

## **Mention Of the Lion in Literary and Historical Epics**

Ali Kazem Al-Alwisi<sup>1</sup>, Ahmed Habib Al-Fatlawi<sup>2</sup>

### **Abstract**

*Literary and historical epics have occupied a significant place in the literature of ancient Iraq, where they played an important role in portraying the image of the lion in ancient Iraq. Due to its importance to the inhabitants of this land, historical texts described this animal as fierce, powerful, and possessing great ability to prey on other animals. These qualities possessed by the lion served as a primary motivation for Iraqis to hunt this animal, either to boast about it or to imitate its characteristics.*

**Keywords:** *Lion, Ancient Iraq, Epics, Literary, Historical.*

### **1. INTRODUCTION**

By historical epics, we mean literary texts that are based on historical facts that occurred in specific times and places. These epics serve as important documents that provide researchers with historical material, enveloped in beautiful literary style and captivating artistic techniques. On the other hand, literary epics are those that share certain characteristics with mythology, relying on exaggeration and imagination. They aim to highlight the role of a deity or a specific character for intellectual or political purposes. Now, let's delve into the details of the mention of the lion in literary and historical epics.

### **2. MENTION OF THE LION IN LITERARY EPICS**

Undoubtedly, epics are considered one of the literary works that have provided us with valuable information about the lion. This is particularly evident in the Epic of Gilgamesh, especially in Tablet XI, which recounts the story of the Flood [1]. Mention of the lion can also be found in the tablets preceding Tablet XI, and we will discuss these references after addressing the Flood. It is said that the Flood event was narrated in Sumerian and Babylonian legends through three main narratives that share general steps and many details. Of these narratives, the second one is of interest to us, represented by Tablet XI of the Epic of Gilgamesh, with its protagonist named Utanapishtim [2]. The third narrative, which is the most detailed, is known as the "Atrahasis" story [3], named after the man who plays a similar role to his counterpart Utanapishtim [4].

#### **2.1. Resilience and Redemption: The Lion's Symbolism in the Epic of Gilgamesh's Tablet XI and the Devastating Flood**

Regarding the Epic of Gilgamesh, in Tablet XI, there is mention of the Flood and the gods' attempt to destroy humanity, while the god Enki secretly tries to save them without the knowledge of the other gods [5]. He devises a clever trick to warn the man of the Flood's impending danger [6]. Enki instructs Utanapishtim to build a ship and load it with

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<sup>1</sup> Academic bachelor's in the faculty of education for Humanities/ Department of ancient history /University of Babylon, Iraq. Email: astadhlykazmalwysy@gmail.com

<sup>2</sup> faculty of education for Humanities/ University of Babylon, Iraq. Email: hum.ahmed.habeeb@uobabylon.edu.iq

living creatures and predatory animals. Although the lion is not explicitly mentioned in the text of the tablet, it is certain that the lion was among the wild beasts that Utanapishtim carried with him on the ship, according to the command of the god Enki, as stated in the following passage: "On the seventh day, the ship was completed, and I made the hull plates carry it above and below, until two-thirds of it was submerged. I filled it with everything I possessed of living creatures, land animals, and forest beasts, all of them. The Lord set a specific time for me [7]."

After the great flood that swept away everything [8], the gods realized that destroying humans would lead to the loss of their labor force and food source. So, they ordered the flood to recede. Enlil's decision to wipe out humanity contradicted the primary reason for their creation, which was to bear the burdens of the rebellious gods [9]. Therefore, it was unwise to annihilate them; instead, it was better to maintain their labor force [10]. The god Enki blamed Enlil for his actions, as he was angry with the people and wanted to destroy them all. Enki told Enlil that instead of causing the flood, he could have reduced the number of humans by unleashing lions upon them to devour them instead of the flood. Lions were known to the ancient Iraqis as a symbol of destruction and death and were considered an effective means of eliminating humans, according to the following text: "Enki, the god, said to Enlil, you are the wise one among the gods. How could you not think carefully and cause a flood? Instead of causing the flood, if a lion had pounced on the people to reduce their numbers, it would have been better [11]."

It is clear from the mentioned text that lions posed a significant threat to the lives of ancient Iraqis, and many of them often lost their lives due to their frequent attacks on them. In the Babylonian text featuring the hero Atrahasis, the mention of lions is indirect. They are included among the wild animals that Atrahasis carried with him on the ship before the flood began [12], according to the following text: "Make in the ship that you will build... the animals of the plain and the birds of the sky... Wait for the appointed time that I will tell you about, then enter the ship and close its door... I will send you the animals of the plain and all the wild animals [13]."

In the story of Atrahasis, the bird Anzû, which was one of the mythical composite creatures, had a lion's head, eagle's wings, and talons. Its role, like that of the other gods, was to cause the flood. It tore the sky with its talons, shattering the land and announcing the beginning of the flood, according to the following text: "The wind became fierce at its rivers, it caused the mountains to tremble, and the ship set sail with the current... and the bird (Anzû) tore the sky with its talons... shattering the land and making a noise like a pot... and the flood began [14]."

## 2.2. Enkidu: The Lion Slayer in the Epic of Gilgamesh

In the introduction of the topic, it was mentioned that the reference to lions in the Epic of Gilgamesh was not limited to the eleventh tablet only. It was also mentioned in the second tablet of the epic. It seems that lions had multiplied significantly in the Sumerian plains, roaming around, and attacking herds of livestock and humans there whenever they wanted, without anyone daring to stand up to them to reduce their frequent attacks. Therefore, people lived in a constant state of fear and terror of lions, which prevented them from sleeping peacefully at night. As soon as Enkidu came to them, he took his weapon and chased the lions to catch and kill them. With this action, Enkidu brought peace and tranquility to the shepherds and livestock owners who finally found peace and rest after being deprived of it [15]. Enkidu became the strong man, their guard, and their only hero, according to the following text: "He took his weapon to fight the Lions, (so) the shepherds will be able to rest at night, he fought the Wolves and caught the Lions, (so) the owners of the cattle herds will rest, Enkidu is (now) their guard, the strong man, the only hero [16]."

