Literature of Western Civilization Syllabus* (Literature Department at University of Idaho, Spring 2018), http://www.webcitation.org/6wSAmj8NM.

57 Asko Parpola, *The Roots of Hinduism: The Early Aryans and the Indus Civilization* (New York, US: Oxford University Press, 2015), 171.

Tablet I As is so common in Mesopotamian literature, the Gilgameš[58] epic begins with a summative prologue, after which we are more formally introduced to our protagonist, the divine ruler of Uruk[59], a bustling Bronze Age city in what is now Iraq. Gilgameš is described as a god-like king (two thirds divine and one third human) who brings back secrets from before a great flood.[60] A kind of renaissance man for his time, he was a skilled builder and architect – capable of modifying the harsh landscape surrounding him to accommodate human settlement on a relatively enormous scale – responsible for bringing Uruk out of disrepair into a glorious state. He digs wells and provides irrigation for inhabitants of the city. He improves upon, creates, and restores many of the edifices in Uruk, along with the walls surrounding it. He is a leader of warriors and knowledgeable in weaponry, going to battle with fearsome strength and terrifying violence. He is capable with at least one musical instrument, tall and handsome to boot.[61]

Gilgameš is also prone to turn his anger against the people, abusing them, exploiting his subjects through the likes of extortion or forced labor, and known for taking the wives of other men as well. In short, Gilgameš is talented, intelligent, and an uncontrollable tyrant, embodying the loftiest heights and lowest degenerate excesses of civilization and power. At the outset of this story the denizens of Uruk are dealing with the darker side of Gilgameš, living in an oppressed state, perpetually fearful of what this indomitable force might put upon or do with them. He is a king who cannot be controlled and cannot control himself.

From a Hindu philosophical perspective, Gilgameš is largely subsumed by the *rājas guṇa* here, overflowing with creative, restless human energy; yet he is still partially directed by his

58 Sumerian: Bilgameš
59 Sumerian: Unug
60 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 73-74.
61 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 69-73.

most base, animalistic instincts and urges (those being associated with *tāmas*). His consciousness appears to be more restricted to the waking state, or *vaiśvānara*, solely functioning in the bodily realm of basic awareness, centered on action and reaction. Gilgameš lacks the capacity for reflection. He needs something to push him out of this state, as do the citizens of Uruk.

So the people of Uruk cry out unto Anu[62], father of their gods, begging him to resolve the situation. Anu in-turn consults with Aruru[63], a mother goddess. Both seemingly agree that the people of Uruk do require a ruler, and that the current king is not only a threat to the social stability of the city, but to divine authority itself. Anu then instructs Aruru to fashion for Gilgameš a "double"[64] to be his "second self"[65]; a hero to both challenge Gilgameš on equal footing and humble him. Most significantly, he is supposed to be a man for whom Gilgameš would be like looking "into mirrors".[66]

Aruru sets upon the plan and begins forming a man from clay of the Apsû[67], the cosmic wellspring of creation. She calls him Enkidu[68] and fashions him in the image of the gods. He is fierce and powerful like the war god Ninurta, has hair like Nisaba[69] (a goddess of grain and harvests), and is clothed in similar fashion to Šumuqan (a god of livestock). He "knows neither people nor land"[70] – essentially an inverted doppelgänger of Gilgameš – and is summarily thrown into the wilderness to fend for himself.

Enkidu comes into this world from the most sublime source, yet he takes to living and

62 Sumerian: An
63 Aruru is the Akkadian moniker of the goddess more commonly known as Ninḫursaĝ and Ninmah to Sumerians.
64 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 74.
65 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 74.
66 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 6.
67 Sumerian: Abzu | Note the similarity to Gaṇeśa here, also formed from clay to serve the gods.
68 A clear homage to either Enki or Enkimdu, gods of creation and agriculture, respectively.
69 Sumerian: Šenaga
70 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 74.

eating among the wild beasts in the forests surrounding Uruk. He is wordless, feral, and exists only to sustain himself, drinking from the same watering holes which the creatures of the forest use. For all intents and purposes, he is one of them. At this point Enkidu personifies the tāmas guṇa: Psychologically inert, lacking any urge to create, understand, or engage with the world around him, beyond sating his bodily needs and inclinations as an animal would. On one hand he seems hopeless, but on the other, we know – due to his roots – that he is full of latent potential waiting to be realized, also an important element of the tāmas guṇa. Like Gilgameš, his state of awareness is meandering through the halls of vaiśvānara, the sensory level.

One day in the woods, a hunter encounters Enkidu and is frightened to death at his appearance. He also notices that Enkidu has been sabotaging the traps he had set to capture animals. He runs home to tell his father that he came across "the mightiest in the land"[71] and that he cannot even bring himself to go near this goliath, because of how terrifying Enkidu is. The lad's father advises him to relay this information to the king of Uruk, suggesting that he ask Gilgameš for a prostitute to take back with him, in order to tempt Enkidu out of his feral state.

The boy makes the journey to Uruk and tells Gilgameš about the "fellow who has come from the hills", with strength "like the essence of Anu".[72] He complains of Enkidu's mischief in the forests, conveying to Gilgameš that Enkidu makes it impossible for him to hunt and trap the animals. As if there is some cosmic link between Gilgameš and the boy's father – or both are tuned into messages from the gods – he does not even have to ask Gilgameš for the woman, as Gilgameš promptly offers him a harlot to hopefully ensnare Enkidu for once, by showing him the pleasures that the world outside the forest has to offer. Her name is Šamhat and she is not your

71 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 74.
72 Ibid.

average lady of the night, but a sacred prostitute dedicated to the deities Ištar[73] and Anu. She also serves as a priestess at the greatest temple of the time in Sumer, Éanna (which Gilgameš is said to have worked on).[74] This character initiates a drastic change of course for both Enkidu and the Epic itself.

Unlike everyone else in the tale, Enkidu was not conjured up by the gods to seek out some purpose for himself, but to fulfill the one that they apportioned to him. Yet Enkidu still roams the forest unaware of what he is meant to do, and unable to communicate with anyone but his critter friends. In comes Šamhat accompanied by the hunter, and they begin to enact the scheme. They track down Enkidu to his favorite watering hole, where he is found drinking among the animals. They hide, and the hunter calls to Šamhat telling her that the time is nigh.

Šamhat – whose name can be roughly translated as "the luscious one"[75] – carefully approaches Enkidu so she is within his sight, and starts to undress. She "freed her breasts, bared her bosom"[76], and spread her naked body atop of her clothes, then waits for Enkidu to notice and come toward her. He does. He is enamored with her and his instincts take over. He nervously lays down next to Šamhat and she pulls him on top of her for intercourse. He is so smitten with her that they spend the next seven days in the wild making love. After this lengthy sexual session, he wakes up in the morning and decides to resume his life among the beasts, traveling back to the watering hole to rejoin his compatriots. As he approaches them, he is perturbed to find that they scatter away. They notice something different about him, perhaps the scent of

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73 Known as Innana in Sumer (and Astártē in Greece), this goddess was worshipped widely throughout the ancient Near East. She was linked with war, power, death & regeneration, love, beauty, fertility, pleasure, and significantly tied to sex.

74 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 1.

75 Martha Roth, "Marriage, Divorce, and the Prostitute in Ancient Mesopotamia", in *Prostitutes and Courtesans in the Ancient World*, ed. Christopher Faraone (Wisconsin, US: University of Wisconsin Press, 2008), 27.

76 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 75.

copulation with another human, or simply that his appearance had changed. Enkidu feels different too, for "his understanding had broadened"[77], and "his mind had somehow grown larger".[78] [79] He returns to Šamhat, finding her awake and about, then sits at her feet submissively. He looks up at her face and she begins to speak. Then all of a sudden, Enkidu can understand words.

Šamhat compliments Enkidu, saying that he is beautiful, and now having known the pleasure of being with a woman, that he is like a god. She tells him that there is no point in running with the creatures of the forest anymore – he can do loftier and more important things – and asks if he will go to her temple in Uruk. Being a priestess, she is clearly connected to the celestial realm, and as if she is in on the gods' machinations for Enkidu, Šamhat speaks to him of the tyrant-king Gilgameš who lords over the people in Uruk like a "wild ox"[80]; which is enough for Enkidu. He is convinced. Deeply connected and indebted to this woman, he says he will not only join her, but – in a strike of boldness – that he will aggressively confront this evil king as well. Flattered, Šamhat tells Enkidu that Gilgameš is a powerful, blessed man, adored by the gods[81] (Anu, Enlíl, Ea[82], and Šamaš[83] in particular); that he should subdue his anger, and put away his thoughts on the matter. However, she shares that Gilgameš is waiting in anticipation of Enkidu's arrival, due to a dreamland prognostication. Šamhat relays the dream to Enkidu as if Gilgameš is telling it to his own mother (the goddess Ninsun[84]) in conversation the next day:

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77 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 9.
78 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 79.
79 Compare this to the account of Adam and Eve in Genesis, where enlightenment is a transgression. Here it is actually needed by the gods in order for the story to progress.
80 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 75.
81 Ibid.
82 Sumerian: Enki
83 Sumerian: Ud. A major paternal solar deity.
84 Sumerian: Ninsumun. 'Lady of the wild cows'.

‘Mother, I saw in a dream last night that there were stars in heaven, and a star descended upon me like unto the essence of Anu, the sky god. I tried to lift it up, but it was too heavy for me. I tried to move it, but it would not be moved. The land of Uruk was around it. All the people were pressing towards it. All the nobles also came round it, and all my friends kissed its feet. I was drawn towards it as to a woman. I laid it at your feet, and you said it was my equal’.

Ninsun – custodian of knowledge – says to Gilgameš: ‘Your equal was a star of heaven, which descended upon you like unto the essence of Anu, who is god of the firmament. You tried to lift it, but it would not be moved, and I called it your equal, comparing it to you. You were drawn to it as to a woman. The meaning of this is of a strong friend who saves his companion. He is the strongest of the land, he has strength. As a star in heaven is his strength, the strength of Anu of the firmament, and his host; so that you are drawn to him overwhelmingly. And this means he will never forsake you. Such is your dream’.

Gilgameš says again: ‘Mother, another dream in Uruk of the ramparts! There lay an axe – all were gathered around it, Uruk-land was standing round about it. The people pressed towards it, and I laid it at your feet. I was drawn to it as to a woman, for you called it my equal’. She, the wise custodian of knowledge, says to her son: ‘The axe is a man. You were drawn to it as to a woman, for I called it your equal and it was a rival to you. This means a strong friend standing by his friend. He is the strongest of the land. The essence of Anu of the firmament is his, so strong is he’. Gilgameš then spoke to his mother: ‘Now, according to the word of god Enlíl, let a counsellor and friend come to me that I may acquire a companion, and to him I shall be friend and counsellor also’.[85]

Gilgameš has precisely this exchange with his mother upon awakening the next day, demonstrating not only that Šamhat is a prophet, but that Gilgameš now connects with *taijasa*, “The dreaming state in which, with the senses turned inward, one enacts the impressions of past deeds and present desires”.[86] Then we return to Enkidu and Šamhat, who engage in coitus once again and make their way to Uruk. Šamhat and Enkidu must stop at a pastoral village on the outskirts in order to rest though. It is here that the domestication of Enkidu truly takes place.

85 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 11-13.
86 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 203-205.

Tablet II At the village, all of the shepherds crowd around Enkidu and marvel at his size. They bring their visitors into a hut, and begin plying a culture-shocked Enkidu with food and drink, particularly, copious amounts of bread and beer. He eats, drinks, and feels elated. Šamhat – who is clearly well-known here – has some of the villagers shave, wash, and anoint his body with fragrant oils. Enkidu feels such gratitude that he channels his strength and prowess with the animals into guarding the local sheepfolds. He fights off lions and acts as the night watchman of the villagers, occasionally taking a break to sleep with Šamhat. One morning, while making love to Šamhat in their hut, Enkidu sees a young fellow rushing by. Curious, he has Šamhat call out to the man and bring him over. Enkidu asks what the hurry is about and the man informs him that he is off to a wedding in Uruk, but he must get there quickly, because the king will barge in soon. He goes on to explain that the king has "heaped defilement" on Uruk and imposed "strange things" on everyone there.[87] The young man tells Enkidu that when it comes to new brides – even virgins – the king has decreed that "He is the first. The husband comes after".[88] Enkidu is now ready to face Gilgameš, and nothing can stop him. He has undergone the requisite preparations for the encounter, yet we have not. There are threads to untangle before moving on.

This moment marks a culmination of the first crucial watershed in the Epic, Enkidu's transformative relationship with Šamhat. Enkidu – monster of the forest, terror of man, and consort of the beasts – was successfully seduced by Šamhat. Through her artful employment of the erotic, she opens the mind of this barbaric nomad and introduces him into society. She ensures that he experiences the foundational fruits of early agrarian cultures (bread and beer),

87 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 78.

88 Ibid. | This is potentially the earliest literary instance of *droit du seigneur* or *primae noctis* in world history. The convention of a king or local feudal lord stealing away the role of new grooms, and sleeping with any woman within their jurisdiction on their wedding day, before the husband, is most widely attested to in medieval European literature.

shows him the simple pleasures of being clean-shaven and bathed, and fully civilizes this once wretched brute. Most importantly, she activates his innate capacity for language, something without which the aforementioned could not have taken place.

In the Hindu traditions – of especial importance to Śaivites and other tantric practitioners – there is a goddess known as Mātangī, who can offer us a framework through which to better understand Šamhat. The venerable Dr. David Frawley describes Mātangī as "the word as the embodiment of thought", and "Goddess of the spoken word and of any outward articulation of inner thought, including all forms of art, music, and dance".[89] He connects her to "our ability to listen", and imparts that she "bestows knowledge, talent and expertise".[90] It is not simple knowledge that she may gift to those who worship her, but "direct revelation of the highest knowledge in human speech"[91], which is "directed towards inner knowledge".[92]

Mātangī is also an outcast goddess: She "knows the forest"[93]; has the ability to control wild animals[94]; and is one of the deities who "self-consciously and willingly associate themselves with the periphery of Hindu society and culture".[95] Traditional worship of Mātangī is unique in that it specifically requires no purification rituals or abstinence. She may be approached by anyone – pure or impure – and all who approach her sincerely are worthy of receiving the rewards she has to offer. In fact, she is said to prefer the impure. She is particularly popular amongst those of lower caste lineage in India for those reasons and more.[96] Mātangī is a dark and

89 David Frawley, *Tantric Yoga and The Wisdom Goddesses* (Wisconsin, US: Lotus Press, 1994), 138.
90 Ibid.
91 Ibid.
92 Ibid., 140.
93 David Kinsley, *Tantric Visions of the Divine Feminine: The Ten Mahāvidyās* (Delhi, IN: Motilal Banarsidass, 1998), 219.
94 Ibid.
95 Ibid., 217.
96 Ibid., 218.

mysterious goddess, who brings with her the transcendental, cleansing light of wisdom, through language.

At the outset, Enkidu is an illiterate savage, living and eating with the animals. A growing school of thought asserts that he was likely copulating with them as well, making him guilty of bestiality (a grave offense throughout Mesopotamia at the time).[97] This is a man who perfectly embodies both contemporary and ancient notions of impurity, who was certainly born into being an outcast. Šamhat too, is introduced to us as impure. In an almost derogatory fashion she is initially referred to in the Epic as nothing more than a harlot – several times – and it is only many lines later that we discover she is a priestess, at the most holy of Sumer's temples no less. Being a temple priestess was no easy task in Uruk, and not a line of work that one went into by choice or desire.

As we know from the Sumerian *Enki and Ninmah* tablet, it was often barren women who were relegated to temple life in the Fertile Crescent during antiquity.[98] While these women were responsible for performing purification rituals and maintaining the sanctity of holy places they inhabited, many of them were also obligated to engage in – what for anyone else would be – the most impure acts. In the Ancient Near East, temple priestesses were not only trained to entertain via song and dance, but expected to have indiscriminate sex with visitors in exchange for

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97 Daniel Bodi, "The Encounter with the Courtesan in the Gilgameš Epic and with Rahab in Joshua 2", in *Interested Readers: Essays on the Hebrew Bible in Honor of David J. A. Clines*, ed. James Aitken (Georgia, US: Society of Biblical Literature, 2013), 5.

98 Here, goddess Ninmah challenged god Enki to find a purpose for a variety of disabled people she created. When she generated a barren woman, Enki placed her in the "woman house" or "queen's household", which likely connotes a royal harem of temple priestesses. | "Enki upon seeing the woman who cannot give birth, decreed her fate, destined her to be in the woman house" | "Enki looked at the woman who could not give birth, and decreed her fate: he made her belong to the queen's household" | See: Gwendolyn Leick, *A Dictionary of Ancient Near Eastern Mythology* (London, UK: Routledge, 1998), 43; Samuel Brandon, *Man and His Destiny in the Great Religions* (Manchester, UK: Manchester University Press, 1963), 83; J. Black et al., "Enki and Ninmah", in *The Electronic Text Corpus of Sumerian Literature* (Oxford, UK: University of Oxford, 2001), http://www.webcitation.org/6wTd13F7E.

offerings or donations to the temple[99], and on certain holy days it was required of them to sleep with the king.[100] The latter was often done in the context of re-enacting marriages between gods and goddesses.[101] [102] In this sense, Šamhat and her ilk were in and of themselves a kind of offering, transforming the profane into the divine.