The reference to the lion is contained in (the third tablet) [17], where we find kulkamesh when he wanted to advance towards khambaba [18], which protects the cedar forest, his

faithful friend Enkidu warns him of the consequences of exposure to him, as he had previously seen him when he was roaming the wilds with herds and was very afraid of him [19], his face is the face of a lion, evokes horror in the heart of everyone who sees him, as stated in the following text: "Sir (i.e., kulkamesh) you have not seen that man and that is why I am not afraid, but I, who saw that man, am most afraid, for that Warrior has teeth like the teeth of a dragon, and his face is the face of a lion.... Like a torrent [20]."

The lion is also mentioned repeatedly in (the sixth tablet) of the epic[21], when the goddess Ishtar loved kulkamesh, she offered herself to him and what generous offers she would give him that he agreed to her offer, but kulkamesh rejected her offer and scolded her, reminding her of her lovers and what happened to their fate after she loved them[22] and the lion was one of her lovers who betrayed but she soon turned on him and denied her love for him, so she dug many holes to trap him in one of them while he was walking in order to get rid of him, according to the following text: " ....I fell in love with the lion full of strength, but you dug to trap him seven and seven times and beat[23]."

We can see from the above text that one of the means used in the process of hunting lions by the Iraqis was by digging several pits and while passing through these pits, he had to fall into one of them. As mentioned by the lion in (the ninth tablet) [24], after the death of Enkidu, kulkamesh set off from the city of al-Warka, leaving behind his rule, his care and his family in the hope of winning eternal life, he was not then as energetic and active as usual in all his adventures and heroics that he did, but this time he was burdened with worries, sorrows and obsessions [25] and while he was on his way to march at night to one of the mountain passes, he found himself in front of a large and very dangerous obstacle to his life a feeling of fear and confusion because he felt that it was impossible to face it alone, and he was tired and stressed by what had befallen him, and in order to overcome this ordeal he had no solution other than to take refuge To ask for divine support, as he appealed to God sin through his prayers in order to provide him with the necessary protection from these lions, and this God responded to him and kept away from the danger of these predators and provided the necessary protection for him throughout his sleep, after he fell asleep, and in the following we mention the text: "One night I reached the fjords of the mountains, I saw lions and I was afraid, I raised my head to God sin, I prayed to [God sin], the lamp of the gods went, my prayers [God sin] keep me safe, and I lay down at night ..... [26]."

"After regaining his strength and energy by getting enough sleep, Gilgamesh decided to confront the lions that were blocking his path in order to kill them. He carried his axe in one hand and his dagger in the other and rushed towards them to attack and kill them. The remaining lions fled away. After that, he skinned the lions he killed and covered his body with their skins. He ate their meat until he was full, and then continued his journey towards his goal at a fast pace, according to the following text: "He picked up an ax with his hand and took a dagger from its sheath, like an arrow he fell into their midst, struck the lions, killed and scattered them, clothed himself with their skins, ate their flesh [27]."

It is clear from the above-mentioned text that the ancient Iraqi used to make a lion's skin as a garment to wear it and ate its meat, especially when he was traveling on a trip far from his homeland. The lion is mentioned repeatedly in the (tenth tablet) of the epic[28], as kulkamesh is heading towards Siduri [29], the owner of the tavern, while he is wrapped in the skin of a scary-looking lion, and when she saw him from afar [30], she soon became suspicious and suspicious about his coming towards her, and she said in her own decision, it may be fatal, which forced her to hurry to enter the tavern and close her door, as stated in the following text: "Sidori, the owner of the tavern who lives by the Sea coast and lives there in a tavern, she was modest with a scarf, he came all lost, and he was covered with a scary-looking lion skin but there was sadness in his heart as soon as the owner of the tavern saw him from a distance, she talked to herself in her heart saying a word she talked to herself who knows, this could be a killer who came to me directly . .... As soon as the owner of the bar saw him and locked her door [31]."

### 2.3. The Burden of Triumph: Kalkamesh's Struggle with Fame and Inner Turmoil

When Kalkamesh reached Siduri, he raised his head high towards her and asked her why she entered the bar and closed her door, Siduri, in turn, asked him why he came to her, and he told her about his adventures with his friend Ankido, which included killing the powerful predatory lions that are found in the mountain passes, as stated in the following text: " .....My friend Ankido and I joined forces and climbed the mountains .....We killed Lions in mountain passes[32]."

Siduri replied to him, if you and Enkidu were the ones who killed Khambaba and the Lions in the mountain passes, then why is your face pale and your mind is concerned and you walk in the wilderness wearing the skin of a lion, and Kalkamesh replied to her how not to be pale-faced and concerned about thought and walk in the wilderness wearing the skin of a lion, and death has robbed me of my friend Enkidu, and the following is the text: "The owner of the tavern said to Kalkamesh: "If you and Enkidu are the ones who... shattered the heavens... killed lions in the mountain passes... then why is your face contracted and your mind burdened... and why do you wander the wilderness wearing the skin of a lion?" Kalkamesh replied to the tavern owner: "How could my face not be contracted and my mind burdened... and how could I not wander the wilderness wearing the skin of a lion... Enkidu, my friend... fate has defeated him like humans [33]."

Kalkamesh asked for the help of the owner of the tavern (Siduri) to guide him on how to reach (Utanapishtim), and at that time Kalkamesh coincidentally arrived with the presence of the sailor Utanapishtim, known as (Ur-Shanabi), in the forest as he was gathering wood for his master [34]. The owner of the tavern guided Kalkamesh to his location and informed him that he was the only one who could cross the waters of death with his boat. As soon as the owner of the tavern informed Kalkamesh, he swiftly headed towards where Siduri had directed him [35]. It appears from the context of the epic text that a confrontation with weapons took place between Kalkamesh and the sailor Ur-Shanabi, and the victory was for the hero of Uruk, as he struck him on the head. It is evident from the last tablet discovered in the city of Sippar that a dialogue took place between the two, as Ur-Shanabi stood after the fight that took place between them to ask Kalkamesh about the reason for his pale face and extreme sadness while wandering the wilderness wearing the lion's skin [36]. Kalkamesh informed him how could he not be pale-faced and sad while wandering the wilderness wearing the lion's skin, as his friend Enkidu, who was killed with him, fought against the lions that took control of the mountain passes, cutting off the path for travelers [37]. But with their bravery and the bravery of his companion Enkidu, they were able to restore security and stability to those areas that death had taken from them, as stated in the following text: "Or Shannabi says to Kalkamesh: Why... is your face contracted and your mind burdened... and why do you wander the wilderness wearing the skin of a lion? Kalkamesh says to Or Shannabi: How can it not be... that my face is contracted and my mind burdened... my friend Enkidu... was among what we accomplished... we killed the heavenly bull, we shattered Humbaba, and we killed the lions in the mountain passes... Enkidu, my friend... his fate has befallen mankind [38]."

After hearing Orshnabi's story, Kalkamesh agreed to go with him to the island and take him to Outana Bishthoom. When Kalkamesh met with Outana Bishthoom, he asked him about his story and the reason for his coming to him [39]. Kalkamesh told him his story and informed him about the predatory lions that were blocking the roads in the mountains and how he managed, with the help of his friend Enkidu, to kill those lions and save the people from their danger [40]. He also told him about Ankido's death and his sorrow for his companion, and how he arrived in this state after killing the lions, eating their meat, and covering his body with the lion's skin, as mentioned in the text: "How can my heart not be depressed and my features fade... My friend Enkidu, after we did everything... We killed the lions in the mountain passages, and overcame all difficulties... His fate was imminent, I cried for him... and I wandered through all the lands... And before I reached

between the melodies... I killed the bear, the wolf, the lion, I ate their meat and wore their skin [41].”

The lion is mentioned repeatedly in the eleventh tablet of the epic, which deals with the end of the journey of Kalkamesh, as he was heading back to his homeland with the help of the Navigator Orshnabi, and Kalkamesh’s happiness by obtaining the plant of immortality, but soon his happiness dissipated after the snake stole the plant and devoured it, when he was busy bathing, and here Kalkamesh’s hopes ended and his dreams the snake that succeeded in stealing the plant from Kalkamesh, which indicates the extent of its strength and ferocity, and in the following we mention the text:

The plant is called "Bringing Back Youth" and its consumption allows me to regain my youth. All Kalkamesh saw the blessing of its cold water, so he went down to it and bathed in its water. The snake smelled the scent of the plant, so Kalkamesh got out of the water, took the plant, and on his way back, he peeled off its bark. Kalkamesh sat down and cried, saying, "Oh, my dear friend, how tired my hands are! I have done good to the lion of the earth [42]."

One of the other epics that mentions the lion is the epic of "Erra" (also known as "Irra"), which is considered one of the poetic literary pieces written in the Babylonian language [43,44,45]. Some researchers attribute the reason for documenting this epic to the Elamite invasion of Babylonia during the rule of the Kassite Dynasty (Third Dynasty of Babylon) around 1595-1157 BCE [46]. Its main theme is the description of the horrors of war and diseases such as plagues and epidemics, which are attributed to the deeds of the god Erra [47]. On the other hand, peace and prosperity are attributed to the god Marduk, the Babylonian deity.

#### 2.4. The King of All Lands: Erra, the God of Plague, as a Mighty Lion

In the epic, it is mentioned that Anu, the god of the sky, decided the fate of his seven divine children (Sebetti) and placed them in the service of Erra, the god of plague. The one who concerns us among these children is the third son, whose outward appearance was made in the form of a lion to instill terror and fear in the hearts of all who see him among the enemies [48]. This is mentioned in the following passage: "When they stood before him, he looked into their fate... and said to the third one, 'Let your appearance be that of a lion, so that everyone who sees you will be frightened [49].'"

In the epic, we find the god Erra describing himself on Earth as a lion, in terms of his strength, bravery, and being the most ferocious among all the deities. There is no equal to him in the land, for he is the unchallenged king who faces no competition in ruling the country, as mentioned in the following text: "...On Earth, I (the god Erra) am a lion. I am the king of all lands, and among the deities, I am the fiercest [50]."

In the epic, we find the god Erra unleashing the ferocious beasts of the mountains and the wild plains, undoubtedly including the lions and others, characterized by these traits. They wreak havoc in public places and gathering areas where the largest number of people gather, as an attempt by the god Erra to instill terror and fear in the hearts, spread panic, and bring about chaos. The lions, among others, prey upon people, as mentioned in the following text: "...and I shall cause the ferocious beasts of the mountains to descend (upon the cities). I shall destroy public places and wherever people set foot. And I shall summon the ferocious beasts of the wild plains that are not... to come to the public square [51]."

We find the god Erra resting and settling in his abode, and all the deities gather around him. He addresses them, indicating that his anger leads to the destruction of humanity, and he does not differentiate between the just and the unjust, for both are doomed before him. He is like a predatory lion from which no one can snatch its prey when it pounces upon it, as mentioned in the following text: "When I unleash my anger, I destroy people, like a predator among herds, and like one who wreaks havoc in the land. I do not

differentiate between the just and the unjust; I shall subdue them both. For no one can extract a morsel from the mouth of a roaring lion, and even if someone stands beside it, no one but me can give them advice [52]."

We find that the god Erra, when he becomes enraged, takes the form of a lion to symbolize his strength and to instill fear and terror in those who see him. He adopts the roar of a lion, which, when unleashed, spreads terror and freezes the limbs, bringing imminent death. As mentioned in the following text: "In the fury of his wrath, Erra shows no regard for anyone and does not listen to any advice that may be offered to him. He has the appearance of a lion and possesses its powerful roar [53]."

When the god Erra delayed his departure for the invasion and chose to remain in the city, chaos began to engulf the city. The livestock roamed freely, and the lions began to attack the herds belonging to the god (Shakan), causing the shepherds sleepless nights. Desperate pleas and cries for help were raised, calling upon the god Erra. He alone had the power to restore order and stability in the land. As mentioned in the following text: "Perhaps you will listen to our words. Do good deeds towards the Anunnaki who love silence, for due to the uproar of the people, they cannot sleep anymore. The livestock are disrupting the meadows, which are the life of the land. The farmer, in his fields, weeps bitterly. The lions and wolves are destroying the herds of Shakan. The shepherd, for the sake of his flock, cannot sleep at night. He cries out for your help [54]."