It is fitting that Šamhat, who functions in society as a spiritual alchemist herself – routinely falling to the lowest depths and rising to the highest heights – is tasked with lifting Enkidu out of the dirt. Like Mātangī, her preference is for the impure, and she can bestow mastery of language and expression unto those who gaze upon her in adoration. Like Mātangī, she is not afraid to enter the forest and embrace those who exist outside of normalcy, exterior to what we call civilization. Enkidu can detect this, and it is apparent in the way he approaches her after discovering that the animals have rejected him. He comes and lowers himself at her feet – as if prostrating in worship – then lifts his head to look up into her eyes. He is immediately and indelibly transformed, from the lowest filth of man, to a being who is 'beautiful like a god'.[103]

There is another factor at play here though, further initiation into the realm of men which Enkidu must undergo. It was the primal sway of sex which initially thrust Enkidu into his journey with Šamhat, and it has been shadowing them all along. Sexual attraction and intercourse propel Enkidu into the embrace of Šamhat, and as their connection deepens, he grows quite attached to her. If we read with a discerning eye, this attachment has frequently been manifesting as jealousy. Šamhat appears to be aware of this, and is cleverly utilizing it to advance the agenda.

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99 James Frazer, "Adonis Attis Osiris, Studies in the History of Oriental Religion, Volume I", in *The Golden Bough – A Study in Magic and Religion – Third Edition* (London, UK: Macmillan and Co. Limited, 1914), 18; 36-42.

100 This was a central feature of the Akitu festival in Sumer, which was also celebrated by most other Mesopotamian civilizations.

101 Samuel Noah Kramer, *The Sumerians – Their History, Culture, and Character* (Illinois, US: University of Chicago Press, 1968), 140-142.

102 Peter Levenda, *Tantric Temples: Eros and Magic in Java* (Florida, US: Ibis Press, 2011), 254.

103 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 9.

In Virgil's *Aeneid*, Dido – supposedly the first ruler of Punic Carthage – harbors a lustful jealousy toward Aeneas, which delays the latter's travel to ancient Sicily, an instrumental undertaking in the founding story of Rome. That jealousy is also portrayed as responsible for the longstanding animosity and war between Rome and Carthage, as when Aeneas inevitably heeds the call of the gods, departing from Dido, she enacts a curse that would forever pit the two great empires against one another.[104] Within Greek mythology, it is divine jealousy that causes the Trojan War. Three goddesses fervidly compete over the affections of Trojan leader Paris, fighting desperately for him to crown one the fairest of them all. Hera, Athena, and Aphrodite all attempt to bribe or seduce Paris into choosing them. His eventual choice of Aphrodite ultimately leads to chaos. She rewards Paris by causing Helen (wife of Menelaus, leader of the Greeks) to fall in love with him, leading Paris to kidnap her, thus starting the Trojan war.[105] In the Old Testament book of Genesis, it is Cain's jealousy of his brother Abel's favor with God, which leads Cain to murder Abel. The result is that Cain – whose descendants would go on to found many cities and develop the arts of metallurgy and warfare – is cursed to be a restless wanderer until he dies.[106]

As demonstrated – though there are countless more examples – while jealousy makes fools of men (and women), in the ancient world it was often depicted as a natural precursor to war, and thus, the expansion of civilization. The two go hand-in-hand. In the dynamic that develops between Enkidu and Šamhat, we see echoes of the latter aspect in this motif. Enkidu must go to battle with Gilgameš, yet to do so, he not only needs to be civilized through knowledge, but domesticated through jealousy. This theme is foreshadowed by Šamhat's connection to the goddess Ištar – via her temple in Uruk – who is not only characterized by

104 Robert Fagles, *The Aeneid by Virgil* (New York, US: Viking, 2006), 26.
105 Monica Cyrino, *Aphrodite – Gods and Heroes of the Ancient World* (New York, US: Routledge, 2010), 83-85.
106 Genesis 4:1-15.

fertility, but sexual compulsion, cycles of death and regeneration, along with the art of war. When Šamhat first informs Enkidu of her intent to introduce him to Gilgameš, she conveys that he brings oppression onto his subjects. When Enkidu predictably responds with his desire to crush the despot, thereby proving himself the greater man, Šamhat spares no adjective in describing the king's masculine vitality, attractiveness, and strength. Additionally, she makes it painfully clear that she is very familiar with Gilgameš, and implies that Enkidu would be foolish to challenge him.[107] Of course Enkidu would be jealous – he has been gifted with understanding now – he must have some sense of what Šamhat's station in the city of Uruk entails. While he silently accepts her admonishment, one could only conclude that jealous visions are clouding his head, further contributing to his resolve in challenging the tyrant king.

Enkidu, upon arriving at the shepherd town and seeing Šamhat's social graces on full display, must have felt even more jealousy. She has the full attention of these villagers – many men amidst the group – and they beckon to her presence and requests. It is the rushing man though, in his hurried attempt to avert Gilgameš's inevitable rape of yet another new bride, that finally sets Enkidu off. He now knows full well the level of familiarity Gilgameš has with his beloved Šamhat, and this incites a violent rage within him. His instinctual jealousy becomes protective here. In an instance of emotional transference[108], Enkidu can exact vengeance on Gilgameš for defiling Šamhat, and prevent him from ruining another woman as well, righting the initial wrong.

Šamhat's cultivation of Enkidu up to this point also exemplifies key ingredients in the Jungian recipe for individuation: The psychic process of maturation, independent growth, and

107 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 75.

108 Applying the emotions one feels for a particular person, to another person, a third party.

self-realization. Yes, Šamhat has taken Enkidu out of the wilderness into a semblance of civilized society, but she has also brought him through stages of personal discovery and evolution which comprise the lion's share of a four-phase series in the development of the anima. Marie-Louise von Franz describes the schema as follows: "The first stage is best symbolized by the figure of Eve, which represents purely instinctual and biological relations. The second can be seen in Faust's Helen: She personifies a romantic and aesthetic level that is, however, still characterized by sexual elements. The third is represented, for instance, by the Virgin Mary – a figure who raises love (eros) to the heights of spiritual devotion. The fourth type is symbolized by Sapientia, wisdom transcending even the most holy and most pure. Of this another symbol is the Shulamite in the Song of Solomon (In the psychic development of modern man this stage is rarely reached. The Mona Lisa comes nearest to such a wisdom anima)."[109]

In this schema, an individual – usually male – comes into contact with the archetypal feminine aspect known as anima, which can take the four aforementioned forms. These icons of the anima may be personifications of one's psyche – apprehended in dreams – or external embodiments. The four modes work as guides in teaching the individual to absorb and integrate elements from each one, while progressing through them.[110] These modes have been simplified by later Jungian scholars as: Eve, Helen, Mary, and Sophia (Franz's Sapientia).[111] I contend that they are all perfectly embodied in the form of Šamhat, and that she plays the role of Enkidu's anima guide, putting him into direct communication with the first three, which will eventually be sublated in Enkidu.

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109 M.L. Franz, "The Process of Individuation", in *Man & His Symbols*, ed. Carl Jung (New York, US: Dell, 1968), 195.

110 Note the similarity to the function of the guṇas.

111 Nancy Qualls-Corbett, *The Sacred Prostitute: Eternal Aspect of the Feminine* (Ontario, CA: Inner City Books, 1988), 102.

The first phase of Enkidu's relationship with Šamhat is characterized precisely by what Franz calls *purely instinctual and biological relations*. Other Jungians have noted that this first stage (Eve) is also connected to the relationship between child and mother, and to the near-universal notion of a mother goddess or *great mother* archetype.[112] There is the oedipal implication, but what lies beneath it is a profound dependence on this particular configuration of the anima. This phenomenon can be found within the first interactions between Enkidu and Šamhat. Along with the sexual act, she lays out a cloth for him and he "rested upon her"[113] much like a newborn is comfortably lulled in the arms of his mother; Šamhat is Eve in these moments, a reproductive object, both maternal and sexualized. Following this foray, Šamhat and Enkidu are in sexual congress for days. For Enkidu, Šamhat has now become the personification of eroticism, and he is completely enveloped by her sensuous feminine nature; Helen. The resulting post-coital rejection of Enkidu by the animals of the forest, and his instinctively rapid return to Šamhat is the third mode, Mary. He separates from her to go on his own, but is rapidly compelled by external and internal events back to Šamhat, whom he approaches with reverent devotion, sitting at her feet, quite literally blessed to hear and understand her words. His lust has been brought into love and then transfigured into devotion, what Mary is supposed to enable.

This devotion enables him to finally follow Šamhat out of the forest into civilization; and this devotion, which often manifests as a jealously protective attitude toward Šamhat, is what gives him the strength to go on and fight Gilgameš. That devotion – the culmination of Enkidu's journey thus far through the configurations of anima – is also indicative of a newfound skill in Enkidu's psyche; Šamhat has actuated within Enkidu the capability to sublimate his urges,

112 Mary-Ann Mattoon, *Jung and the Human Psyche – An Understandable Introduction* (London, UK: Routledge, 2005), 55-57.

113 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 75.

another significant component of the individuation process.[114] His urge to roam the forest with the animals has been effectively channeled into a journey and greater purpose; his familiarity with animal life was directed into protecting the shepherds from the wild and dangerous beasts; his jealous devotion to Šamhat has now been sublimated – via transference – into the desire to protect a new bride from the malefic urges of Gilgameš. She has energized rājas in Enkidu.

Enkidu travels the rest of the way to Uruk with Šamhat now following him, reversing our familiar arrangement. Upon entering the center of Uruk to confront Gilgameš, Šamhat herself disappears from the story. Only living on in the memory of Enkidu, she has cemented her role of anima as guide. Enkidu has internalized Šamhat, leaving him with a latent wisdom absorbed through her, and the capacity to develop it further on his own.

Enkidu furiously storms through Uruk, making his way to the main square where the wedding is taking place. As Gilgameš approaches the entryway to the square, the city's inhabitants look on in awe of Enkidu, who uses his weight to block the gate from opening. Gilgameš is mighty too, and in trying to force his way through the gate it shatters between the two enormous men, as the supporting walls surrounding it begin to shake. Gilgameš and Enkidu tackle each other and fall to the ground wrestling. This fight goes on for some time before Gilgameš is finally able to immobilize Enkidu, and Enkidu relents as he is restrained. Something is kindled within both men after the struggle though – as Gilgameš is walking away, Enkidu shouts out to him, exclaiming that he is the bravest among mortal men, and truly deserving of the kingship granted to him by Enlíl (at points, a member of the most supreme triad of deities in Mesopotamia).[115] On hearing this pronouncement, Gilgameš – rather than feeling boastful –

114 Karen Evers-Fahey, *Towards a Jungian Theory of the Ego* (New York, US: Routledge, 2017), 163.
115 Herbert Mason, "Enlil", in *Gods, Goddesses, and Mythology, Volume 4*, ed. Covington Littleton (New York, US: Marshall Cavendish, 2005), 480.

seems to experience a kind of gratitude for Enkidu. Remembering the dream he had some time ago, and recognizing in Enkidu a formidable foe who could become a powerful ally, Gilgameš walks back to Enkidu and the two embrace. They rise from the ground, kiss each other, and quickly become friends.[116]

This fight and the events preceding it encompass an internal shift for Enkidu, wherein he progresses from entrapment in the tāmas guṇa – base animalism and psycho-spiritual inertia – into a realm more defined by rājas, now co-residing there with Gilgameš. Šamhat thoroughly prepared him for this shift. She germinated the seed. He has now experienced a wide range of emotion, and accumulated important knowledge. Enkidu has truly burst forth from the soil of tāmas, into the compound mixture of activity and intellect which defines human life for the world at large; what rājas is largely about. Yet, rājas also deals with the other side of the coin. Though abstracted by the intellect and ego, there are often vestiges of the barbaric in the rājas guṇa – restlessness, undirected energy, sexual compulsion, along with greed, obsession, and even the outburst of proactive violence we just witnessed[117] – all the things that Gilgameš has trouble containing, and all very much a part of the human experience. Gilgameš – through his encounter with Enkidu – has been pushed toward the precipice of an opportunity for growth and change as well, all he must do now is dive in. He has finally met the fallen star of Anu from his dreams, though the two men will not move forward without difficulty.

Tablet III In the section following the conflict between our two protagonists, Gilgameš suggests to Enkidu that they hike through the Cedar Forest to the great Cedar Mountain. Gilgameš tells Enkidu that he has long wished to do so, and now having "found a worthy companion"[118] in his

116 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 17.
117 R.N. Vyas, *A New Vision of History* (Delhi, IN: Diamond Books, 2004), 45.
118 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 25.

new friend, the time is ripe. Enkidu – having started his life as essentially a forest creature himself – is familiar with Gilgameš's proposed destination, and he feels quite reluctant to take the trip. Enkidu inquires as to why they should go there at all, and Gilgameš responds with the following: "There dwells fierce Ḫumbaba[119], who is evil and fearsome to look upon. I wish to slay him and banish what is evil from the land. But he lives in the Cedar Forest, and I know not the way."[120]

Shaken to the core by what he hears, Enkidu starts to weep. He laments ever being taken out of the forest. He yearns to return and to feel the freedom he forgot, relishing in the unstructured calm of the animal kingdom. He cherishes those early days and they are still very much a part of his identity. He is reduced to tears over thoughts of the forest, and relays to Gilgameš that the civilized life has made him grow weak. The forest was his womb and caretaker, the creatures within were his brothers and sisters. He clearly longs to go back, but how can he do so for this? How can Enkidu kill what he once was? An obsessive and adamant Gilgameš appears to talk him into it, playing on Enkidu's need to feel strong and courageous. Before their adventure though, they must seek approval from a hitherto inactive council of elders in Uruk, and most importantly, receive blessings from Gilgameš's mother, the goddess Ninsun. For Ḫumbaba is not simply a beast of the Cedar Forest, but was divinely appointed as its guardian by the same god who ensured the kingship of Gilgameš.

Gilgameš decides to kill two birds with one stone. Gathering all the inhabitants of Uruk in the main square, he addresses the elders and the rest of the citizenry, attempting to rally them around his cause. He insists that he must travel to the Cedar Forest in order to kill Ḫumbaba,

119 Sumerian: Ḫuwawa
120 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 25.

describing the monster's ferocity in an emphatic tone. He tells the people that he will "journey to meet the fierce monster Ḫumbaba", "walk a road that no man has traveled", and "face a combat that no man has known"[121], then implores them to give him their blessings, so that he may return in victory to celebrate the festival of the new year (or *Akitu*)[122] in Uruk. Gilgameš's motivation is too transparent though, and his language is peppered with references to the "fame"[123] he hopes to achieve through slaying the great beast. The response is not what he was hoping for: Everyone is skeptical of what Gilgameš endeavors to do.

Enkidu sees a final opportunity to deter Gilgameš from the expedition, and expresses his opposition in a speech to the elders amidst the crowd: "Persuade the king not to go to the Cedar Forest, not to fight the fierce monster Ḫumbaba, whose roar booms like a thunderclap, whose breath spews fire, whose jaws are death, who can hear all sounds in the forest, even the faintest rustling among the leaves. Who among men or gods could defeat him? Ḫumbaba is the forest's guardian, Enlil put him there to terrify men."[124] The elders concur and attempt to dissuade Gilgameš as well, chalking it all up to the folly of youth. They softly admonish Gilgameš, and plea with him to see reason. Nothing can deter him though. He mockingly dismisses them, throws a barb at Enkidu's protest, then orders the city's smiths to fashion majestic weapons and armor for himself and his associate. The pair head off to the temple of Ninsun to confer with the goddess herself, in hopes of receiving her benediction.

Upon arriving at the temple, Gilgameš tells his mother Ninsun of his intentions, and while listening she becomes melancholic. Her son the king, could lose his life during this self-imposed task, though she accepts that he will not be swayed. Ninsun then begins preparations to

121 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 95.
122 Sumerian: Akiti-šekinku | Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 29.
123 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 20.
124 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 96.

perform a ritual on behalf of her son and his new friend. She purifies herself with an ablutionary bath of water and herbs, dons the garments of a priestess, then solemnly proceeds to the temple's roof in order to burn offerings and pray to the lord Šamaš. She pleads her case to this solar deity and his wife Aya[125], begging them to watch over her son with the "restless heart"[126], along with his steadfast companion Enkidu. She calls for Enkidu to join her and says that he is now her son; that since she has adopted him, he will heretofore command the respect and devotion of the priesthood, along with the entire population of Uruk; they will become his aegis. She then places a protective amulet around his neck.[127] She has put great trust in Enkidu to accompany Gilgameš in the monumental undertaking which lies ahead. This adoption of Enkidu also serves as a formal initiation into the temple cults and spiritual world of Uruk.[128] In being acquired as a child by the goddess Ninsun, Enkidu has now secured a lasting place within the religious heritage of Sumer. As a powerful goddess, Ninsun is also a carrier of the anima modes, and I argue that she is an externalization of the anima as Sophia for Enkidu (while with Gilgameš she seems to play Eve, via her maternal support). The psychological implications of this emotional scene run deeper.

The wish of Gilgameš for a "counsellor and friend"[129] is fulfilled in the most profound way. An orphan of the gods, abandoned by the only family he could find – the animals of the forest – Enkidu has received a mother and a brother in two of Uruk's most powerful entities. Gilgameš – who we can safely surmise never had a real brother – has received one too, in this companion he so ardently longed for. The two are now bound as kin. She finishes the ritual and sends them on their way.

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125 Sumerian: Šerida
126 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 33.
127 Ibid., 34.
128 Andrew George, *The Babylonian Gilgamesh Epic: Introduction, Critical Edition and Cuneiform Texts – Volume I* (Oxford, UK: Oxford University Press, 2003), 462.
129 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 12.