#### 2.5. Ainmar Kar vs. Ansu Kirana: The Battle of Lions in 'Ainmar Kar' Epic

Among the other stories that mention the lion is the tale of 'Ainmar Kar' in the second narrative. In this epic [55], we find that it was not Ainmar Kar who imposed his demands on his opponent and rival, 'Ansu Kirana,' the lord of Arata [56]. Rather, it was Ainmar Kar himself who provoked and challenged him, leading to his defeat. In the beginning of the epic, a messenger of Lord Arata goes to the city of Urkha to deliver a message from his lord to Ainmar Kar. He sets off like a lion that attacks a field upon seeing the livestock at dawn. This is a figurative expression aimed at describing the swiftness of the messenger in delivering his lord's message as quickly as possible [57,58]. The following text describes the scene: "He (the messenger) runs swiftly like a lion that attacks a field at dawn, letting out a roar... He enters the sanctuary of the lord. 'Lord Arata has sent me to you [59]."

We can infer from the above text that lions (not necessarily black lions) often used to attack fields at dawn while roaring, causing the livestock to be in a state of fear and confusion. This makes it easier for the lions to pounce on them. Among the means employed by the ruler of Arata to subdue the ruler of Urkha, he sought the assistance of the priestess (Al-Mashmushu). On the other hand, the goddess mother (Saj Buro) surpassed this priestess [60]. Every time the priestess attempted to harm Urkha, the mother goddess Saj Buro thwarted her plans repeatedly. One of these attempts involved the priestess of Al-Mashmushu bringing a cow and her calf out of the water. In response, the mother goddess Saj Buro brought forth a lion from the water, which seized the cow and her calf and carried them away to the reed thickets, where it vanished from sight. As mentioned in the following text: ".....and the priestess of Al-Mashmushu brought the cow and her calf out of the water, then the mother goddess Saj Buro brought forth a lion from the water. The lion seized the cow and her calf and carried them away to the reed thickets [61]."

#### 2.6. The Enigmatic Battle: Lion vs. Ram - A Divine Clash of Power and Fate

In another attempt, the priestess of Al-Mashmushu brought forth a Ram and a wild sheep. However, the mother goddess Saj Buro brought forth a lion from the mountain. The lion captured them both and dragged them away to the mountains. As mentioned in the following text: "The priestess of Al-Mashmushu brought forth a Ram and a wild sheep. However, the mother goddess Saj Buro brought forth a mountain lion. The mountain lion

captured both the wild sheep and the Ram, dragging them away to the mountain, and disappeared [62]."

In another attempt, the priestess brought forth a Gazelle. However, the mother goddess Saj Buro brought forth a tiger and a lion. They caught the gazelle and carried it away to the forest. As mentioned in the following text: "The priestess of Al-Mashmushu brought forth a swift gazelle. However, the mother goddess Saj Buro brought forth a tiger and a lion. The tiger and lion caught the gazelle and carried it away to the forest, disappearing from sight [63]."

From the mentioned texts above, we can infer that lions used to inhabit wetlands between reed thickets, as well as mountains and forests. They would feed on the wild animals present in those areas, including herbivores. On the other hand, these epic included dialogues that embraced the psychological warfare that took place between the two kings of the cities. It involved exchanging threatening messages and the refusal of each one to submit to the other. With the intention of influencing Lord Arata in this realm of psychological warfare, Ainmar Kar's messenger reminds him of the curse of Enki, the protector of Ainmar Kar, which brought an end to the golden age due to Enki's jealousy and anger [64]. He also mentions that, just as this ancient deity had done, Ainmar Kar has the power to invoke another curse to eradicate Arata's rule from existence. The text describes that era as a time when there were no predatory animals that posed a great danger to human life, particularly lions, as mentioned in the following text: "In ancient times, there were no snakes present, nor scorpions. There were no jackals or lions, no wild dogs, or wolves. There was no fear or panic, and humans had no enemies or rivals [65]."

The messenger of Lord Arata carries the response to Ainmar Kar's messenger, describing to him the strength and grandeur of the fortifications of the city of Arata, which cannot be penetrated by anyone. He likened it to being situated on the palm of a lion's hand, as mentioned in the following text: "One more thing I shall tell you, O messenger, so that you can convey it accurately to your lord and king, Lord Kolab. In our city, there is a lion resting on its paws, and our city is fortified by mountains, like a fierce warrior [66]."

After the phase of correspondence came to an end, the signs of war began to loom on the horizon. At this point, Ainmar Kar declared his intense anger, which was like a storm engulfing everything in its path and like a mighty and ferocious lion attacking its prey when its eyes are set upon it. The ruler of Arata started to be consumed by fear and terror, and his messenger became astonished and fearful at the sight, as mentioned in the following text: "At that moment, the majestic lord thundered, worthy of the sacred crown, the son of Anlil. He unleashed a raging storm, like a mighty and ferocious lion. He shook the highlands and trembled on the slopes of the hills. Sidarata was struck with awe and fear, and his messenger appeared astonished and fearful at the sight's magnitude [67]."

### 2.7. The Fierce Protection of Inanna: Uruk's Goddess Declares Her City's Safety Amidst Battle

The goddess Inanna (Ishtar) declared her protection for her city, Uruk, and its people. She urged her king, Ainmar Kar, to advance towards the mountainous lands, heading towards Arata. He swept across the land like a flood, his head covered with a wet cloth, and his body wrapped in the skin of a lion to instill awe and terror in the hearts of his enemies, as mentioned in the following text: "Inanna, the lady of the land, declared her protection for her city, Uruk, and its distinguished people above all others. She chose the people of Dumuzi and called upon them to sweep across the land of the mountains like a flood. She covered her head with a wet cloth and wrapped her body in the skin of a lion [68]."

As mentioned, the lion is referenced in the epic of "The Bird Anzu," where King Lukal Bandá appears as the hero of the epic. The epic is written in the Sumerian language. The content of the epic reveals that the bird Anzu flew far away towards the mountaintops



[69]. When he landed on his nest to see his offspring, he did not find them back yet [70]. He informed his wife of his fear for their safety, and later he told her that his fear had become immense, like someone facing the lions of the mountains. The comparison of the bird Anzu's fear for his offspring to the fear of facing the lions of the mountains indicates that these lions were known for their ferocity and strength when attacking their prey. The following text provides further details: "The Anzu bird spoke to his wife, saying, "I am afraid for our offspring and our nest. My fear has become like that of someone facing the lions of the mountains when they advance and spread fear. Whoever has stolen my little one from the nest has stolen the Anzu from its nest [71]."