At this point, the elders have accepted that the duo of heroes will be journeying to do battle with Ḫumbaba, whether they like it or not. After all, they have been given the approval of a great goddess. Enkidu and Gilgameš strut through the streets with their weapons and are greeted by cheering throngs, but the city's elders have some advice to give before the two leave the boundaries of great-walled Uruk. The council gives Gilgameš and Enkidu their requisite blessings, while carefully stressing that Gilgameš should follow Enkidu's lead during this campaign to kill Ḫumbaba. "Let Enkidu protect the friend, safeguard the companion. Let him carry him through the pitfalls! We, the Assembly, entrust to you our king: Do you deliver him back to us!".[130] Enkidu is the one who "knows the way"[131], and he is truly establishing himself to be the equal of Gilgameš. As Šamhat – Enkidu's teacher & caretaker – walked behind him into Uruk, Gilgameš follows Enkidu out of it under his care and tutelage. A complete role-reversal.

Tablet IV What follows is the long trek from Uruk, through the Cedar Forest, to the Cedar Mountain (Ḫumbaba's abode). Narration of the journey is formulaic, presented as a six-day cycle.[132] Each day of hiking is marked by repetitious emphases on how astoundingly far the pair have traveled, in such a short period of time. Every instance of this is followed by an account of their post-hike routine: The setting up of a rest camp, and – on advisement from the elders of Uruk[133] – Gilgameš performing a burnt meal offering to Šamaš (usually in seclusion on a nearby hilltop), which is accompanied by prayers for a dream of divine guidance, that only Enkidu is meant to interpret. They retire; Gilgameš is startled awake from his dream; he recounts the vision to Enkidu, and Enkidu interprets it as a good omen of victory over Ḫumbaba.

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130 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 34.
131 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 81.
132 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 30-39.
133 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 103.

It is only the dreams of Gilgameš that are somewhat notable in their variance, ranging from falling victim to natural calamities[134] and attacks by colossal chimera[135] (or some supernatural force[136]), to being rescued from the aforementioned.[137] Enkidu's interpretations are essentially and invariably the same; characterized by a confident optimism, and always resulting in triumph over their looming foe. Gilgameš is also the only one who dreams, and these are sent to him by Šamaš. This dynamic indicates the *prājña* state, in that he is unknowing and unable to derive meaning from the dreams himself.[138] Finally, on the sixth day, they find Ḫumbaba.

As the team is slashing down cedar trees while shooting through the forest, they spot Ḫumbaba's mountain lair at a distance. As one last tree is being felled, Ḫumbaba hears the commotion and lets out a terrifying roar. Paralyzed by fear, our heroes stand at a precipice of the Cedar Forest, coming to find themselves atop a path tread by the monster himself, leading directly to his home. Enkidu warns Gilgameš one last time, telling him that he has actually seen the behemoth, and that Gilgameš cannot comprehend just how horrendous a creature it is. He says that he must turn back, but Gilgameš impels Enkidu to cast fear out of his heart, and they take the path to this giant guardian of the Cedar Forest. So begins the conflict.

Tablet V At the sight of Ḫumbaba they become like stone. He is horrific to behold, as all the stories told about him thus far. His face frequently morphs as clouds do in the sky, shifting with the rapidity of a serpent.[139] [140] Ḫumbaba shouts out to Gilgameš that it is time for him to die.

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134 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 83.
135 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 35.
136 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 82.
137 Ibid.
138 Kalarani Ponnakumar, "Three States of a Person", *Ādvaitam & Science*, 2013, http://archive.is/gpltG.
139 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 42.
140 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 46.

Gilgameš is frightened now, and Enkidu has to keep up his spirits: “Two boats lashed together will never sink. A three-ply rope is not easily broken”[141] he says, reminding him of their immense strength together. They draw closer to Ḫumbaba and the ogre taunts them. He threatens Gilgameš again, saying that the king does not stand a chance, and describes how he will be torn apart, limb by limb. He digs at Enkidu, derisively recounting his lowly origins as a debased orphan and feral forest dweller. As Ḫumbaba continues to undermine their courage, it is Enkidu who plays the hero, showing up time and time again to assuage Gilgameš’s fear.

Suddenly, in a burst of retaliatory aggression, the two launch themselves at Ḫumbaba. They stab with their knives and hack at him their axes, but Ḫumbaba will not relent. His steps shake the ground like an earthquake, and they cannot topple him. Gilgameš gets an unexpected opening though. Ḫumbaba is disoriented by multiple storm-winds sent by Šamaš, and Gilgameš goes straight for the beast’s throat, holding a blade up to it.[142] Ḫumbaba – whose life can now be cut away in an instant – tries to bargain with Gilgameš. He offers to be the slave of Gilgameš and make him king of the Cedar Forest. Gilgameš seems to consider the offer, but Enkidu’s fervent rebukes and screams to end the monster’s life keep Gilgameš from accepting it. Ḫumbaba utters a death curse against Enkidu, and Gilgameš is about to retreat, but Enkidu lambasts him one more time, and Gilgameš starts hacking away at Ḫumbaba’s neck. The guardian of the Cedar Forest is done for. Gilgameš fiercely chops into the beast’s neck, then lifting his axe, decapitates Ḫumbaba in three fell swoops. The twosome proceed to gruesomely disembowel Ḫumbaba and carry off his severed head to Uruk, along with some lumber for good measure. This is a pertinent juncture to pause for some analysis.

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141 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 119.
142 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 42.

Notice how the first steps in aforesaid adventure are regularly punctuated by Enkidu's resistance. As established, Enkidu came to life in the woodlands, and this place is of cardinal importance to his being. The critters there served as a semblance of family to him, after being launched out of the Apsû and abandoned by his deity creators. It is the site of his first steps, and those verdant surroundings are what nurtured him in his early days. These hinterlands are also the location of a traumatic – though necessary – stage in his development. He was inevitably rejected by his makeshift family after sleeping with Šamhat. The prospect of returning must conjure up terrible distress within him. This is doubly exacerbated by the adoption rite he just underwent with Ninsun. There is anguish brewing within Enkidu, as he feels internally divided between his feral roots and newly adopted family. He has come a long way and achieved some sense of comfort in civilized society, but he was prodded into revisiting what he painfully separated from not long ago. To make matters worse, Enkidu is expected to assist his new brother Gilgameš in slaughtering a divinely appointed guardian of those woods. Of course he is struggling to escape the predicament.

As Enkidu grapples with emotionally detaching from his birthplace, he is faced with making a difficult choice. Though Šamhat is not with him on the journey, she remains within him as anima, as guide. So too, though he is no longer a forest-dweller, the woods constitute a major portion of his inner self. He must decide whether or not to kill this attachment, embodied in the form of Ḫumbaba, primeval watcher of the forest. Even in choosing to come along, Enkidu demonstrates the great strides he has made thus far along the path to individuation. As Jung said, there is a "general human inclination to avoid conflict by ignoring the dark side of one's own nature. Yet in human life there is no totality that is not based upon the conflict of opposites".[143]

143 Carl Jung, *The Integration of The Personality* (London, UK: Lowe and Brydone Printers Limited, 1946), 48.

It is important to stress that it is not the woods which must be let go of here – there is good and bad there – but Enkidu's personal identification with the animalistic nature of his life within them, is what must be severed from his psyche. On the natural world, Jung said that "It contains all aspects of human nature – light and dark, beautiful and ugly, good and evil".[144] Ḫumbaba is a representation of the latter; the animalism, those wrathful and dark things which constitute what Jung would call the *shadow* of Enkidu. As mentioned earlier, he was in all likelihood copulating with animals while living just like them, something no civilized person would do. In confronting Ḫumbaba, he will be given a chance to confront his shadow – an unavoidable step in the process of individuation – and an opportunity to transmute those elements of himself into something far greater.

It takes Enkidu the bulk of the journey, but when they get there his reluctance is transformed into pure vigor. When it comes to the physical battle, it is ultimately Enkidu who does not lose his resolve. He attacks with Gilgameš, and in standing by his side Enkidu ensures the monster's death. When Gilgameš falters, Enkidu is there for him. This is not only Enkidu's advancement in the process of individuation, but his consciously pulling himself out from the stranglehold of the tāmas guṇa. He has alchemized elements of tāmas into the characteristics of rājas. By facing an embodiment of the beast within and having the courage to slaughter it, he also unlocks the *sāttva* guṇa in himself, something hinted at by his interpretation of Gilgameš's dreams. His motivation to do this is irrepressible, as shown in the almost joyful disembowelment of Ḫumbaba. The forest was the altar here, and Enkidu's ego-identification with it, Ḫumbaba, the offering. In sacrificing this part of himself, Enkidu displays significant psychological maturation.

144 Carl Jung, "Approaching The Unconscious", in *Man & His Symbols*, ed. Carl Jung (New York, US: Dell, 1968), 94.

Enkidu can move through the forest with ease, retaining the skillful knowledge he developed there, without falling into the temptation of returning to a feral life. He has confronted, harnessed, and transformed his shadow, through this grisly butchering of Ḫumbaba. Gilgameš is another story though. He embarked on this quest in large part due to arrogance, and their success in completing it has only made him more haughty. He is already discussing with Enkidu the building of something great in Uruk with that cedar wood, as a testament to himself[145], an expression of a mind-set still deeply embedded in rājas.

Tablet VI The two arrive back at Uruk. While Gilgameš washes the blood off his body and changes into new clothing, the goddess Ištar notices him and her lust is aroused. She approaches him flirtatiously, offering illustrious luxuries and honors in exchange for sex and marriage. Ištar is known throughout Sumer as a goddess who possesses tumultuous passions and terrible anger, comparable to the Hindu Kālī.[146] Mighty, beautiful, mysterious and gracious – holding the power to give life and take it away – she is also known for her boundless greed, insatiable hunger for power, jealousy, and a fearsome wrath when spurned.[147] These characteristics lead to her frequent use of deceit and causing wars, often in attempts to take over the domains of other deities.[148] She is not exactly the type of woman one would commit to at the drop of a hat. Gilgameš knows this, and reminds her of all the once mighty men she has destroyed and broken. To him she is a succubus, looking to drain one powerful man after the next in order to advance her position, then crush them. First mentioning her destruction of Dumuzid (a god-king of the harvest), he goes on to become quite abrasive, recounting how she flung herself at another man by offering him

145 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 45.
146 David Kinsley, *Tantric Visions of the Divine Feminine: The Ten Mahāvidyās* (Delhi, IN: Motilal Banarsidass, 1998), 74.
147 Samuel Noah Kramer, *The Sumerians – Their History, Culture, and Character* (Illinois, US: University of Chicago Press, 1968), 153.
148 Ibid., 160.

fellatio and opening her legs to him, then he compares her offerings to rancid food[149], which is insult enough.

Ištar flies into a rage, crying and screaming up to her father, the god Anu. She tells him of Gilgameš's offenses, yet even Anu asks if she tried to seduce Gilgameš. Ištar ignores his question and throws a fit, telling Anu that if he does not give her an infernal beast known as Guanna[150] – the *Bull of Heaven* – she will enter the netherworld to unleash a horde of the dead onto the earth, destroying all who live on it. She wishes to have this Bull of Heaven assault Gilgameš and destroy him. Anu quickly relents. Ištar brings the Bull of Heaven from his celestial abode down to Uruk and it immediately wreaks havoc. Its snorts crack the earth, causing many to die. Its steps provoke earthquakes and make all the rivers dry up, even the Euphrates. Enkidu nearly falls victim to one of the earthquakes while in the Bull of Heaven's line of sight, and the bull shoots its slobber at him as he struggles to crawl back up. Gilgameš sees this from a distance and runs over, yelling at Enkidu to get up and fight. The two make quick work of this cattle demon. Enkidu swings Guanna by its tail and pins its feet to the ground, then Gilgameš slides on-top of it and thrusts a sword through the shoulders, the other end coming out between the Bull of Heaven's horns. It is dead.

They take his horns – made of lapis lazuli, one of the most sought after stones in the Fertile Crescent – and hang them in Gilgameš's bedroom. They take the oil which coated those horns, and make an offering of it in the ziggurat[151] consecrated to honor Gilgameš's father (Lugalbanda). Gilgameš then burns the demon's heart for Šamaš, a great feast is thrown, and everyone applauds the two heroes.

149 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 63.
150 Eng. 'Bull of Heaven'.
151 A type of stepped temple, common in Mesopotamian architecture.

In the form of Ištar's attack via Guanna (this Bull of Heaven), Gilgameš has faced his own shadow and finally made further movements within the guṇas (as Enkidu has by way of Ḫumbaba), detaching from the more problematic aspects of rājas. He has now shown hints of sāttva too, in exhibiting the intelligence necessary to control his compulsions and desires. The two are on the same plane of this psycho-spiritual progression, having opened the gates to the luminescence of sāttva. Enkidu has also engaged with the states of consciousness known as taijasa and prājña, but it is through Gilgameš (who has actually entered them).

We see Gilgameš – once a sexual predator in his own right – reject the advances of a goddess, along with a chance for significantly greater power and honor. He even becomes enraged at her for attempting to seduce him, not the behavior of that foolhardy youth which the council of elders seem to think he is. He and Enkidu have subdued major aspects of their tāmas and rājas natures. They conquered the fight or flight response; they look out for each other instead of themselves; they show greater empathy and understanding in their actions, all steps along the individuation path as well. They almost seem wise. Ištar's temptation of Gilgameš, and the demon bull, are both representations of a conflict with his egoistic attachments to fame and glory, along with his most base sexual urges and his desire for control. He appears to be shedding these specters now. Notice how – while keeping the horns for himself – he makes offerings to honor god and father after the kill. I argue that the destruction of Guanna and his sacrifice thereof, marks an advancement into a more sāttva-dominant mode for Gilgameš, and exemplifies a severance from the egoism of rājas. To drive that home further, I will point the reader to a story with some compelling parallels from Hindu literature, via the *Devīmāhātmyam*. Within this text is detailed a battle between the goddess Durgā and another vicious cattle demon, Mahiṣāsura.[152]

152 Eng. 'Buffalo-demon'.

The tale begins with Mahiṣa, a member of the *āsuras* – a class of mainly diabolical demigods who are essentially in perpetual competition with the *devás* (the more established and gracious deities of the Hindu pantheon), and subordinate to them.[153] Mahiṣa is vying for power with Indra (an early Vedic god of storm, thunder and rain), but knowing he is not as strong, he performs rituals which enable him to acquire a kind of invincibility against the gods. He can no longer be defeated by any male deity. They eventually go to battle, each with their own cadres to aid them. Mahiṣa defeats the devás though, and the latter group must retreat to a celestial stronghold for devising a counterattack. There, they agree to aggregate their wrathful energies into the form of a female devá, whom they call Durgā.

After creating Durgā, each male divinity within the pantheon gifts her a weapon: Bow and arrows from Vâyu, a *ċakra* (a type of projectile in this context) from Viṣṇu, a trident from Śiva, and Lord Himalaya provides Durgā with a gargantuan lion to ride in battle. When the devás sense the time is right, they send Durgā down to attack Mahiṣa. Upon reaching the earthly plane, Durgā uses her power to generate an enormous army of female warriors – amongst them the goddess Kālī – and an intense, lengthy battle ensues. The supernal feminine army achieves victory after victory, and after much bloodshed, Durgā encounters Mahiṣa. During her struggle with him, Mahiṣa transforms into a buffalo – Mahiṣāsura – and terrorizes everyone engaged in battle, civilian onlookers included. In a scene quite reminiscent of Gilgameš and Enkidu's conflict with Guanna, Mahiṣāsura snorts and fighters are blown away; his tail and horns rip warriors to shreds; his hooves shake the ground, causing earthquakes and floods while many fall to their deaths. At this cataclysmic scene, Durgā channels all of her fearsome energies and

153 Alessandro Passi, *The Exaltation of the Goddess: A Brief Approach to the Devī-Māhātmya* (Udine, IT: Fondazione Crup, 2008), 195.

charges at Mahiṣāsura; she leaps onto his back, stands up and thrusts her trident into his body, then – as he is still clinging to life – she cuts the buffalo demon's head clean off with her sword. There is a huge celebration of her victory, and she is forever remembered as defeating the buffalo demon.[154]

The superficial connections are obvious: An evil bovid with otherworldly powers, whose movements are capable of destroying the earth; a power-hungry deity driving the aforementioned; and a force created by the gods who is able to stop it all. Ištar and Mahiṣa – though of opposing genders – have unquenchable thirsts for power, and attempt to gain more of it through harnessing a horrific bovine energy; Enkidu – created by the gods – is the first to stop Guanna; while Durgā, also a creation of the gods, slays Mahiṣāsura. The links go further too, in that some accounts, Mahiṣa attempts to seduce Durgā prior to battle.[155] There is more than meets the eye here.

Early on in this exploration, I note that Gilgameš is described as lording over his people like a "wild ox"[156], yet the majority of translations have this as "wild bull".[157] [158] The motif of a bull in the Gilgameš epic is clearly of archetypal significance: It is a pristine metaphor for unbridled lust and greed, for the unchecked desires and compulsions of humankind. A dual avatar in the narrative, the Bull of Heaven is Ištar's overwhelming libido and yearning for dominance. So too, it is Gilgameš's cravings for sex, fame and glory. The bull embodies the supremely

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154 Adapted from: Alessandro Passi, *The Exaltation of the Goddess: A Brief Approach to the Devī-Māhātmya* (Udine, IT: Fondazione Crup, 2008), 278-285; David Kinsley, *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition* (California, US: University of California Press, 1988), 95-97.

155 Julie Simmons, *Earned Wisdom: Becoming an Elder in Times of Chaos* (Indiana, US: Trafford Publishing, 2011), 21.

156 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 75.

157 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 9.

158 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 10.

destructive facets of the id, those "primitive instincts and energies underlying all psychic activity".[159] This manifestation of the id is precisely what Jung refers to as *the shadow.*[160] This shadow, if left unaddressed, can be so potent that it bursts forth through the ego, often in a sublimated form.[161]

For instance here, Gilgameš and Ištar both share strongly animalistic urges for dominance, which are expressed in a more human way via their ambitions for political or divine power, and their pernicious promiscuity. So, while the Bull of Heaven is an eruption through the ego of suppressed id, Ištar plays the role of the repressed anima within Gilgameš. In this sense, Ištar herself represents the contrasexual shadow of Gilgameš; the negative side of his anima. The slaying of her bull – while showing that Ištar's ambitions will not be realized for the time being – also demonstrates that Gilgameš has finally learned to subdue his darker egoistic tendencies, those still in-part dictated by id. Having confronted his shadow and discovered how to master his ego, he commemorates this progression with a very personal gesture of hanging the bull's horns in his bedchamber. A place where Gilgameš indulged in degenerate sexual vices, will now serve as a stark and intimate reminder of his control over those inclinations.

This phenomenon, the egoistic sublimation of id, has a clear counterpart in Vedic ontology within movement from the tāmas to rājas guṇa. I would go so far as to assert that tāmas and rājas have direct correlates in id and ego. A controlling or aggressive individual who predominantly functions in the sphere of tāmas, might do things like spit in others' faces when challenged, or shout at those he disagrees with. However, this same person might become a

159 "Id", *WordNet* (Princeton University, 2018), http://www.webcitation.org/6wZmDdSzo.
160 Steven Diamond, "Essential Secrets of Psychotherapy: What is the 'Shadow' ?", *Psychology Today*, 2012, http://www.webcitation.org/6wZmCWTqV.
161 Carl Jung, "Phenomenology of the Self", in *The Portable Jung*, ed. Joseph Campbell (New York, US: Penguin Books, 1977) 146-147.

lawyer, politician, soldier, or businessman, if having learned to skillfully develop the positive rājas factors in himself, thereby quelling the negative elements of the tāmas guṇa.[162] It is of no surprise then, that the Indic analog of Sumer's Bull of Heaven scene – the slaying of Mahiṣāsura – is regarded as an ageless metaphor for taming the savagery that can show itself in the rājas guṇa; that quality of persistent, obsessive striving and ambition, which can turn all-consuming.[163] Excessive rājas is what transformed Mahiṣa into Mahiṣāsura, and led to his demise. Excessive rājas is why Gilgameš was called a wild bull. The lesson we learn from both stories is that one can strive too much, that one's ambitions and obsessions can become so boundless, there is no longer any meaningful difference between them and the beasts. They revert due to that imbalance. Back to tāmas from a stable equilibrium, and from ego back to id.

Before moving forward, it is worth noting that Enkidu – like Durgā – was sent down to earth in order to subdue his own *wild bull*, the despot in Gilgameš. After much digression in the narrative it seems he has finally done so, on both literal and symbolic levels (which was the reason for his existence after all). Enkidu was not capable of completing this task though, until after Gilgameš helped him to face down his own inner monster, Ḫumbaba. The aforementioned occurrences bring to light some other themes which are worthy of recognition.

Doubling, in addition to the phenomenon of psychic mirroring or merging, and of course sacrifice, have been at play throughout. In the death of Ḫumbaba, Enkidu experiences his own *little death*, a necessary oblation in order for Gilgameš to undergo the selfsame process. In dismantling the body of the bull, Gilgameš dismantles a component of himself, so that in burning up its heart as an offering to Šamaš, Gilgameš can sacrifice some part of himself too. In many

162 Nibodhi Haas, *Health and Consciousness through Ayurveda and Yoga* (Kerala, IN: Mata Amritanandamayi Mission Trust, 2013), 34-35.
163 Devadatta Kali, *The Veiling Brilliance: A Journey to the Goddess* (Florida, US: Nicolas-Hays Inc., 2006), 38.

ways, Gilgameš was that bull, as Enkidu was Ḫumbaba. Those monsters could be said to be our heroes' doppelgängers in their most raw formats. In a similar way, our heroes can be said to constitute a syzygy. This applies in both the Jungian and gnostic senses, in that Enkidu carries with him a potent encapsulation of the anima (via Šamhat), and was described by Ninsun as filling a feminine role during her analysis of Gilgameš's first dream in the Epic. Though having started off as opposites, he and Gilgameš appear to have become indelibly linked and entwined; ordained to undergo all the experiences of one another, external and internal.

These matters will come to organically occupy an increasingly substantive space moving forward. Note too, that the affairs leading up to the slaughter of Ḫumbaba were marked by numerous burnt offerings, and that the defeat of Guanna was likewise capped off. I believe these oblations were foreshadowing, on the part of whichever ancient poet is responsible for that segment of the Epic. Also, note the repeating pattern of dreams which dot the journey to Cedar Forest as well. These recurrences are foreshadowing factors too, and deserving of our immediate attention.

An Astronomical Feat / Entering a Dream Well-known Jungian analyst Michael Vannoy Adams once wrote that "The dreamer departs on a journey and arrives at a destination".[164] This simple aphorism points us to a mesh upon which some threads of the narrative tapestry are being woven. In order to derive maximal benefit from this vantage point, we must backtrack a bit. The dream of Gilgameš through which Ninsun foretells Enkidu's arrival – aside from pointing to his fulfillment of a feminine role[165] – describes his coming in astronomical language. He is "a star descended upon [Gilgameš]", and "a star in heaven is his strength".[166] The people of Uruk will

164 Michael Vannoy Adams, *For Love of the Imagination: Interdisciplinary Applications of Jungian Psychoanalysis* (East Sussex, UK: Routledge, 2014), 183.
165 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 11-13.
166 Ibid.

crowd around him as they would a fallen meteor, and they do. This theme leads to a peculiarity which struck me while reading through my preferred translations of the Gilgameš epic:

The narration of their trek from Uruk to Cedar Forest utilizes a repetitive device, wherein a sort of ancient odometer reading is restated every time our heroic unit pitches their tents for a respite, including the night before they reach Ḫumbaba in the Cedar Forest. It tells us that they covered enough ground to constitute a "distance of one month and fifteen days" in a period of "three days".[167] So – at least according to the Assyrian and Akkadian tablets – the entirety of their trip from Uruk to Cedar forest took three days. Yet, if we are going by how many times they make camp, it would appear they traveled for six days and five nights.

While looking for my own solution to this predicament, I chanced upon a monumental work by Andrew George. Through his work, I discovered that the Hittite tablets assert the obvious; this journey was indeed six days and five nights. That discrepancy led some scholars to propose a third duration of fifteen days, a conclusion one could draw without having any knowledge of cuneiform (through multiplying the five times they make camp by the narrative device of *three days*).[168] There are two problems with that tally: It both contradicts the total of three days, and also runs contrary to the advice of Uruk's elders to Gilgameš, who council him to make an offering every evening to Šamaš.[169] In addressing this conundrum, George brings down a quote from renowned German Assyriologist, Brenno Landsberger: "Je jünger die Erzählungen von Gilgameš sind, desto mehr sie die Merkmale reiner Märchen tragen."[170] – 'The earlier the

167 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 82.
168 Andrew George, *The Babylonian Gilgamesh Epic: Introduction, Critical Edition and Cuneiform Texts – Volume II* (Oxford, UK: Oxford University Press, 2003), 818.
169 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 80.
170 Andrew George, *The Babylonian Gilgamesh Epic: Introduction, Critical Edition and Cuneiform Texts – Volume II* (Oxford, UK: Oxford University Press, 2003), 818.

narratives of Gilgameš are, the more they carry the features of pure fairytale'. Meaning that, as George asserts, "The account we have, has left reality a long way behind".[171] I propose we take that viewpoint and expand its application to an earlier part of the story, as opposed to an earlier version of the story itself.

In a verse translation of the Epic by Robert Temple, he notes the following: "The Epic was written in the Age of Taurus (between 4,000 and 2,000 BC), when the sun rose at the Spring equinox in the sign of the bull".[172] Temple recognized what other translators noticed, an astral theme of notable significance in the Epic of Gilgameš. With that in mind, during my reading of the Bull of Heaven incident from the next tablet, I was suddenly reminded of Mithras, a deity who played significant roles in Persian-Zoroastrian, Vedic, and later Roman cult cosmology. Images of the Mithraic tauroctony[173] flooded into me. There are a great number of Roman reliefs which share this central iconography of a capped Mithras, plunging his sword into the neck of a bull as he turns his gaze upwards to the sun. Much of what we know about the theology of this Roman mystery religion – surrounding an adaption of the Zoroastrian deity Mithra – is speculative. Many historians of religion have written on this syncretic movement of the Roman Empire, though I will turn the reader's attention to one R.C. Zaehner.

In his seminal work on Persian religion, *The Dawn and Twilight of Zoroastrianism*, he writes: "The Roman Mithras is a saviour god who releases the human soul from the trammels of a purely mundane existence which is under the severe and hostile control of the Zodiac, and the planets".[174] Later on he continues, "To deny that Mithra is, among other things, a sun-god, as has

171 Andrew George, *The Babylonian Gilgamesh Epic: Introduction, Critical Edition and Cuneiform Texts – Volume II* (Oxford, UK: Oxford University Press, 2003), 818.
172 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 43.
173 A Greek-derived term from *tauroktonos*, meaning 'bull-killing'.
174 R.C. Zaehner, *The Dawn and Twilight of Zoroastrianism* (London, UK: Phoenix Press, 2003), 99.

recently been done, is as silly as to identify him with the night sky, for just as Ahura Mazdāh's 'body' or 'material form' is said to be 'these lights' and the sun in the Gāthā of the Seven Chapters, so is Mithra's body the sun in the Yasht dedicated to him".[175] Zaehner is of course correct. Mithras was a solar god – found in a number of religious traditions – responsible for the rising of the sun, and even identified with the sun itself.[176] In Vedic literature, where he is known as Mitrá (and frequently associated with Agni and Varuṇa), that is his role.[177] In Zoroastrian literature, where he is known as Mithra, that is his role.[178] Noting said content: The disparity in accounts of the distance from Uruk to Cedar Forest; the disconnect between the narrative and basic mathematical conventions; the increase in occurrence of dreams and sacrifice; the burgeoning astronomical implications within the narrative; a connection between the sun rising in the constellation of Taurus (the bull) and the Spring equinox in Sumer; that of a solar deity responsible for liberation from control of the Zodiac, and the imagery of bovine slaughter – I purport the following:

The adoption ceremony underwent by Enkidu at the hands of Ninsun is not simply Enkidu's acquirement of a family, or his induction into the religious life-cycles and heritage of Sumer, but a transformation of epochal import. It signifies a holistic narrative repositioning, wherein the backdrop of this epic is no longer Uruk, Sumer, or greater Mesopotamia proper, but a type of middle-ethereal realm, in which the boundaries between visions or dreams and reality, between heaven and earth, between man and god, are severely blurred.

Note that Ninsun – unlike every other deity until the aforementioned point – directly

175 R.C. Zaehner, *The Dawn and Twilight of Zoroastrianism* (London, UK: Phoenix Press, 2003), 110.
176 Max Müller, *Vedic Hymns – Part I: Hymns to the Maruts, Rudra, Vâyu, and Vâta* (Oxford, UK: Clarendon Press, 1891), 253.
177 Stephanie Jamison et al., *The Rigveda – The Earliest Religious Poetry of India: Volume I* (New York, US: Oxford University Press, 2014), 474. | Note the meaning of Mitrá (which is 'friend'), and Agni (which is 'fire').
178 Richard Foltz, *Religions of Iran: From Prehistory to the Present* (London, UK: Oneworld Books, 2013), 23.

interacts with Enkidu and Gilgameš in flesh and blood. She actually lives in the temple which is dedicated to her, where she bathes, prays and wears clothing like anyone else. Her presence is real and tangible to both characters; whereas previously she was only accessible in such a way to Gilgameš, her brood (and via divination, to Šamhat). Ninsun's rituals surrounding and within the adoption rite serve to open a veritable portal, through which Gilgameš and Enkidu are flung.

Their excursion to Cedar Forest is the liminal dreamscape between waking life and a vast demesne of the supernal. This is emphasized by the nonsensical account of its length, the daily transmission of encrypted supraconscious telegrams to Gilgameš from the god Šamaš, and that all of a sudden Enkidu becomes a sacral excavator, the medium through which these dream-messages are deciphered.[179] How they arrive at the forest is crucial to their inner worlds of course, but their arrival places them on a different plane altogether. Once in Cedar Forest, their actions and experiences will result in cosmic repercussions, quite literally.

Notice Ḫumbaba's physiognomy and bodily characteristics: His face continuously undulates and shifts[180], and his figure is variously described as comprising the parts of a lion, a large reptile, and a bird of prey.[181] [182] Ḫumbaba's descriptors are reminiscent of various *Chaoskampf* monsters like Leviathan, Typhon or Gorgon. I argue, that on one level he represents disorder in the cosmos, and on another level he is a watchman of the stars in heaven. Not simply a guardian of Cedar Forest, with his visage of nebular pliancy and his form, the agglomerate sum of a bestiary; Ḫumbaba evokes the firmament above and the constellations within. He is the

179 In some versions of The Epic, Enkidu even facilitates these dreams by way of a ritual which involves the formation of a magick circle around Gilgameš's sleeping body. | See: Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 36.
180 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 42.
181 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 253.
182 Wilfred Lambert, "Gilgamesh in Literature and Art", in *Gilgamesh: Epic and Iconography*, ed. Hans-Ulrich Steymans (Zürich, CH: Academic Press Fribourg, 2010), 101.

heavens personified, and the myriad astral configurations they contain. In him, one can see Aquila, Lacerta, Hydrus, Leo, and more. Like the night sky, he is projected onto from below, and a projection from above.

Enkidu and Gilgameš must kill this sky giant, and the motivation is clear. Before departing to Cedar Forest, Gilgameš stressed that he will return to Uruk and celebrate the new year with its residents.[183] In Sumer, the new year was brought in by the vernal equinox, and marked by the festival of Akitu.[184] As established, at the time of Gilgameš, the sun would begin its ascent into Taurus at the start of Spring.[185] So, the two must kill Ḫumbaba in order to access the celestial entities of the Zodiac – the path of the sun – and hopefully move them into their rightful positions, in order for said movements to take place as they should. Their task is to literally re-arrange the cosmos for the sun, and the whole affair is a vivid allegory for this procedure. We can see it in the solar deity Šamaš helping them along through Cedar Forest, and the resulting conflict with Ḫumbaba. After destroying Ḫumbaba, they are well on their way to accomplishing this astronomical feat.

Hinting at this notion that they were working on an otherworldly plane, having broken through the Zodiac's gates by killing Ḫumbaba, the pair build a great temple door of cedar, and float it down to Uruk as they make the journey back[186] – but they are not *out of the woods* just yet. Something is still out of place in the cosmos. There is chaos, because Ištar has brought down the Bull of Heaven – Guanna – in retribution for Gilgameš rebuffing her advances. Guanna is Taurus, and he must be put in his place. They triumphantly slaughter him after terrible

183 Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 20.
184 David Livingstone, *The Dying God – The Hidden History of Western Civilization* (Nebraska, US: Writers Club Press, 2002), 50.
185 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 43; 58-59.
186 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 47.

commotion, thereby enacting the cosmic burnt offering itself – of the sun rising in Taurus. Through their exertion of control over the Zodiac, the divine conflagration occurs. Their success is confirmed when Šamaš accepts Gilgameš's sacrifice of the bull's heart. Order has been restored to the cosmos, and cries of joy from the people of Uruk begin the ceremonial festivities of Akitu at Gilgameš's palace.

On the topic of Akitu, in all its permutations through the ages, it generally included dramatic portrayals of great divine and cosmological events, by actors, priestesses, and royalty.[187] It was a way in which the people of Uruk were allowed to see their gods and goddesses, their creation story and their whole religious world, right before their very eyes. This festival was not only celebrated by Sumerians, but by the Akkadians, Assyrians, Babylonians and Hittites.[188] [189] Akitu is of a twofold and recursive significance in the Epic: 1. It frames the events which follow Gilgameš's departure as requisite for a grand culmination of deep religious – and of course cosmic – weight. 2. In and of itself, it can be viewed as allegory for many of the events thus described. Numerous scholars have examined Akitu in terms of its psychodramatic quality; as a regal re-enactment of restoring balance to the galaxy, and delimiting the roles of characters in a divine pantheon.[190] In fact, evidence suggests that on the fifth day of Akitu, a public burnt offering was made by priest and king of a sacred bull[191], thereby placing the incident with Guanna and the resulting sacrifice, squarely in the realm of Akitu's own narrative procession.[192]

187 Samuel Noah Kramer, The Sumerians – Their History, Culture, and Character (Illinois, US: University of Chicago Press, 1968), 140-142.

188 A.K. Grayson, *Assyrian and Babylonian Chronicles* (Indiana, US: Eisenbrauns, 2000), 36.

189 Daniel Fleming, *Time at Emar: The Cultic Calendar and the Rituals from the Diviner's Archive* (Indiana, US: Eisenbrauns, 2000), 136.

190 Benjamin Sommer, "The Babylonian Akitu Festival: Rectifying the King or Renewing the Cosmos?", in *JANES* 27 (2000): 81-82.

191 David Livingstone, *The Dying God – The Hidden History of Western Civilization* (Nebraska, US: Writers Club Press, 2002), 51.

192 It may also be of interest to the reader that Durgā Pūjā (a celebration of Durgā slaying the buffalo demon) traditionally occurs around the autumnal equinox, the opposite end of the same zodiac spectrum Akitu inhabits.