The lion is also mentioned in the epic of "The Ascent of Etana to the Heavens." Etana was the thirteenth king of the First Dynasty of Kish, which was the first dynasty to rule the land after the flood [72]. After the eagle broke his oath and ate the snake's offspring, the snake went to the god Shamash and complained about the eagle's treachery [73]. Shamash signaled to him what to do for revenge. The snake went to the mountain, lured a wild bull, and hid inside it. When the eagle came to the bull and began to eat it, the snake grabbed it by its wings, broke them, and threw it into a pit [74]. The eagle started to plead with the god Shamash, so the god helped him by sending Etana, who was seeking the plant of birth from the heavens because his wife was barren. Etana agreed with the eagle to save him from death in exchange for carrying him to the heavens [75]. After the eagle recovered from the illness with the help of Etana, it is amusingly mentioned in the text that the eagle's newfound strength resembled that of a predatory lion. It is possible that ancient Iraqis likened a patient who fully recovered from illness to a predatory lion, as a symbol of regaining complete health and strength. The following text provides further details: ".....After the eagle regained its strength and acquired power, resembling a predatory lion, it prepared itself and addressed Etana, saying, "Oh, my friend, ask me what you desire, and I shall grant it to you. I will be obedient to you [76]."

### 3. MENTION OF THE LION IN HISTORICAL EPICS

The lion is mentioned in several historical epics, including the epic "The King of Battle." This epic serves as a historical testimony to the relations between ancient Iraq and the lands of Anatolia [77]. It narrates the events of the military campaign led by King Shulgi (Sargon the Akkadian) against the city of Purr-Sharrukin and its king Nūr-Dākāl [78,79]. This campaign was prompted by the mistreatment of Akkadian traders by the king of Purr-Sharrukin and his excessive oppression of them, leading them to seek assistance from their king, Sargon the Akkadian. In response, Sargon gathered his army and marched towards the city to support the Akkadian traders. During his advance, he stopped on the way to seek divine favor and encouragement from the goddess Ishtar. He offered sacrifices to the goddess and pleaded for her support and encouragement. Before receiving a response, Sargon informed Ishtar that he would conquer the land regardless of the outcome she revealed to him, and he would fight against its men, whether they were human or lions. His description of the men of Purr-Sharrukin as lions indicates his determination and fearlessness in facing them, as lions are known to be stronger and more dangerous than humans. The following text provides further details: "He took up his weapon, offered his sacrifices, prayed, and invoked. He humbly uttered words and spoke in the name of Ishtar, saying, "I will conquer this land, regardless of the outcome you reveal to me. I will surely do it. I will fight against them, whether they are human or lions [80]."

#### 3.1. The Lion's Roar: Unleashing Devastation on the Cities and Temples of Ancient Babylon

As mentioned in the epic "Read the Monument," the lion is also referenced. This epic recounts the war between Naram-Sin and the Lullubi tribes, who were situated in the Zagros Mountains of northeastern Iraq near the present-day city of Sulaymaniyah. These



tribes had entered from the north, heading south, and had destroyed the cities they passed through [81]. The destruction of these cities at the hands of these savage tribes is attributed in an ancient Babylonian text to the anger of the god Adda, who unleashed his destructive power described in the text as the roaring voice of a lion that reached all the cities, hills, and temples. This signifies the magnitude of the devastation caused by these tribes, whom the god Adda and his father, the god Anu, unleashed. According to the following text: "The land became a slaughterhouse. The power of Adda roared above the lands, trampling its uproar, dispersing its ambitions. It swept away the cities, hills, and temples, leveling everything... The lands lay crushed and flattened, all in the anger of Anu and his son Adda [82]."

From the text, which dates to the Neo-Assyrian period, it is evident that despite the warning messages that reached Naram-Sin from the great gods, cautioning him not to confront these tribes because his own destruction would be on his hands, he began to question himself [83]. Should he consult the lion for guidance? This refers to seeking the lion's omen or sign when attacking its prey. This thought ignited his enthusiasm and bravery to confront these people, and he rushed towards them, disregarding the warning of the gods. According to the following text: "I summoned the diviners and issued commands to them. I questioned the great goddesses, "Do the great goddesses prevent me from proceeding towards my own destruction?" But I said to myself, addressing myself, "Which lion ever seeks an omen? I desire to advance like a road cutter according to the desires of my heart and surrender to my own will, regardless of the gods [84]."

### 3.2. The Roaring Lion of Naram-Sin: Unleashing the Power in the Epic Conquest of Apsha

There is another epic featuring King Naram-Sin that mentions the lion. This epic is known as the "Conquest of Apsha" (Fath Abshal). The epic portrays Naram-Sin's war against the city of Apsha. In this epic, there is a passage that describes the ruler of Apsha appealing to Naram-Sin, comparing him to a roaring lion, symbolizing his strength, might, and status as the absolute king who has no equal, just like the lion of the forest [85]. The following text is included: ".....You (Naram-Sin) are like a roaring lion [86]."

Then it becomes apparent from the text that after receiving the message from the ruler of Apsha, Naram-Sin sought revenge and humiliated him. This act calmed Naram-Sin's anger, and he asked his minister about his satisfaction with the message from the ruler of Apsha. The minister, addressing his king, confirmed that the matter is solely in his hands. Even if they were fierce lions, they would submit to him. Here, we find that the minister used a figurative expression with the purpose of highlighting the strength and greatness of his king, Naram-Sin, in contrast to belittling and diminishing the weak enemy who cannot be compared to the power of his lord. The following passage is mentioned: "Naram-Sin prepared to speak and said to his minister, "Have you heard the proclamation of Apsha? Is what he wrote acceptable to you?" The advisor replied, saying, "You, my lord, have the authority, whether they are fierce lions. They will submit to you. Where can they go from you? You are the master of Apsha [87]."

One of the other historical epics that mentions the lion is the epic of "Babylon and Assyria [88]." The epic recounts the war between Tukulti-Ninurta I (1244-1208 BCE), the king of Assyria, and his counterpart Kashshu-Nadin-ahi (Kashshu-Nadin-Ahhe IV), the king of Babylon [89]. This epic is considered an important testimony to the tense political relations between Assyria and Babylon. It conveys the news of the ongoing war between the two parties, and the epic attributes the cause of the war to Assyria's invasion of Babylon due to the betrayal of Kashshu-Nadin-ahi to his covenant and oath before the gods [90]. Therefore, it was necessary for the Assyrian king to launch a military campaign to discipline him. We find that the warriors of Assyria set out and attacked their enemies like merciless lions when they pounced on their foes, symbolizing strength, and

bravery. The following passage is mentioned: “.....the brave warriors of Assyria, like merciless lions, made the blood of their enemies flow.. [91].”

The epic describes the final flashes of the battle as the army of Assyria launched an attack on the forces of Babylon, like predatory lions circling their enemies as if they were death itself, and they annihilated them. It is described in the following passage: “...they advance fiercely into the battle, filled with rage and determination, assuming forms like Enzu. They attacked the enemies like predatory lions, encircling them in combat, resembling death itself [92].”

The mention of the lion was also present in the epic of the "War of Elam." This is a series consisting of seven texts that discuss the historical and traditional animosity between Babylon and Elam [93,94]. Overall, it highlights the importance of the god Marduk and his high status in the hearts of the Babylonians, while praising the great King Nebuchadnezzar I (1124-1103 BCE). After a failed attempt to retrieve the statue of the god Marduk, he decided to rise and revolt against the land of Elam, like an enraged lion, to reclaim the god Marduk. His followers gathered around him like fearless lions, unafraid of death. It is mentioned in the following passage: “Nebuchadnezzar, the ruler of Babylon, roared like a lion and thundered like a lightning bolt. His brave nobles were as courageous as lions, loyal to Marduk, the lord of Babylon [95,96].”

#### 4. CONCLUSION

In conclusion, this review article provides a comprehensive analysis of the epic literature of ancient Mesopotamia, focusing on the epics of Sumerian kings and the epic of Gilgamesh. The article explores various aspects of these epics, including their political, economic, social, and cultural contexts. It also delves into the themes and motifs present in these epics, such as the flood narrative and the struggle between gods and humans. The article highlights the significance of these epics in shaping the beliefs and worldview of the ancient Mesopotamians.

#### 5. RECOMMENDATION

Based on the findings of this review article, several recommendations can be made. Firstly, further research should be conducted to explore the influence of Mesopotamian epic literature on neighboring civilizations, such as the Hebrews. This would provide a deeper understanding of the cultural exchange and interconnections between ancient societies. Additionally, more attention should be given to the role of priests and religious rituals in the performance and transmission of these epics. Understanding the religious and ritualistic aspects would shed light on the spiritual significance of these narratives. Furthermore, interdisciplinary approaches should be employed to study the epics, combining literary analysis with archaeological and historical research. This would provide a more holistic understanding of the context in which these epics were composed and performed. Lastly, efforts should be made to preserve and translate these ancient texts, ensuring their accessibility to a wider audience and facilitating further scholarly investigations.

#### References

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- [2] Utana Curses: his name means the one who found life looking: George, A., the Epic of Gilgamesh, p.88; Oppenheim, A, L, Mesopotamian Mythology II, p.5.

- [3] Atrakhsis: the meaning of his name (finite in wisdom) is seen:  
Spieser, *The Epic of Gilgamesh*, p.93
- [4] Black. J & Green. A., *Gods, Demons and Symbols of Ancient Mesopotamia*, London, 1998, pp83-84.
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- [5] ساكز، هاري، عظمتابابل، ترجمة: عامر سليمان، الموصل، 1979، ص455.
- [6] After the flood man completed the construction of the ship (lifesaving), he then had to load it with supplies, people, and animals, according to the instructions of the god (Enki), the flood man ordered utana beshtum to carry with him the ship the seed of all living creatures, for more see:
- جميل، فؤاد، الطوفان في المصادر السومرية، البابلية، الاشورية، والعبرانية، سومر، مج 28، ج1-2، بغداد، 1972، ص92؛ باقر، طه وفرنسيس، بشير، ملحمة جلجامش والطوفان، مجلة سومر، مج 6، ج1-2، بغداد، 1950، ص156؛ علي، فاضل عبد الواحد، الطوفان في المراجع المسمارية، بغداد، ب.ت، ص75-76.
- [7] الاحمد، سامي سعيد، ملحمة كلكامش، اشور بانبيال للكتاب، ط3، بغداد، 2021، ص173؛ السواح، فراس، مدخل الى نصوص الشرق القديم، دار علاء الدين، دمشق، ب.ت، ص145؛ هوك، صمويل هنري، الاساطير في بلاد ما بين النهرين، تر: يوسف داود عبدالقادر، بغداد، 1968، ص38-39.
- [8] Bogucki, p., *Eneyclopedia of Society and culture in the ancient world*, p.649.
- [9] قاشا، سهيل، تاريخ الفكر في العراق القديم، بيروت، ب.ت، ص180 وما بعدها.
- [10] Jastrow, M., *The Religion of Babylonia and Assyria*, pp.504-505.
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- [12] For more details about the story of the flood, the hero of which is atrakhsis, see: Lambert, W.G. & Millard, A.R., *Atra-Hasis, The Babylonian story of the flood*, p.85; Speiser, E.A., *Atrahasis*, ANET, New Jersey, 1969, p.104; Grayson, A., *Atrahasis*, ANET, New Jersey, 1969, p.13; Lambert, W.G., *Babylonian Greation Myths*, winona lake, India, 2013, p.354.
- علي، فاضل عبد الواحد، حضارة وادي الرافدين واثرها في معتقدات العبرانيين، مجلة بين النهرين، ع 29، بغداد، 1980، ص31-32؛ جبور، باسم ميخائيل، اسطورة اتراخاسيس البابلية (ترجمة وتحليل)، رسالة ماجستير غير منشورة، حلب، كما سميت أيضاً بملحمة (اترابي)، ينظر: الغانمي، سعيد، اتراخاسيس، ملحمة الخلق والطوفان، المغرب، 2008، 2000، ص12.
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- [15] المعموري، ناجح، المسكوت عنه في ملحمة جلجامش، دار المدى، بغداد، 2014، ص28.
- [16] الاحمد، سامي سعيد، ملحمة كلكامش، بغداد، ط3، 2021، ص129؛ صاحب، زهير، فنون فجر الحضارة في بلاد الرافدين، عمان، 2009، ص271.
- [17] The third tablet of the epic of kulkamesh deals with the preparation to go to the cedar forest and Enkidu made a last attempt to dissuade kulkamesh from his intention to undertake this perilous journey, but when he finds that kulkamesh is not ready to back down from carrying out what he set out to do, he changes his speech and encourages kulkamesh to set foot on his journey and rely on his help to him, and the two friends:  
حنون، نائل، ملحمة كلكامش، ص40.
- [18] khambaba: he was entrusted by the god Enlil to guard the Cedar mountains and his name is mentioned in the Sumerian language as (HV.PI.PI) or (TUR) either in the Akkadian language, it was mentioned by several designations, most often it was already named with the sign indicating divinity, and it was mentioned by these formulas (humbabatum), (hawawa) or (humbaba), but the meaning is unclear for more see: AHW, p.356; CAD, H, P.234.