Through examining Akitu, new light is shed on the rejection of Ištar by Gilgameš too. It is attested that the multi-day convival incorporated a re-enactment of Ištar's marriage to the god-king Dumuzid.[193] Akitu involves the meeting of heaven and earth; so in this dialectic, Ištar first attempts to interrupt Akitu through committing an act of infidelity with Gilgameš, in order to avoid said wedding. She is not one to be easily domesticated for eternal commitment – and as evidenced by her history – nor does she want to be. However we choose to view Akitu within and outside the story's context, it is clear that this festival was indeed a time when the lines between dream and reality were highly obscured. Moreover, this theme of merging the fantastical and the real is notable in the recurring dreams of Gilgameš, and Enkidu's interpretations thereof.

Turning back to the Vedic-ontological implications: I believe said events to indicate Gilgameš and Enkidu's emergence into the more advanced levels of psychic awareness detailed in the Upaniṣads. The episodic dream interludes on the way to Cedar Forest – in light of Enkidu's interpretations – tell us that both heroes have evolved a deeper capacity for inner reflection. Through working within an ethereal realm and interpreting Gilgameš's prophetic dreams, Enkidu can be said to have demonstrated that he is at least ready for the state of awareness known as taijasa. The factor of divine communication in those dreams points to Gilgameš's capability of interacting with the third level of awareness too – prājña – the deep sleep in which one can potentially access transcendental wisdom.[194] Furthermore, he is unable to do so without Enkidu's help; suggesting that Enkidu, though presently unable to enter prājña by himself, can – in some way – now work with this state. We shall see their further progression along this pathway in the pages to come.

193 Samuel Noah Kramer, *The Sumerians – Their History, Culture, and Character* (Illinois, US: University of Chicago Press, 1968), 140.
194 Ibid.

Tablet VII – VIII After the day's Akitu festivities, Enkidu has a foreboding dream: The gods have divided into two factions, one party supporting Anu, and the other backing Šamaš. The former is irate at the slaughter of Guanna, while the latter is pleased. A debate takes place between the two parties as to how, or if, the heroes should be punished. Enlíl (part of Anu's group) suggests that one of them must die, and he chooses Enkidu. Šamaš argues against this suggestion, then Enkidu wakes up aghast and sick before the celestial court proceedings have finished.

This is Enkidu's first dream of the Epic (certifying an expansion of his awareness to fully incorporate taijasa), but it is not worth celebrating. Enkidu calls to Gilgameš and relays the dream, then Gilgameš starts weeping. Through his tears he attempts comforting Enkidu, but one can tell he detects a bad omen. Enkidu cannot get out of bed, and he starts to bemoan his leaving the simple life behind in those woods. He earnestly conveys regret, and goes into considerable detail about the troubles his urbanization has caused. He curses the hunter for stumbling upon him, and prays to sun god Šamaš that he become a failure at catching animals; he curses Šamhat for ever giving him true sentience and understanding, then prays to Šamaš that she will from hereon out live a sordid life full of emptiness, disappointment, and suffering.

Enkidu is in such pain that an empathic Šamaš sends consoling messages to him. Šamaš reminds Enkidu of his heroic deeds; of how much he has grown, from savage beginnings into a resplendent man, and of the role Šamhat played in this procedure. Enkidu is comforted and rescinds his curses. He abruptly begins blessing Šamhat in an emotive outpouring, now praying to Ištar that she receive honors from priests and kings, then leave her life as a priestess-prostitute to find a loving husband who provides for her until the end of her days.[195] Then Enkidu asks Gilgameš to hear another dream that he had.

195 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 59.

In an utterly tragic scene, Enkidu tells of how a winged creature similar to Ḫumbaba (who very well may be his ghostly double)[196] descends upon and transforms Enkidu's body to match his own. He is then whisked away by this phantom to Irkalla, a dark nether region where the pallid spirit-doubles of men and women throughout time make their homes. "Dust is their fare, and clay their food"; "They are clothed like birds, with wings for garments"; they "See no light, residing in darkness".[197] It is a land of the dead – ashen and grey – a shadowy imitation of the world above. He meets underworld gods and goddesses, then their queen, Belet-ṣeri[198], looks at Enkidu and asks who has brought him before her.

After recounting this dream, Gilgameš attempts to offer solace once again and says it was a good omen, but Enkidu's mind begins to drift, and he falls into an incoherent semi-conscious state for eleven days. Gilgameš stays at his bedside. On the twelfth day Enkidu wakes up, offers words of genuine love and appreciation to Gilgameš, then, as a heartbroken Gilgameš puts his hand to Enkidu's heart, it stops beating. Enkidu was Gilgameš's only brother on earth, and the king is absolutely shattered.

He breaks down crying and covers Enkidu's face with a veil "like a bride", then falls over him wailing "like a lioness" who had her cubs taken away.[199] Gilgameš shreds his clothes and tears his own hair out, mourning over everything he and his brother accomplished, the bond they formed, and memories they created. He pronounces a stream of blessings over Enkidu's corpse,

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196 There is a repeating theme of doubles in The Epic. Enkidu is said to be the "double" of Gilgameš, and of the god Anu; This creature is in-fact said to make Enkidu's body a "double" of his, and the characters in this netherworld are probable doubles themselves. | See: Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 77-78.

197 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 87.

198 Sumerian: Geštinanna

199 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 88.

and runs to the elders of Uruk saying “I will mourn as long as I breathe”.[200] He commissions a statue of lapis and gold to be made of Enkidu for the people of Uruk, then arranges a glorious funeral for his dead brother. Enkidu’s body will be sent off in battle finery, to honor him as the warrior he was. There will be horse-driven chariots running, and offerings of precious gems made in his honor, sent to float down the Euphrates. The funeral takes place, but Gilgameš is deeply despondent, and embarks on a strange mission. He clothes himself in animal skins and ventures out to the steppes, where his hair grows shaggy, his body remains unwashed, and he roams around like an animal; a stirring homage to his lost brother’s roots.

On Enkidu’s deathbed, something miraculous occurred: He underwent a rapid progression that flew him through the rest of the guṇas, the remaining states of consciousness, and he experienced the final phase of anima. Enkidu began his death still clinging to life in anger and dismay (rājas), but after hearing from Šamaš he became enlightened, and peacefully accepted his fate. He blessed Šamhat, a sign that the sāttva guṇa became dominant in him. She was to Enkidu a guru of both outer and inner wisdom, and he carried her presence with him, as evidenced by her re-emergence so much later in the Epic. Here, Enkidu was the wise, blessing wisdom. In his benediction of Šamhat, the full realization of anima blossomed within and he grasped the fourth mode, Sophia, “wisdom transcending even the most holy and most pure”.[201] He fully digested what he absorbed from Šamhat and Ninsun, and realized the brilliant light of the goddess, the power of anima unveiled.

After his second dream, where he chances upon hidden gods in the dark netherworld of Irkalla, Enkidu is ushered into a deeper progression along the path of awareness from the

200 Stephen Mitchell, *Gilgamesh – A New English Version* (New York, US: Free Press, 2004), 152.
201 M.L. Franz, “The Process of Individuation”, in *Man & His Symbols*, ed. Carl Jung (New York, US: Dell, 1968), 195.

Upaniṣads, and he drifts into the psychic realm of prājña, “in which one neither dreams nor desires”, where ‘there is no mind or separateness, but the sleeper is not conscious of this’. Yet, when Enkidu becomes conscious, he ‘will open the door to the state of abiding joy’.[202] On the twelfth day Enkidu awakens briefly, and has nothing but gratitude. He is overflowing with it. He blesses Gilgameš, then passes away with Gilgameš’s hand atop his heart, as if his brother is trying to hold on to and keep it.

On the deathbed, Enkidu reached the fourth state of consciousness – *turīya* – “neither inward nor outward, beyond the senses and the intellect”[203], and blasted through the guṇas into *guṇātita*, beyond their sway as his life was being extinguished. His consciousness reached total integration and he became fully individuated, then pierced the veil. Enkidu left the world much like he came into it, as a shooting star burning up through the atmosphere. The kindling of tāmas was set aflame by the embers of rājas within, and his soul ascends through the smoke of sāttva to return from whence it came. Through it all, Gilgameš feels an alien sensation: He is broken. Yet, by way of his psychic fracturing, a glorious thing is able to enter. With hand over the heart of his brother in his last moments, Enkidu passes on from the living world. In his short re-awakening within the state of prājña, Enkidu is ejected into turīya, and it is as if he must pass something precious on to Gilgameš before he goes. His wisdom, his advanced spiritual and psychic capacities, are transmitted to Gilgameš, but Gilgameš is oblivious to it. This is highlighted by his trauma-response to Enkidu’s death, wherein he sets out to emulate his brother, to live in his skin.

Enkidu also serves as an immaculate exemplar of self-sacrifice, and his death is a great oblation in itself. He is an offering made by the gods, in the sense that they control his fate, and

202 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 203-204.
203 Ibid., 204.

decide that he must be killed in retribution. He exemplifies self-sacrifice, in that everything he does ensures Gilgameš's success and growth, even when he knows he might die as a result. Of course he protests at first, but inevitably Enkidu always succumbs to his own generous nature. It is the same in death. Enkidu initially resists, then stops clinging, and exultantly makes himself into an offering for the gods.

This willingness of Enkidu to die for a cause that is larger than himself – the gods' will, Gilgameš's continued transformation, and therefore the prosperity of Uruk's citizens – is what Shakti Parwha Kaur called "the best death".[204] His passing is lengthy and difficult, but in going of his own free will, he becomes a martyr, acceding to both the condition of guṇātita and the turīya state. As Shakti Parwha elaborates, "If you want no fear of death in the end, you have only one thing to do, you must voluntarily die. It is called turīya stage".[205] Through releasing himself from the fear of death, Enkidu accomplishes this great feat. In his commentary on the Gītā, Mohandas Gandhi wrote that one who becomes guṇātita, "Has full consciousness and with full knowledge he shakes himself free from the bonds that bind an ordinary mortal".[206] In this same fashion, Enkidu has thus achieved liberation from the endless cycle of death and rebirth too; *mokṣa* from *saṃsāra*.[207]

Enkidu's deep love for his brother Gilgameš compels him to make the greatest sacrifice of all, and without it, Gilgameš cannot continue. Enkidu was aware of that on some level. He could have blamed Gilgameš – as much an instrument of Enkidu's domestication as Šamhat – for his pain and death, but he did not. He could have cursed Gilgameš from his deathbed; yet, as if

204 Shakti Parwha Kaur Khalsa, *Kundalini Yoga: The Flow of Eternal Power* (New York, US: Perigee, 1998), 188.
205 Ibid., 189.
206 Ramnarine Sahadeo, *Mohandas K. Gandhi – Thoughts, Words, Deeds* (Indiana, US: Xlibris, 2011), 107.
207 Amit Goswami, *The Visionary Window: A Quantum Physicist's Guide to Enlightenment* (Illinois, US: Quest Books, 2006), 248-249.

sensing his fate and duty was to die, he blessed him, and encouraged him to live on as a warrior. His blessing and subsequent death are signs unto Gilgameš, reminders to not fixate on creating everlasting monuments to himself, but to live in the world with fiery intention and sincerity.

Gilgameš thus becomes an unwitting vessel for the experience and knowledge Enkidu has accumulated up to death, in an unrefined form, just as Enkidu was imbued with the guiding anima through Šamhat. The four shapes of anima, the three guṇas (along with the *non-guṇa*), and the four levels of awareness will well up inside him. While Gilgameš has many dreams throughout the tale, he always required an interpreter; first his mother Ninsun, then his brother Enkidu. In this way, Enkidu has been a subtle embodiment of the feminine to Gilgameš, as foretold in Gilgameš's initial dream and suggested throughout the text. Enkidu guided Gilgameš into the forest, just as he was led out of it by the maternal Šamhat. Enkidu acts as a pathfinder through the subconscious realm for Gilgameš, translating his dreams, just as Ninsun did before him. The two come to form an interlinked pair, with Enkidu often taking the lead.

I assert that Gilgameš and Enkidu are indeed a syzygy. Enkidu was humanized by a powerful avatar of the divine feminine and a carrier of the anima archetypes, Šamhat. His personality takes shape through her guidance, and he internalizes the configurations of anima that she represents, becoming a carrier himself. In dreams, Enkidu is described as having the magnetism of a woman to Gilgameš, and he fills an important role for him in this regard, previously one that only his mother could.

Enkidu is the anima to Gilgameš, in the only form Gilgameš will be able to learn from, another man, *his equal*.[208] Gilgameš is to Enkidu his animus – that archetypal masculine energy – teaching him to harness and take pride in the power of his masculinity, as a father would do.

208 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 4.

They are brothers, friends, and parents to one another. Through Enkidu's death and the resulting transfer of energy and memory, Gilgameš will be given the chance to merge both personalities, anima and animus, truly becoming a whole man, individuated – a task that Enkidu was only able to achieve while on the deathbed. Hints of this development can be found in the feminine terms used to describe Gilgameš's mourning, and further demonstrated by his attempts to interpret Enkidu's dreams, then assuming the aesthetic and behavior of Enkidu in his earliest days. One can only assume – as he roams the steppes, covered in matted hair and animal hides – that he too 'feeds on grass with the beasts'.[209] "*Both these archetypes, as practical experience shows, possess a fatality that can on occasion produce tragic results. They are quite literally the father and mother of all the disastrous entanglements of fate and have long been recognized as such by the whole world. Together they form a divine pair*".[210]

Gilgameš, who learned to master his rājas guṇa and began moving within the realm of sāttva; who has been helped through taijasa and into prājña by Enkidu, starts again from the bottom. In traumatized hysteria, he throws himself back down into tāmas and vaiśvānara. He tries to live as Enkidu had, before his eyes were opened. This act is a mix of intentionality and subconscious reaction. Still wishing to experience Enkidu, he clings to him in this way, perhaps in hopes of connecting with his deceased brother's energy, or to seek out something he may have left behind. It is a common grief response in mourning the loss of a loved one, to wear a piece of jewelry or article of clothing that once belonged to them[211], but Gilgameš takes this phenomenon to an entirely different level. He also experiences something new: the fear of death.

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209 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 75.

210 Carl Jung, Aion – *Researches into the Phenomenology of the Self*: 2nd Edition (New Jersey, US: Princeton University Press, 1970), 21.

211 Judith McCord & Carolyn Walter, *Grief and Loss Across the Lifespan – A Biopsychosocial Perspective*: 2nd edition (New York, US: Springer Publishing, 2016), 158.

Tablet IX The elaborate coping mechanism is not enough for Gilgameš. Though enveloped in a hopeless depression, it is his fear of death[212] which pushes him out of tāmas into a rājas-dominant mode. He devises a plan to seek out Utnapištim[213], his long-lost ancestor from before the great deluge (mentioned in the Epic's prologue). Utnapištim had reigned as king before this flood and was granted immortality afterwards, so Gilgameš hopes to avoid Enkidu's fate through gaining secrets from him. Utnapištim is far away though, residing on the other end of an enormous mountain called Mashu, "whose peaks reach to the vault of heaven, and whose breasts reach to the netherworld below".[214]

Gilgameš makes the trek by land and sea, and upon arriving at Mashu, he finds that a gate surrounds it, guarded by a pair of terrifying "scorpion-men".[215] A frightened Gilgameš works up the courage to cautiously approach them, and they begin interrogating him. He explains the purpose of this trip is to find his ancestor Utnapištim and consult with him on matters of "death and life".[216] While recognizing that Gilgameš is part-god, one of the scorpion-men warns him that no mortal has ever successfully reached Utnapištim. The mountain's path is perilous and long, and his ancestor lives far beyond Mashu, through which ocean waters flow. Nevertheless, the guards give him some instructions on how to get there and Gilgameš is on his way.

Gilgameš travels along the path of a large river which runs into the mountain. Hearkening back to Enkidu's twelve days on the deathbed, this is a distance of twelve "leagues"[217] or "double-hours"[218], establishing a motif that is suggestive of a transition into death, or the nether-

212 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 88.
213 Sumerian: Ziudsuŕa
214 Ibid.
215 Ibid.
216 Ibid.
217 Ibid., 89.
218 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 90.

realm of Irkalla. With every unit of measurement that Gilgameš passes through, the narrative stresses an increasing blackness of his surroundings, “Dense is the darkness and light there is none”[219], bolstering the aforementioned connection. He finally reaches a spot of brightness after what must have been a very damp trek. It leads him out of the mountain to a wide, forested shore by the sea, where he sees a garden made of stones and precious gems. The lapis, carnelian, and other jewels, sprout fruit and foliage.

There are bushes and trees made of glowing rock, bearing edible gifts; a majestic and surreal scene which – marking the end of a long trek – hints at Gilgameš’s re-emergence into dream-consciousness (much as the pre-Cedar Forest ritual with Ninsun did). He eats his fill of stone fruits then breaks to make a prayer directed at Šamaš. The prayer’s content elicits the reflective property of taijasa. Gilgameš expresses a deep longing for Enkidu to be brought to life again, and recounts his travails after the death of his brother; living like him in the wild, eating the flesh of live animals and keeping warm in their skins. He proceeds further along the shore to find an alehouse in the distance.

Tablet X There he spots Šiduri[220] the alewife, an ancient elysian brewer of beer and wine. Šiduri sees Gilgameš approaching – still clad in the garb of a wild Enkidu – and immediately locks the doors to her brewpub. She thinks him to be a murderer. Gilgameš rushes over to try and break in, but Šiduri won’t have it. He threatens to smash through the doors, and while it is not clear whether or not she grants him entry, the two have a conversation. She asks why Gilgameš looks so haggard, and he explains his friendship with Enkidu, their great adventures together, and how it was all put to an abrupt end. He tells her the purpose of his search for Utnapištim.

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219 Ephraim Speiser, “The Epic of Gilgamesh”, in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 89.

220 Sumerian: Ama-geštin

What follows is the only occurrence of the Epic where Gilgameš receives sagely advice from a woman. It is his first true encounter with an embodiment of the anima as Sophia, timeless wisdom (as his mother Ninsun only seemed to placate Gilgameš). Šiduri imparts to Gilgameš these words: '*The eternal life that you seek, you will never find. When the gods created mankind, death they dispensed to it, and life they kept for themselves. But you, Gilgameš, let your belly be full, enjoy yourself always by day and by night! Make merry, dance and play each day and night! Let your clothes be clean, let your head be washed, may you bathe in water! Gaze on the child who holds your hand, let your wife enjoy your repeated embrace! For such is the destiny of mortal men*'.[221]

Embrace life, for it is fleeting. Accept that you will die, and enjoy simplicity. Find a wife, do good, and be with your family. Sound advice indeed, though for haughty Gilgameš – dominated by rājas once again – it does not sway him.[222] He has set out to meet Utnapištim and that is what he will do. Šiduri attempts to dissuade him with warnings of the dangers ahead, but he presses for information on how to proceed. She relents and instructs Gilgameš to walk through the woods until he finds a boatman named Uršanabi, who will transport him across the "Waters of Death"[223] to Utnapištim.

He roams through the forest, eventually spotting Uršanabi – a divine ferryman evocative of the Greek Charon – who collects strange snakes by his boat. After some convincing, Uršanabi is persuaded to take Gilgameš, but only in exchange for his gathering supplies from the

221 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 124.
222 It is interesting to note there are tablets which suggest that at some point in its evolution, The Epic ended here, with Gilgamesh returning to Uruk shortly thereafter. | Tzvi Abusch, "Mourning the Death of a Friend: Some Assyriological Notes", in *Gilgameš – A Reader*, ed. John Maier (Illinois, US: Bolchazy-Carducci Publishers, 1997), 109.
223 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 109.

woodland, which are needed to build twelve ores[224] and fortify the ship. The voyage is fraught with violent waters, and the two must make repairs to the ship throughout. Echoing the Cedar Forest journey, it takes Gilgameš and Uršanabi three days to travel a distance of one month and fifteen days to cross the Waters of Death, where they reach Utnapištim's home[225], suggesting further advancement through a liminal space (and thus, the four levels of awareness).

Tablet XI Gilgameš is welcomed by Utnapištim, who like Šiduri, noticed his approach from a distance. Gilgameš tells Utnapištim many of the things he told Šiduri as well; about his adventures with Enkidu, Enkidu's death, and his trials afterward. Utnapištim's initial response echoes that of Šiduri's, though the themes are embellished, and harbor an advanced gravity: *'Do we build a house which stands forever? Are contracts forever sealed? Do brothers eternally divide their inheritance? Does hatred persist forever? Does the river forever rise up and bring on floods? The dragon-fly leaves its shell that its face might glance at the sun. Since the days of yore, there has been no permanence; the sleeping and the dead, how alike are they! Do the sleeping not compose the very picture of death? The commoner and the noble, once near death, are united as one. The great gods and the maker of fate; death and life are determined by them, but as for death, its day is never revealed*'.[226]

Utnapištim – deathless himself, guṇātita and turīya personified – relays to Gilgameš that impermanence is the very nature of life, and death, the great equalizer. Since all living things are ultimately the same, there is no need to fret about dying. Though you have a taste of death within sleep, do not waste your time under its shadow. Be drawn toward life, as the rays of the sun.

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224 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 92.
225 Ibid.
226 Adapted from: Ibid., 92-93; Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 114-115.

However, Gilgameš is stubborn and Utnapištim's words do not sink in. He asks Utnapištim how he came to acquire eternal life, and Utnapištim responds with a long tale about how he was saved from the flood which came after his reign as king. This narration is widely accepted to be a prototype of the Noah's Ark episode from the Old Testament. Some parallels between the two are striking. Utnapištim saves only his family, along with a wide swath of animals. A god instructs him to do so through building an enormous ark. Birds are sent out to seek dry land. The ark lands safely on a mountain range after the flood, and a great sacrifice is offered when the ordeal is over. Yet, there are some key differences: Ea, the god who instructs Utnapištim to build an ark, enjoins him to '*Abandon wealth, give up possessions, and seek life! Leave worldly pleasures behind, and keep the soul alive!*'[227], accentuating Utnapištim's preceding message; the whole ordeal only lasted seven days; after the deluge, Utnapištim and his wife are granted immortality by the gods.

Utnapištim tells Gilgameš that should he want to become immortal, he must pass a simple test: Stay awake for seven nights (as he likely did during the flood). Gilgameš is so drained at this point, that shortly after agreeing to the test he falls asleep. For six nights Gilgameš sleeps in a room they made for him. Each night, Utnapištim's wife bakes wafers and leaves one by Gilgameš's head. On the seventh night, just as she is bringing in another wafer, Gilgameš awakens. Utnapištim comes in and laughingly says "Count thy wafers, that days thou hast slept may become known to thee".[228] Gilgameš realizes that he has failed the test. Note the magnitude of his failure though. No man can sleep for six nights, without being in a coma or dead, that is. I contend that this episode marks a complete enfolding of Gilgameš into the third level of

227 Adapted from: Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 98; Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 93.

228 Ibid., 96.

awareness from the Upaniṣads, that of prājña. He is not awakened into turīya from this state (as Enkidu was), but to disappointment.

Gilgameš feels defeated and rhetorically asks Utnapištim what he should do, right before going on a tirade about his failing the test. He ends with the following words: “In my bedchamber lurks death, and wherever I set my foot, there is death!”.[229] Utnapištim is saddened by this display, and no doubt let down by his headstrong royal offspring. Utnapištim calls for Uršanabi to scold him for transporting Gilgameš in the first place. Then he tells the ferryman to sail Gilgameš back to Uruk, but to make sure he is given an adequate respite for washing up and changing into new clothes beforehand. When Gilgameš has cleaned up, the two sail away, but just as they are vanishing into the distance, Utnapištim’s wife intervenes on Gilgameš’s behalf, and cajoles Utnapištim into calling them back, to share the secret of eternal life.

On returning to the shore, Utnapištim tells Gilgameš of a plant which looks like buckthorn that will grant him immortality, so long as he consumes or keeps it in his possession. He says that Gilgameš can find it at the bottom of the sea. A newly resolved Gilgameš decides to tie heavy rocks to his legs, and fall to the depths of the waters, an absurdly suicidal exploit. Marvelously though, he manages to find the plant, grab it, undo the weights from his body, and float back up, unscathed. Gilgameš and Uršanabi then sail off for good.

Overwhelmed with excitement, Gilgameš is showing off the plant to his boatman, and even gives the plant a name (“Man Becomes Young in Old Age”[230]), then shares his plans to eat it upon arriving in Uruk. During the long voyage back to Uruk the two need a rest. While sailing along shoreline Gilgameš sees a freshwater well, and instructs Uršanabi to make camp there.

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229 Ephraim Speiser, “The Epic of Gilgamesh”, in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 96.

230 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 130.

Gilgameš sets the plant aside to bathe; whilst doing so, a snake slides up, and before anything can be done, it eats the plant while shedding its scales and quickly slithers away. Gilgameš collapses and cries. "Tears flowed down his cheeks"[231] as he recognized there is no escape from death. He clasps the hand of Uršanabi and asks: 'For whom have my hands laboured, for whom has my heart's blood been spent?', then resigned to his fate, exclaims 'I have not obtained any advantage for myself'.[232] This is the culmination of Gilgameš's own *little death*. In fact, I argue that the whole sequence after Enkidu's death constitutes a literal death-and-rebirth for Gilgameš.

The mirroring of the twelve days Enkidu spent on his deathbed in the time it takes Gilgameš to get through Mashu (and the number of ores Uršanabi requires for the journey to Utnapištim), tells us that Gilgameš is going to the same territory which Enkidu visited in his dreams, right before dying. The thematic lexicon of this adventure draws heavily from notions related to death and dying. There is an underworld ferryman in the character of Uršanabi. He evokes the Greek Charon, known for transporting souls across the river Styx into the realm of the dead. Gilgameš is repeatedly warned about the deathly dangers which lie ahead, and is lectured to embrace life, then essentially told to turn back by Šiduri. The waters he crosses with Uršanabi are literally *Waters of Death*. Utnapištim gives Gilgameš a task which even in failing, is suggestive of death. Then, in his plunge to the bottom of the sea, he might as well be killing himself, or suffering a criminal's execution.[233] These trials are meant to assist Gilgameš not in obtaining a literal release from life, but to attain the freedom of deathlessness in life, or mokṣa.

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231 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 130.

232 Ibid.

233 Trial-by-drowning (immobilizing the accused, and throwing them into a body of water to determine their innocence or guilt) is well-known from Hammurabi's code, but has earlier precedent in the code of Ur-Nammu, suggesting it was not uncommon in the Ancient Near East. | See: Robert Harper, *The Code of Hammurabi King of Babylon* (Chicago, US: University of Chicago Press, 1904), http://www.webcitation.org/6wfrcxo4o; Samuel Noah Kramer, *History Begins at Sumer – Thirty-Nine Firsts in Recorded History* (Pennsylvania, US: University of Pennsylvania Press, 1981), 54.

In sleeping for seven days Gilgameš falls deep into prājña like Enkidu did, but upon awakening he does not move into turīya, or so it seems. Instead, he appears to resume vacillating in his *rājasic* fixation on escaping death, remaining oblivious to what is right before him. He is being awoken by the un-dead, by Utnapištim and his wife, ambassadors of guṇātita and turīya. Their presence alone should alert Gilgameš to his innate capacity for achieving infinite wisdom and sublime liberation. He literally interacts with their avatars, yet his eyes remain closed. So they prod him further, toying with his foolish desire to own what has been resting inside of him all this time. In his emergence from the deep after sinking to grasp the magical plant, he demonstrates his own deathless nature. He fearlessly and willingly enters the jaws of death, then shoots back up to life. He becomes guṇātita and dives into the state of turīya, but he is not fully aware of it. Gilgameš has not yet discovered how to integrate the gifts of his experience or knowledge, and needs one final push.

When the snake eats that plant Gilgameš has worked so tirelessly to retrieve, he is broken once again, but reborn anew. He rejoins the mundane world from guṇātita, from turīya, and from death, with the same wise gratitude that Enkidu had in his last moments. The plant and its theft are allegory for a grand coalescence; a psychic integration of all that Gilgameš has encountered and underwent. Having traveled back from the Waters of Death and returned through perilous Mashu, Gilgameš and Uršanabi disembark in Uruk. A weathered and sagely Gilgameš pauses to marvel at the city from ashore, saying: *Go up, Uršanabi, and walk on the ramparts of Uruk. See the foundation terrace. Touch the masonry; is it not of burnt brick, and good? The seven sages laid its foundation! One third is city. One third is orchard. One third is margin land. There, in the precinct, lies the temple of Ištar! These three parts and the precinct comprise Uruk.*[234]

234 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 131.

Upon losing the plant, Gilgameš is now able to let go of his egoism, his *rājasic* clinging to permanence, to endless life and glory, as he lets the clarity of sāttva come to the fore. His descent and ascent through the guṇas shows that he has harnessed and mastered them. He knows how to yoke and balance these qualities, and to go beyond their control. Having experienced the four levels of awareness, having absorbed the wisdom of the feminine through Enkidu, and confronted his own shadow, Gilgameš reaches full individuation and illumined liberation. He carries this torch of wholeness with him back to Sumer, the world of his waking life, using it to actualize his potential and become who he was meant to be (or always was), the wise king of great-walled Uruk. Upon seeing his city again, Gilgameš integrates what he should have learned through Enkidu's last words and final dream, from Šiduri's speech, and Utnapištim's lecture:

While nothing in life lasts forever, the best that the living can hope for is to leave a positive impact, to bring joy and wisdom to the world around them; for in the end, there is no difference between beggar and king but their deeds. That the key to escaping this enormous weight of death is abandoning the fear of it and embracing life, in all its complexity and impermanence. In having realized this truth, Gilgameš answers his own question. His hands have laboured for Uruk; his heart's blood has been spent on the city and its citizens. This is his allotment in life. It is where he is most needed, and where he shall be. He accepts this task, in no small part through Enkidu's sacrifice and devotion. By way of the bond they built, Gilgameš has learned something else. The greatest accomplishments, the highest honors – even the powers of god and king – are not worth anything at all, if you have no one to share them with. Finally, the restless heart of Gilgameš knows peace, and so will the people of Uruk.

Integrative Analysis

The final portion of Gilgameš's journey can seem anticlimactic when read without annotation or explanation. He embarks on a great quest to what is – for him – the other side of the world. It is one fantastical scene after another, and he finally meets his sorcerous, immortal ancestor, Utnapištim. Following that, it is failure after failure, and a browbeaten Gilgameš almost seems to return home in dejection. As is apparent, there is so much more to it than that. I point the reader to the following lines from the *Chāndogyopaniṣad*: "The state of dreamless sleep is very close to extinction".[235] Compare this phrase to Utnapištim's "The sleeping and the dead, how alike are they! Do the sleeping not compose the very picture of death?".[236] In the former, the god Indra is asking for instruction from Lord Prajāpati on Self-realization. In the latter, the two-thirds-god, king Gilgameš, is being lectured by his immortal ancestor Utnapištim, in response to his search for eternal life. Over one year ago, it was these nearly identical observations which drove me to look at the Gilgameš epic in a very different way. In Utnapištim I saw Nachiketā, Yājñavalkya, and even the avatar king, Kṛṣṇa. He became the timeless sage, spouting one apothegm after another to his student.

A hymn from the *Śvetāśvataropaniṣad* goes as follows: "I live in fear of death, O Lord of Love; I seek refuge at your feet. Protect me; Protect us, man and woman, cow and horse. May the brave ones who seek you be released from the bondage of death".[237] Those lines changed the way I looked at Gilgameš in his moments with Utnapištim. He is lost and afraid on a ludicrous mission, in desperate need of direction from his ancestor, a being who can possibly free him from the shackles of death. The hymn continues with, "To know the unity of all life leads to

235 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 150.
236 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 93.
237 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 172.

deathlessness; to know not leads to death".[238] Utnapištim echoes the message of those last lines – conveying an ultimate oneness of all creatures – with 'The commoner and the noble, once near death, are united as one.'[239], which is the elixir that Gilgameš truly seeks, but is so reluctant to imbibe. Utnapištim's sapience is so often overlooked by those who have casually read the Epic, yet he succinctly relays to Gilgameš these pearls of timeless wisdom that can be found throughout the texts of several ancient religious traditions. I found the most striking parallels to be with the Upaniṣads and the Bhagavad Gītā.

For instance, in Yājñavalkya's instructions to Maitreyī from the *Bṛhadāraṇyakopaniṣad*, the latter asks: "Of what use then are money and material possessions to me? Please tell me, my lord, of the way that leads to immortality?".[240] We find a perfect answer to this question in Utnapištim recounting the great flood to Gilgameš: 'Abandon wealth, give up possessions, and seek life! Leave worldly pleasures behind, and keep the soul alive!'[241], which can lead us even further down the Indic rabbit hole.[242] Utnapištim's ruminations on impermanence are reminiscent of Nachiketā's teachings to Yama: "How fleeting is all life on earth! Therefore keep your horses and chariots, dancing and music, for yourself. Never can mortals be made happy by wealth".[243] In some of the lines I omitted from the narrative (for continuity's sake), we see Kṛṣṇa's wisdom as well. Compare Utnapištim's "A fine young man, a fine young woman, these too must die. Should no one see death? Should no one meet his end?"[244], to Kṛṣṇa's "Death is inevitable for the living;

238 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 173.
239 Adapted from: Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 92-93; Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 114-115.
240 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 99.
241 Adapted from: Maureen Kovacs, *The Epic of Gilgamesh* (California, US: Stanford University Press, 1989), 98; Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 93.
242 See: Paramahaṃsopaniṣad 1:4; Tejobindopaniṣad 1:3; Chāndogyopaniṣad 8:3:1.
243 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 74.
244 Robert Temple, *He Who Saw Everything* (London, UK: Rider Books, 1991), 114.

birth is inevitable for the dead. Since these are unavoidable, you should not sorrow".[245] We even hear echoes of Šiduri imploring Gilgameš to turn back and embrace the simple things in life (for death is not worth fearing), in Kṛṣṇa's words to Arjuna: "Death means the attainment of heaven; Victory means the enjoyment of the earth".[246] Which is to say, the connections are far more expansive than the words of Utnapištim.

The Epic is not concerned with self-realization along the lines of *Ātman-Brahman* (as in the Upaniṣads), and while Gilgameš is not explicitly searching for a means of enlightenment or the keys to spiritual liberation in life, that is what he finds in the end. As it is written in the *Praśnopaniṣad*: "The sage goes beyond fear, decay, and death to enter into infinite peace."[247] As already demonstrated, Gilgameš finally learned to release himself from fears of mortality and decomposition, to enter what appears to be an everlasting serenity. This transformation is what fascinated me most in my re-examination of the Epic. How could a story that is so disconnected from the metaphysical concerns of the Indic world, share so much in common with it?

The thematic links between the Gilgameš epic and the Indic are so bountiful. I began seeing the shadows of Gilgameš in Aśoka – a brutal Indian ruler who eventually reformed himself to be remembered as a beloved Buddhist king[248] – but more importantly, I saw him in prince Arjuna. The latter connection became the most meaningful parallel for me. Gilgameš and Arjuna are both men who receive secrets lost to time[249], and Gilgameš's internal trajectory after Enkidu's death is much like that of Arjuna's. Arjuna starts off in a place of anguish, despair, and self-doubt – drowning in tāmas – no longer wishing to engage with the world.

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245 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 91.
246 Ibid., 92.
247 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 236.
248 Upinder Singh, *A History of Ancient & Early Medieval India: From the Stone Age to the 12th Century* (New Delhi, IN: Pearson-Longman, 2008), 332.
249 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 116.