- [19] السواح، فراس، جلجامش ملحمة الرافيدين الخالدة، دار علاء الدين، دمشق، 1996، ص34 [19]
- [20] Kramer.s.N. Gilgamesh and The Land of the Living, Jcs, Vol.1, No.1 1947, p.17; green. A, Myths in Mesopotamia, p.137-138.
- كريم، صموئيل، من الواح سومر، ترجمة: طه باقر، مراجعة احمد فخري، بيت الوراق، بغداد، 2010، ص351؛ باقر، طه، نصوص من الادب العراقي القديم، استنتاجات وتعليقات، مجلة سومر، مج 7، ج1-2، بغداد، 1951، ص30-31
- [21] It is mentioned in the tablet that the heroes kulkamesh and Enkidu returned to the Rose after the elimination of khambaba and held a great victory celebration and put on a new dress and kulkamesh made the crown on his head. when Ishtar saw him, she loved him and offered him to marry her and became his wish, but kulkamesh refused to marry her and reminded her of her former husbands and how their end was, so Ishtar got angry and ascended to heaven at her father ANU and asked him to create a heavenly Bull and send him to kulkamesh and indeed the God Anu sent the heavenly Bull and killed him kulkamesh and ankido, looking: Foster, B.R. The Epic Of Galgamesh, USA, 2019, p.59
- [22] باقر، طه وفرنسيس، بشير، ملحمة جلجامش والطوفان، ص46-47 [22]
- [23] Lions, Hikmat Bashir, the number seven in ancient Mesopotamia semantics and symbols, publications of the Arab Writers Union, Damascus, 2007, p. 184; Al-ujrah: is the pit for hunting animals, seen:
- باقر، طه، ملحمة كلكامش، بغداد، 1975، ص111؛ شمار، جورج بوبيه، المسؤولية الجزائية في الادب الاشورية والبابلية، تر: سليم الصويص، دار الرشيد للنشر، 1981، ص277
- [24] He addressed the weeping of kulkamesh on Enkidu, and his going at night in the reefs of the mountains up to the high Mount Machu where the scorpion man is, and the scorpion man asked him about the secret of his coming, but kulkamesh continued his walk looking.
- الاحمد سامي سعيد، ملحمة كلكامش، ص68
- [25] الجوراني، وداد جاسم، الرحلة الى الفردوس والجحيم في أساطير العراق القديم، بغداد، 1998، ص163 [25]
- [26] Speiser, E.A., The Epic of Gilgamesh, ANET, New Jersey, 1969, p.88.
- السواح، فراس، قراءة في ملحمة كلكامش، نيقوسيا قبرص، دمشق، 1987، ص176-177؛ إنيني، سن ليكي، ملحمة جلجامش، نظم وترميم وتعليق جرجس ناصيف، بيروت، 2010، ص113
- [27] George, A, A., op. Cit, pp. 70-71.
- [28] This tablet dealt with the arrival of kulkamesh to the tavern and the meeting of sidori, the owner of the tavern, who asked him about his secret in the wilderness and told her his story and about the death of his friend ankido, and advised him to leave thinking about obtaining immortality, which is a source only for the gods, but she realized that he was determined to:
- الاحمد، سامي سعيد، ملحمة كلكامش، ص68
- [29] Goddess Siduri (Siduri): a secondary female goddess whose name means (my sanctuary / fortress), she had extensive divine wisdom, and she ran a wine bar at the edge of the apocalypse overlooking the shore of the vast sea waters and had an active role in the journey, without her, golkamesh would not have been able to reach the person who enabled him to cross the waters of death, namely ur shanabi, looking:
- Leick, G., A Dictionary of Ancient Near Eastern Mythology, London, 1991, p.152.
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- [31] George, A., op.cit, p.76.
- [32] Ibid.
- [33] George, A., op.cit, pp 90-91; Speiser, E, A., ANET, p.90.
- [34] Ur Shnabi: a human navigator, who worked under the command of utana beshtum and was constantly moving by a wooden boat between the island where his master lived in the middle

of the sea and the rest of the regions and cities to bring the necessary supplies and necessary materials from them, and he played a crucial role in the success of the mission of kulkamesh by safely reaching utana beshtum by transporting it by his boat, looking:

ادزارد، د، بوب م. ه، رولينغف، قاموس الالهة والاساطير في بلاد الرافدين، ترجمة: محمد وحيد خياطة، دمشق، 1987، ص107؛ مرعي، عيد، معجم الالهة والكائنات الاسطورية في الشرق الادنى القديم، ص155

[35] Millard, A.R., Gilgamesh X: Anew fragment, IRAQ, Vol.26/2, 1964, p.101; Heidel, A., The Gilgamesh Epic and Old Testament parallels, Chicago, 1949, p.74.

[36] سبار: تعرف اطلال هذه المدينة حالياً بأسم (ابو حبة (وتقع قرب بلدة اليوسفية نحو 45 كم (جنوب غرب بغداد، وتطل المدينة الاثرية على الضفة اليسرى من فرع نهر اليوسفية، ينظر: الجادر، وليد، سبار، احداث من تاريخ المدينة، بغداد، ص8-7، 1988.

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[38] شوت، ملحمة جلجامش، مراجعة: فولفرام فون سودن، تر: عبدالغفار مكاوي، مراجعة عوني عبد الرؤف، القاهرة، ص202؛ السواح، فراس، جلجامش ملحمة الرافدين الخالدة، ص350، 2008.

[39] George, A., op.cit, pp.81-82. Speiser, E.A., ANET, p.92.

[40] Heidel, A., op.cit, p.77; George, A., op.cit, p.83.

[41] شوت، ملحمة كلكامش، ص207-209؛ السواح، فراس، قراءة في ملحمة كلكامش، ص202.