Like Gilgameš, with the help of divine, sagacious guidance (in the form of Kṛṣṇa), he inevitably ascends through the guṇas and states of consciousness. In his mind-warping revelatory visions from Kṛṣṇa, he also moves into the fourth stage of each.[250] Even Kṛṣṇa's allegory of the Aśvattha tree[251] – simultaneously binding us to the sense realm while having the capacity to liberate us from it – echoes what Gilgameš seems to learn from Enkidu, Utnapištim, Šiduri, and losing the sacred plant: Through cutting off one's clinging to life, and the desire for permanence in it, one learns how to live in enlightened bliss, simultaneously above and within the world.

Like Gilgameš, after Arjuna absorbs the piercing intellect of the divine and experiences endless mysteries of the cosmos, he is returned to the world of men; which is where he must be. Like Gilgameš, Arjuna must live on the ground. His path must be defined by *Karma-Yoga*[252], action for and service to others. He is a leader with obligations to those who would rely on him, and is looked upon for guidance and protection by those around him. Gilgameš takes that same path in the end too (though he is not required to go on and fight his relatives to the death). Like Gilgameš, Arjuna is given the tools to achieve mastery of the guṇas and states of consciousness, but is obliged to use them in the realm of mundanity (in war no less).[253] Like Gilgameš, Arjuna comes to the sagely embrace of it all. It was these similarities which led me to look even further.

I recalled from my studies that the Bhagavad Gītā (likely composed between 500 and 200 BC[254]) is commonly viewed by Hindus as a yogic textbook of sorts, with many scholars seeing

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250 Swami Rama, *Perennial Psychology of the Bhagavad Gita* (Pennsylvania, US: Himalayan Institute, 2004), 143.
251 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 232.
252 "It is better to perform one's own duties imperfectly than to master the duties of another. By fulfilling the obligations he is born with, a person never comes to grief. No one should abandon duties because he sees defects in them. Every action, every activity, is surrounded by defects as a fire is surrounded by smoke". | "If you egoistically say, 'I will not fight this battle', your resolve will be useless; your own nature will drive you into it. Your own karma, born of your own nature, will drive you to do even that wish you do not wish to do, because of your delusion". – Ibid., 262-263.
253 Swami Rama, *Perennial Psychology of the Bhagavad Gita* (Pennsylvania, US: Himalayan Institute, 2004), 101.
254 Kashi Upadhyaya, *Early Buddhism and the Bhagavadgītā* (Delhi, IN: Motilal Banarsidass, 1998), 16-19.

the chapters as representing a neat progression along the three traditional paths of yoga, in the following order: *Karma*, *Jñāna*, and *Bhakti*.[255] The eighteen chapters of the Gītā are divided by six, into three sections, with each section defining one of the yogas in the procession listed above.[256] In brief, the goal of all yogic paths is a blissful union of the Self (Ātman) with supreme reality, or God / the godhead, Brahman[257], so they are different routes to the same mountain-peak, and not mutually exclusive. Karma means action, and karma-yoga reflects this, but it is also about acting without attachment to potential results, or "actionless action".[258] Jñāna itself means intellect or knowledge, but here, Jñāna-yoga denotes the redirection of our capacity for intelligent inquiry to matters concerning God and righteous conduct (seeking wisdom in the Self).[259] Bhakti means attachment or devotion, and in the Gītā's context, bhakti-yoga is referring to devotion toward God, a teacher, a guru, or the qualities of generosity and selflessness.[260] Arjuna is schooled by Kṛṣṇa in the finer details of these paths (and obviously much more).

The similarities between Arjuna and Gilgameš, and the categorization of the Gītā's chapters, caused me to wonder if a similar approach to the Epic could be devised; one based on a coherent and implicit pattern. I discovered that there were other schemas working subtly in the background; which can be extracted, elucidated, and applied to the narrative progression, as a means through which to derive greater insight into the text. In the following segment, I would like to expound on the frameworks I applied to the Epic. This exposition will offer a succinct and systematic delineation of the tracks carved by Gilgameš and Enkidu, along with the role of sacrifice.

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255 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 48-50.
256 Ibid., 49.
257 Ibid.
258 Ibid., 56.
259 Ram Dass, *Paths to God – Living the Bhagavad Gita* (New York, US: Three Rivers Press, 2004), 607.
260 Ibid., 609.

Enkidu and Gilgameš's movements within the ontological frameworks of the guṇas and Vedic levels of awareness, along with the Jungian formulation of the four anima modes, have already been richly addressed throughout my narrative re-telling, but we stand to gain a deeper understanding by collimating them:

3 + 1 Guṇas	**4 Levels of Awareness**	**4 Modes of Anima**
Tāmas: Animalistic; Latent; Static; Indolent; Ignorant	Vaiśvānara: The waking state. Sense-driven; Thoughtless; Automated; Psychologically inert; Alert	Eve: Instinctual; Sexual; Maternal; Caring; Gentle
Rājas: Dynamic; Obsessive; Passionate; Energetic; Egoistic	Taijasa: The dreaming state. Reflective; Emotional; Self-centered; Desirous	Helen: Intelligent; Erotic; Driven; Passionate; Cultured
Sāttva: Luminous; Perceptive; Intuitive; Sagely; Pure	Prājña: The deep sleep state. Receptive; Untethered; Serene; Unknowing	Mary: Devotional; Spiritual; Benevolent; Pure; Graceful
Guṇātita: Integrated; Harmonious; Transcendental; Unbounded; Perfected	Turīya: Integrated; Transcendental; Non-conceptual; Non-dual; The awakened state.	Sophia: Integrated; Effortless; Omniscient; Unbridled; Transcendental

The analogous relationships between each should be readily apparent, and while not perfect, there is a high degree of correlation. These schemas all trace a gross-to-subtle procession through four tiers, where the fourth of each is in some way an amalgamation of the preceding three. Both the guṇas and modes of anima deal with forms of thought or behaviour which include sensory consciousness, egoism, elevated intellect, and a transcendental or non-dual state. The levels of awareness address those conditions too, excepting prājña, which acts as an intermediary stage through which the unknowing (or semi-conscious) initiate may attain higher states, via being awoken into a unified consciousness (turīya). More is revealed through looking at these systems from a broader perspective.

We can see how a man who is predominantly functioning in the spheres of tāmas or vaiśvānara, would benefit from the anima as Eve, in that he is moving through this world akin to a child. A man who is chiefly characterized by rājas and the taijasa dream-state, on the other hand, might be drawn to the anima as Helen, in whom he would meet his match, someone to challenge and stimulate him. Whereas a man who is mostly working within sāttva, would find an advantageous relationship with the anima as Mary. She could help him bring his wisdom to the world in a way that people could relate to, or help him to better relate to himself. Similarly, Mary would also be a talented guide for one in the receptive, wisdom-seeking state of prājña, bringing them into the shining bliss of turīya, where he would be ready to ascend and meet Sophia, or the state of guṇātita. It is also now easier to see how prājña, while largely a passive state, displays the untainted purity and harmonious nature of sāttva. There are other ways one can look at this pattern, but I am suggesting that each tier of the schemas contains something crucial to offer the others: Even the grosser levels can provide balance to the more subtle ones.

Sometimes the stability and dormancy characteristic of tāmas, offers a welcome repose to one trapped in the frenetic energy of rājas. The passion of rājas could help bring a *sāttvic* sage out into the world. A Mary might help a *rājasic* workaholic, whereas a Helen could motivate a *tāmasic* depressive into action, and so on. The three-plus-one guṇas, the four modes of anima, and the four levels of awareness, are characterized by this kind of interactivity in most contexts.[261] It can be detected in how the fourth stage of each represents not just an advancement, but a complete sublation of positive aspects from the lower ones. Keeping all of that in mind, I would like to demonstrate how it is sacrifice and self-sacrifice, with the former working as an allegory for the latter, which propel Enkidu and Gilgameš along the aforementioned pathways.

261 See the addendum for a visual demonstration of this dynamic: Page 88

Enkidu's Progression	
Enters Story	Mainly working within tāmas and vaiśvānara.
Affair with Šamhat	Quickly learns to engage the rājas guṇa. He does so with Šamhat's help, by way of her introducing him to three of the four anima modes: Eve, Helen, and Mary. She becomes for him an internal guide.
Fight with Gilgameš	He is now rājas-dominant.
Adoption by Ninsun	He encounters an embodiment of the anima as Sophia, in Ninsun.
Journey to Cedar Forest & Slaying Ḫumbaba	He opens himself to the sāttva guṇa, and kills a representation of his *tāmasic* shadow, in Ḫumbaba. He has mastered the tāmas and rājas guṇas, along with demonstrating a capability to interact with the state of taijasa.
First Day on Deathbed	He begins movement from rājas into a sāttva-dominant mode. He fully enters taijasa, and begins entering prājña.
Intermediary Days	Fully enveloped in prājña, therefore open to turīya and guṇātita.
Final Day on Deathbed	He is awakened from prājña into turīya, blooms into guṇātita, and realizes the integrated wisdom of Sophia. Fully individuated in death, he attains mokṣa.

Gilgameš's Progression	
Enters Story	Mainly working within rājas and vaiśvānara.
Dream of Enkidu's Arrival	He demonstrates a capacity to work with taijasa, and we meet his mother, goddess Ninsun. She embodies all anima modes, but is mainly Eve to him.
Journey to Cedar Forest	He shows a capability for entering the states of prājña.
Refusal of Ištar & Slaying Guanna	He meets his contrasexual anima shadow in the form of Ištar (reminiscent of Helen), and refuses her. He kills his rājasic shadow in the form of the Bull of Heaven, and is working squarely in the territory of sāttva now.
Death of Enkidu	He becomes an unwitting vessel for Enkidu's wisdom, but begins descending into tāmas and vaiśvānara due to trauma and depression.
Mourning of Enkidu	He has fully descended into tāmas and vaiśvānara, now enveloped in them. He roams the wilderness dressed and acting like Enkidu did before meeting Šamhat.
Journey to Mashu	The fear of death catapults him back into rājas, and he has embarked on a quest to escape death through seeking eternal life.
Journey through Mashu	He re-engages with the state of taijasa, and becomes quite reflective again.
Meeting Šiduri	He encounters an external embodiment of the anima as Sophia.
Meeting Utnapištim	He encounters personifications of guṇātita and turīya in Utnapištim and his wife.
Utnapištim's Speech & Trials	He receives timeless, *sāttvic* wisdom then unknowingly enters prājña and wakes into turīya. In releasing himself from the fear of death, he becomes guṇātita.
Loss of Plant & Return to Uruk	His eyes are fully opened. He has finally achieved full integration of the wisdom and experiences he has taken in, and absorbed through Enkidu. He cannot live as a wandering sage though, and returns to Uruk, *sāttvic*, accepting his station in life, thereby having achieved liberation within it, where he is needed; mokṣa.

When looking at these charts, three things should immediately stand out: 1. The sequence of the trajectories along which Gilgameš and Enkidu are propelled are quite different at first. 2. While eventually becoming more or less synchronous, it is after the death of Enkidu that Gilgameš's path almost duplicates the internal footsteps of his brother. 3. Instances of death and killing spur both Enkidu and Gilgameš into more elevated states.

As already presented in my synthesis of the Epic, I believe that each occurrence of slaughter throughout the Epic is a sacrifice, wherein the offering's content is from within Enkidu or Gilgameš. I assert that those events are the most profound turning points for the heroes, and thrust them both into rapid internal growth processes. This dynamic deserves further scrutiny.

The first ritual offering in the Epic is of Ḫumbaba: That wilding personification of Enkidu's attachment to the mysterious wilderness which nourished him, after he was blasted into the world. The path to Cedar Forest was dotted by burnt offerings from Gilgameš to Šamhat, and these can safely be viewed as harbingers of the great blood offering to come. What made this so blatantly a sacrifice to me, was its gruesome nature. There was no need to decapitate, disembowel, and carry off Ḫumbaba's head to Uruk. It is Enkidu's reluctance-turned-vigor in these moments, which suggests something more significant than a villain's defeat was taking place in those woods. Enkidu is a terribly tragic figure in the story for obvious reasons, and the slaying of Ḫumbaba is arguably the most sorrowful moment of the Epic – but it is beautiful too.

Enkidu solidifies his bond with Gilgameš (and in turn, with his adoptive mother Ninsun) through this foray into the wilderness, and in acting as a willing accomplice to the destruction of Ḫumbaba. He shows not only a deep gratitude for and dedication to his new brother, but a motivation to prove his allegiance as well. His joy rests in taking on a new role, as protector and

brother of a great king – an urbane royal warrior – who he would do anything to help. In the earliest tablets detailing the fight with Ḫumbaba, Enkidu's enthusiasm for slaughtering him is so high that Gilgameš feels great pity for the guardian of Cedar Forest, and tries persuading Enkidu to allow for Ḫumbaba's escape into freedom.[262] In these versions, it is actually Enkidu who ends up killing the beast and severing his head.[263] It is also not burnt meal offerings which Šamaš receives from Gilgameš, but animal sacrifice which precedes the battle with Ḫumbaba.[264] So too, the duo do not take Ḫumbaba's head back to Uruk here, but present it to Enlíl, as if it were an offering.[265] Why this segment of the Epic evolved in the way it did, I cannot comment on, but the older storyline used language which clearly framed Ḫumbaba's death as an offering to the gods. Indeed, that was ultimately Enkidu's fate too.

In the battle with Ḫumbaba and the surrounding events, Enkidu throws the deepest part of himself that he can access, into the proverbial flames. There is truly nothing more precious he was able to give in those moments. In doing so, he showed not only his selflessness, but his devotion to a cause larger than himself. He proved to be a shield unto Gilgameš, and therefore a loyal devotee of what I touched upon earlier, the bhakti path of yoga. Enkidu is a glimmering star of selfless service, and Ḫumbaba's slaughter – while unwanted by the gods on one level – is rewarded on another, in the sense that through the whole procession, Enkidu develops the traits of sāttva, and has reformed his inner Neanderthal. As Kṛṣṇa himself said, "The sāttvic perform sacrifices with their entire mind fixed on the purpose of the sacrifice. Without thought of reward".[266]

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262 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 159.
263 Ibid., 160.
264 Ibid., 151.
265 Ibid., 160
266 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 247.

The next blood offering comes in the form of Guanna, the Bull of Heaven. This event signified Gilgameš's sacrifice of self. A thorough fisking of the text is not needed for one to see that the slaying of Guanna is of a conspicuously sacrificial nature. We addressed the context of Akitu which the event was likely alluding to – itself involving the sacrifice of a great bull – and Gilgameš offers up parts of the bull to his ancestors, and to the god Šamaš. The connections between this bull slaughter and the Mithraic tauroctony were shown to be numerous as well.

In the moments leading up to the confrontation with Guanna, Gilgameš rebuffs the advances of the goddess Ištar. We know from earlier in the story that Gilgameš was highly sex-driven, resorting to the rape of brides in order to fulfill his desires. We also know that Gilgameš had no problem in exploiting his power over the people of Uruk, yet in refusing Ištar, he also rejects her bribes of power, honor and wealth. Gilgameš – with the help of Enkidu – enacts a grand offering here; to the cosmos, to the god Šamaš, and to his father. This sublime ritual procedure is also a conflagration of the internal components which defined Gilgameš's sense of self up until that point. What drove that perspective home for me was the posting of Guanna's horns in his bedroom, and his offering of the bull's heart to Šamaš. His *rājasic* egoism rises into the flames with that heart, as it represents his own. He keeps the horns as a reminder of what he once was, and what he can never let himself be again. He moves from rājas into sāttva in this scene, and has learned how to master the darker rājas and tāmas elements of his nature.

Along with the links discussed in my earlier analysis, I should note that bulls were highly prized in the Ancient Near East, and regarded by many cultures in the region to be a potent symbol of both virility and fertility, depicting both masculine and feminine sexual energies.[267] As

267 Patrick Miller, *Israelite Religion and Biblical Theology: Collected Essays* (Sheffield, UK: Sheffield Academic Press, 2000), 31-34.

a result of that zeitgeist, bulls were sought after as blood offerings too.[268] As we know, Gilgameš himself was often referred to as a *wild bull*, thus emphasizing the connections between Gilgameš's egoistic persona, his sexual prowess, and Guanna. This linkage is highlighted by Ištar – herself frequently associated with the bull[269] – attempting to seduce Gilgameš. There are more Indic connections too, found in the ritual sacrifice of water buffaloes, which still take place in Southern India today.

Early on, I detailed the slaying of the buffalo demon Mahiṣāsura by goddess Durgā, in relation to the Bull of Heaven incident. It is interesting to note that in the *Rāmāyaṇa*, a Vedic text predating the Devīmāhātmyam[270], that the sister of Mahiṣāsura – Mahiṣi – transforms herself into a bovine demon, in order to exact revenge on the gods who played a part in ending her brother's life.[271] While her efforts were unsuccessful, villagers in the South of India still acknowledge her memory today, by throwing small pebbles at the place where her carcass is supposed to have been dumped.[272] The ritual trappings of the sacrifices these villagers perform to honor the destruction of Mahiṣāsura (and Mahiṣi) exhibit many parallels to the slaughter of Guanna. Alf Hiltebeitel's research on the topic goes into great detail, comparing present-day ritual sacrifice of water buffaloes to the killing of the Bull of Heaven, but he seems to miss a compelling parallel.

While later tablets specify there were offerings made of Guanna's heart and fat, along with Gilgameš adorning the walls of his bedchamber with the horns[273], in the older Sumerian

268 Walter Burkert, *Homo Necans: The Anthropology of Ancient Greek Sacrificial Ritual & Myth* (California, US: University of California Press, 1985), 10-12.

269 In the earliest tablets Innana / Ištar is even described as speaking with "a snort". | See: Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 159.

270 Sunaina Kumar, "The epic riddle of dating Ramayana, Mahabharata", *OPEN Magazine*, 2015, http://webcitation.org/6wkMp1s7W.

271 Alf Hiltbeitel, "Rāma and Gilgamesh: The Sacrifices of the Water Buffalo and the Bull of Heaven", in *History of Religions*, Vol. 19 – No. 3 (Illinois, US: 1980), 207-208.

272 Ibid.

273 Ephraim Speiser, "The Epic of Gilgamesh", in *Ancient Near Eastern Texts Relating to The Old Testament*, ed. James Pritchard (New Jersey, US: Princeton University Press, 1969), 85.

tablets which detail the incident with Guanna, Gilgameš is described as doing the following with the deceased bovid: “Its corpse he did throw down in the streets. Its innards he did throw down in the broad streets. Its meat he did apportion by the basket-load to the orphans of his city. Its carcass he did hand over to the tanner. From flasks made of its two horns, Inanna in Eanna did pour sweet oil”.[274]

By comparison, in the aftermath of Indic water buffalo sacrifices we see a similar treatment of the corpse. Its entrails are torn out, its fat is used to make lamps, and its sweetmeats are cooked with rice, thrown in a basket, and dispersed along the outskirts of the village.[275] Its hide is then brought to leather-workers for the fashioning of clothes and musical instruments.[276] Whether or not these similarities are indicative of a bovine cult shared by Mesopotamian and early Indic civilizations, is up for debate. One thing which is quite clear though, is that this offering was a most difficult task for Gilgameš. The scribe’s choice of a supernal bull was a stroke of genius, clearly sporting manifold implications in that regard.

We come to our final instance of sacrifice in the Epic, that of Enkidu’s own death. It is here that Enkidu’s formidable growth as an individual reaches its full culmination, and where Gilgameš descends to the lowest depths of himself, then miraculously rises again. Enkidu was fashioned by the gods, in their likeness, and for their purposes. He was quite literally a *deus ex machina*, and functions as such in the narrative, inevitably fulfilling the role set out for him. His entrance into the story is foretold by prophecy. In a short period of time, he grows from a golem into a being *like a god*. He is the only one strong enough to challenge Gilgameš. He is as strong as the god Anu, but there is a weakness in him – his innate servility.

274 Andrew George, *The Epic of Gilgamesh – A New Translation* (London, UK: Penguin Books, 2000), 175.
275 Alf Hiltbeitel, “Rāma and Gilgamesh: The Sacrifices of the Water Buffalo and the Bull of Heaven”, in *History of Religions*, Vol. 19 – No. 3 (Illinois, US: 1980), 189-193.
276 Ibid., 206.

Enkidu had no interest in Šamhat at first, as evidenced by his immediate return to the animals after he takes his fill of her sexual pleasures. Yet he is compelled by circumstance to rejoin her. Enkidu had no desire to become civilized, but his vigilant attentiveness to Šamhat – born out of jealousy and maternal attachment – brings him out of the forest, into society. The attachment is also what motivated him to fight Gilgameš, another thing he would never have done without the prodding of others. He began life disinterested in the outside world, and quite content to live simply as a creature of the forest, but through his love and devotion, through his naturally servile character – his weakness – he becomes the most powerful force in the Epic. Without him, Gilgameš would never have entered the Cedar Forest to slay Ḫumbaba, another task he fiercely resisted but eventually acceded to, out of his care for Gilgameš. This endeavor set off an entire chain of events which constitute the remainder of the story. It is this loyalty that enables Enkidu to far exceed the boundaries of human potential, but also leads to his demise.

Enkidu's deathbed is a microcosm of his life history. After being stricken with illness in punishment from the gods who created him, he recounts his beginnings, and expresses the same resistive disinterest he started life with. He curses Šamhat; he curses the hunter who he crossed paths with in the woods; and he laments the entire sequence of events that brought him out of the forest and into the world at large. Later on, Enkidu's profound empathy and propensity for service – as bhakti – truly shows itself. He emotively offers profuse blessings to those he once cursed, including Šamhat; showing an immense gratitude for the wisdom of anima that she imbued him with. He has a dream where he visits the netherworld Irkalla, and is taken down there by a creature – who I earlier suggest is – the ghost or double of Ḫumbaba. This is a touching expression of sympathy for the beast he needed to kill, and his remorse for doing so.

Ḫumbaba's ghost ushers Enkidu into Irkalla, where he sees men and women of all stations, high and low, living in the same pitiful abode of dust and darkness. Here he seems to realize what Utnapištim later tells Gilgameš during his lecture, that *the commoner and the noble, once near death, are united as one*. He completely releases himself from the fear and pain of his own death in that moment. Having understood the wisdom which sāttva brings, he falls into the deep, receptive sleep of prājña. As Gilgameš is watching over him days later, he is awakened within that same level of awareness. Enkidu knows with complete certainty that his death will now lead to much greater happenings. As he bursts into the states of guṇātita and turīya, he pours all of his appreciation over Gilgameš, and transfers to him his wisdom, through *that knowledge concealed in the heart*[277], moving on from this world in perfection. An unwilling ogre transformed into a perfected being, it is through Enkidu's self-sacrifice that Gilgameš is broken, but given the chance to be reborn and redeemed. In his sacred death, he ensured the peace and prosperity of his brother, of Uruk, and fulfilled the will of the gods.

Conclusion

There was another aspect of Hindu ontology that I considered including in my narrative analysis, yet it could not be figured in until now. The *Sāṃkhya* philosophy (developed between 300 BC and 200 AD), has its roots in the early literature of the Upaniṣads.[278] Sāṃkhya is highly influential within the Hindu traditions, and considered one of the six orthodox schools.[279] This school defined a thorough and hierarchical emanation system, wherein the nature of reality and cognition unfold from an interaction between primeval, infinite consciousness (*Puruṣa*), and the essence of physical nature (*Prakṛti*). The guṇas are said to have their origin in this fusion of Puruṣa and Prakṛti[280], as is the entire physical world. Within these emanations, we can find a

277 Eknath Easwaran, *The Upanishads* (California, US: Nilgiri Press, 2007), 143.
278 Anthony Warder, *A Course in Indian Philosophy* (Delhi, IN: Motilal Banarsidass, 1998), 63-67.
279 AKA: *āstikas* or *dharmas* | See: Gerald Larson, *Classical Sāṃkhya* (Delhi, IN: Motilal Banarsidass, 1998), 61.
280 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 218-219.

gross-to-subtle progression that perfectly flows along with the guṇas: *Manas* (the sensory mind); *ahaṃkāra* (the egoistic mind); *mahat* (the discerning, intellectual mind); and Puruṣa (prior to its merging with Prakṛti).[281] So, manas would have its correlate in tāmas; ahaṃkāra finds its analog in rājas; mahat in sāttva; and singular Puruṣa, in the *non-guṇa*, guṇātita. The links are self-explanatory, but beneath them lies what I believe to be a defining characteristic of sacrifice.

In the *Ṛgveda*, Puruṣa is a powerful creator deity. The *Brāhmaṇa* texts within that volume of sacred literature, liturgically and ritually conflate him with Prajāpati, and the identification became so common place, that the conjunction of Puruṣa-Prajāpati is now frequently thrown about.[282] The purpose of my mentioning this deity, is that Puruṣa-Prajāpati sacrificed himself. He was the sacrifice, and the priest performing the slaughter, both victim and willing participant in his own demise. This god's profound act of self-surrender is what birthed the world into being.[283] We can see echoes of that image in the Gītā too: "The process of offering is Brahman; that which is offered is Brahman. Brahman offers the sacrifice in the fire of Brahman".[284]

It is through visions like these which one can see the literal manifestation of my earlier assertion, that not only do sacrificial offerings serve as catalysts for transformation, but they often work as self-contained metaphors for self-sacrifice. Within each instance of sacrifice in the Epic of Gilgameš is an act of self-sacrifice. Within each act of self-sacrifice is a moment of profound and enduring self-transformation, leading the person to a higher stage of integration. As Jung wrote on the Catholic Mass: "What I sacrifice is my own selfish claim, and by doing this I give up myself. Every sacrifice is therefore, to a greater or lesser degree, a self-sacrifice".[285]

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281 Gerald Larson, *Classical Sāṃkhya* (Delhi, IN: Motilal Banarsidass, 1998), 235-236.
282 Doris Srinivasan, *Many Heads, Arms, and Eyes* (Leiden, NL: Brill, 1997), 115.
283 Constance Jones & James Ryan, *Encyclopedia of Hinduism* (New York, US: Facts on File, 2007), 332.
284 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 119.
285 Carl Jung, *The Collected Works of C.G. Jung, Vol. 11 – Psychology and Religion: West & East*, trans. Richard Hull (New York, US: Pantheon Books, 1958), 261.

In Summation Gilgameš and Enkidu have traveled along the path of the guṇas, through the levels of awareness from the Upaniṣads, and encountered the modes of anima. We have witnessed their integration of the knowledge accumulated via harnessing the power of these schemas, and thereby, their individuation. I have demonstrated the interaction between those aforementioned frameworks in my integrative analysis, and shown how they were crucial to Gilgameš and Enkidu's development as individuals. In their own unique ways, both men learned to tap into universal wisdom, and actualize themselves in doing so. They began fighting against one another, but ended up fighting together, side by side. They helped one another to vanquish their inner demons. They became friends, then brothers; developing greater empathy, and teaching one another how to dream along the way. As shown, their greatest leaps into personal evolution were catalyzed by sacrifice.

We also see Gilgameš play the role of father for Enkidu, while Enkidu fills the roles of both mother and brother to him. We see Ninsun, Gilgameš's mother, take on the role of mother for Enkidu, after Šamhat does the same. Then, we see Utnapištim play a paternal role for Gilgameš too. These characters fit into the empty places of one another, providing each other with balance and support, in whatever way the circumstances call for.

In conquering the monster of Cedar Forest, Enkidu conquered that part of himself which once horrified all those who came across him. In conquering the bull which terrorized Uruk, Gilgameš conquered that part of himself which brought oppression and suffering to the people in his city. Each drop of blood they spilled was overflowing with their attachments and desires, with parts of themselves that they both cherished and needed to release or elevate. It was only through those difficult moments that they were able to achieve self-realization. Without those

acts, without their struggles, few would care to read the Epic today. One can see so many facets of the human experience in this tale. Love, lust, loss, greed, grief, despair, and devotion; all there in vivid emotional colors. It is for these reasons that the story has managed to live on for so long. In Gilgameš and Enkidu we can see ourselves: Our fears, our wants, our struggles; even our strengths in the face of adversity. Their journey is ours too. Anthony Stevens put it best when he said, "Such is the impressive paradox inherent in all archetypal structures: They are at once universal in their basic forms and unique in their manifestations".[286]

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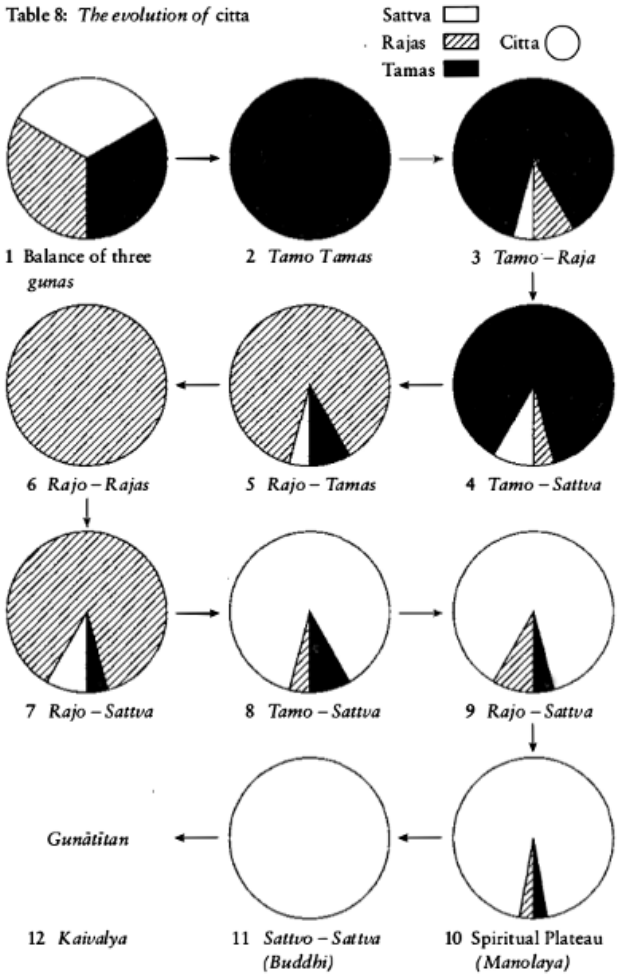
Addendum For those who are interested in translations or adaptations of the Gilgameš epic, I would like to recommend the following works: Andrew George's *The Epic of Gilgamesh – A New Translation*; Stephen Mitchell's *Gilgamesh – A New English Version*; Maureen Kovacs' *The Epic of Gilgamesh*; Robert Temple's *He Who Saw Everything*. Andrew George's work is particularly thorough, and he has also released two volumes on the Babylonian version of the Epic, which are particularly useful for those interested in how it evolved throughout history: *The Babylonian Gilgamesh Epic: Introduction, Critical Edition and Cuneiform Texts*.

For those who would like to explore the timeless religious literature of India, I highly suggest Eknath Easwaran's translations of the Bhagavad Gītā and the Upaniṣads as jumping off points. Both books are beautifully written and include valuable insights from the author. On behalf of my thesis advisor (though I have yet to read said book), Joseph Campbell's *The Hero with a Thousand Faces*, comes highly recommended. It presents a Jungian approach to various mythological epics, hero archetypes in general, and introduces a concept known as "the hero's journey", through which one may be able to more easily recognize patterns in other great epics.

286 Anthony Stevens, *On Jung* (New Jersey, US: Princeton University Press, 1999), 54.

Also worth mentioning, is the novel visual-spatial system created by B.K.S. Iyengar, devised for the purpose of tracking each guṇa's activity in an individual. This system takes the form of pie charts which represent ratios of the guṇas at varying levels in the psyche. I found it to be a bit complex for my use in this thesis, nevertheless, I wish to share the system as it was introduced in Iyengar's *Light on The Yoga Sūtras of Patañjali*[287]:



Such a visual-spatial presentation of the guṇas and their evolution from tāmas to rājas, to sāttva and beyond, is worthy of further analysis within the framework of this mighty epic, and many others.

287 B.K.S. Iyengar, *Light on the Yoga Sūtras of Patañjali* (London, UK: Thorsons, 2002), 127.

Finally, I thought the reader might enjoy a chart which sets the 3 + 1 guṇas, the 4 levels of awareness from the Upaniṣads, and the 4 modes of anima, side-by-side with the Sāṃkhya correlates that I mentioned at the outset of my conclusion[288]:

3 + 1 Guṇas	4 Sāṃkhya Correlates	4 Levels of Awareness	4 Modes of Anima
Tāmas: Animalistic; Latent; Static; Indolent; Ignorant	Manas: Sensorimotor thinking; Automated; Lacking self-awareness	Vaiśvānara: The waking state. Sense-driven; Thoughtless; Automated; Psychologically inert; Alert	Eve: Instinctual; Sexual; Maternal; Caring; Gentle
Rājas: Dynamic; Obsessive; Passionate; Energetic; Egoistic	Ahaṃkāra: Egoistic thinking; Self-centered; Obsessive	Taijasa: The dreaming state. Reflective; Emotional; Self-centered; Desirous	Helen: Intelligent; Erotic; Driven; Passionate; Cultured
Sāttva: Luminous; Perceptive; Intuitive; Sagely; Pure	Mahat (or *Buddhi*): Discerning thought; Clear intellect; Masterful knowledge	Prājña: The deep sleep state. Receptive; Untethered; Serene; Unknowing	Mary: Devotional; Spiritual; Benevolent; Pure; Graceful
Guṇātita: Integrated; Harmonious; Transcendental; Unbounded; Perfected	Singular Puruṣa: Primeval, infinite consciousness; Transcendental; Unified	Turīya: Integrated; Transcendental; Non-conceptual; Non-dual; The awakened state.	Sophia: Integrated; Effortless; Omniscient; Unbridled; Transcendental

As I wrote earlier, the guṇas are said to have developed out of Sāṃkhya, but it should also be acknowledged that they are woven deeply into the Bhagavad Gītā. The fourteenth chapter details the guṇas and their functions. In said chapter, Kṛṣṇa also relays to Arjuna that, “By serving me with steadfast love, a man or woman goes beyond the guṇas. Such a one is fit for union with Brahman. For I am the support of Brahman, the eternal, the unchanging, the deathless, the everlasting dharma, the source of all joy”.[289] This quote demonstrates how bhakti – that yogic path which I believe is embodied in the character of Enkidu – can prepare one for entering the state of guṇātita.

288 See: Page 85
289 Eknath Easwaran, *The Bhagavad Gita* (California, US: Nilgiri Press, 2007), 227.

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Brother Rick, you gave me my first copy of the Upaniṣads, as translated by Eknath Easwaran, when I was 22 years old. I have read it several times since, and have used it as a reference countless times while writing this thesis. Thank you for that, and thank you for your consistent support in my move to Colorado. Cousins Kate and Caleb, thank you for your friendship and support throughout my time at Naropa. I have endless appreciation for you two.

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I love you all.

As the skin of a snake is sloughed onto an anthill, so does the mortal body fall;

but the Self, freed from the body, merges in Brahman, infinite life, eternal light.

-Bṛhadāraṇyakopaniṣad 4:4:7

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