[42] الاحمد، سامي سعيد، ملحمة كلكامش، ص181.

[43] The epic mostly depicts the determination of the God IRA to shed blood in the city of Babylon and its people, and on the other hand, we find his adviser and assistant ishaum trying to convince him to stop the acts of murder and sabotage, and after several attempts, ishaum succeeded in his endeavor to convince a lady that it is necessary to stop the destruction of people and bring ruin to the country, see: Al-Naimi, Adi Abdul Wahab, epic literature in ancient Iraq, urbanibal book, Baghdad, 2020, P. 134; famine, high temperatures and epidemics were a prominent feature of the period covered by the epic, which is consistent with the results of archaeological excavations that indicate a hot decline in the level of population in Babylonia after the end of Kashin rule: Neumann, J, and parpola. S, Climatic change and the Eleventh- Tenth- century Eclipse of Assyria and Babylonia, JNES, Vol.46, No.3, 1987, p.80.

[44] الاله ايرا: هو احد الالهة الحاكمة في عالم الاموات، وكانت له حاشية تضم بعض الاتباع على رأسهم رسوله ووزيره الاله القائد ايشوم وقد تقلد الاله ايرا وظائف اله الحرب، ينظر:

Leik, G. A Dictionary of Ancient Near Eastern Mythology, pp.57-58.

[45] اوبنهايم، ليو، بلاد ما بين النهرين، ترجمة: سعدي فيضي عيد الرزاق، بغداد، 2013، ص344.

[46] the Kashian dynasty: it is the dynasty established by the kashians in Babylon and ruled the country for a very long time, more than four centuries from the fall of Babylon in 1595 BC.This period was called the Kashi era, as the ruling dynasty was called the Third Dynasty of Babylon, looking at:

باقر، طه، مقدمة في تاريخ الحضارات القديمة، ج1، بغداد، 1986، ص448 وما بعدها؛

George, N, The Epic of Gilgamesh, p.86; Kovacs, M, G, The Epic Gilgamesh, p.42.

[47] باقر، طه، مقدمه في ادب العراق القديم، بيروت، 2010، ص169-170؛ رشيد، بعد الوهاب حميد، حضارة وادي الرافدين ميزوبوتاميا، بغداد، 2004، ص182؛ الامير، سالم حسين، الشعر والادب في اقدم الحقب، دمشق، 2008، ص151.

[48] Dalley, S., Myths from Mesopotamia, p.287.

[49] اسماعيل، خالد سالم، البناء الوصفي لمحملة ايرا اله الطاعون، مجلة ادب الرافدين، ع 35، جامعة الموصل، 2002، ص166؛ اسماعيل، فاروق، ارا وملك كل الديار، دار جدل، حلب، 1998، ص60.

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[51] دالي، ستيفاني، اساطير من بلاد ما بين النهرين، ص440.

- [52] دالي، ستيفاني، المصدر السابق، ص363
- [53] لابات، رينيه، المعتقدات الدينية، بغداد، 2013، ص141
- [54] لابات، رينيه، المعتقدات الدينية، ص134
- [55] Enmerkar: he is the son of the Warka King miskika evil, who built the city of Warka, and this King combined the two parts of the city of Warka, namely-I and kulab, making it one city surrounded by a large wall looking out:  
Jacobsen, The Sumerian King List, Fourth impression, Michigan, 1973, p.9.  
There was a battle between the city of Warka and the city of Arta in the time of enmerkar. for more information about the events of this battle, see:  
كريم، صموئيل، من الواح سومر، ص63-69
- [56] Ansukirana: he is the king of the city of Arta, and between him and enmerkar, the king of the warkas, there were quarrels and hostile relations that ended in a battle between them, he looks:  
Black, J., & others, The Literature of Ancient Sumer Oxford university press, 2006, p.5.
- [57] Arata: a city located in the western parts of Iran between the cities of shush and yadzful, seen:  
رشيد، فوزي، الجيش وال سلاح في عصر فجر السلالات، موسوعة الجيش وال سلاح، ج1، بغداد، 1987، ص87؛ حبيب، باسم محمد، اراتا في ملاحم بلاد الرافدين دراسة في احوالها السياسية والاقتصادية والاجتماعية والحضارية، مجلة القادسية للعلوم الانسانية، مج22، 14، 2019، ص470
- [58] Vanstiphout, H, Epics of Sumerian Kings the Matter of Aratta, p.29.
- [59] Ibid, p.31; Black. J& others, op.cit, p.5.
- [60] Mishmasho: the work of this priest was limited to the work of refinement and spells to exorcise evil spirits, and his work was not carried out in the temple but in the House of the sick person, but he was participating in the usual rituals that take place in the temple, he was entrusted to conduct purification ceremonies before starting religious ceremonies, looking:  
الهاشمي، رضا، النظام الكهنوتي في العراق القديم، مجلة كلية الآداب، عدد 14، مج1، جامعة بغداد، 1970-1971، ص271-272.
- [61] Vanstiphout, H, op.cit, p.43; Black, J& others, p.9.
- [62] Ibid.
- [63] Ibid, Black. J& others, op.cit, p.10.
- [64] الشواف، قاسم، ديوان الاساطير سومر واكاد واشور، الكتاب الرابع الموت والبعث والحياة الابدية، قدم له واشرف عليه : الشواف، قاسم، ديوان الاساطير سومر واكاد واشور، الكتاب الرابع الموت والبعث والحياة الابدية، قدم له واشرف عليه : أدونيس، دار الساقى، بيروت، 2001، ص472
- [65] Vanstiphout, H, op.cit, p.64.  
الجبوري، صلاح سلمان وميض، ادب الحكمة في وادي الرافدين، مراجعة: فاضل عبد الواحد علي، بغداد، 2000، ص17
- [66] Vanstiphout, H, op.cit, p.71.
- [67] Vanstiphout, H, op.cit, p.87.
- [68] Ibid, p.89.
- [69] local Benda: he is the third king of the first Warka dynasty, he ruled (1200) years, based on what is mentioned in the tables of Sumerian kings and he succeeded King enmerkar in the reign, consider:  
باقر، طه، مقدمة في تاريخ الحضارات القديمة، ج1، بغداد، 1986، ص292؛ كريم، صموئيل نوح، السومريون تاريخهم وحضارتهم وخصائصهم، ترجمة: فيصل الوائلي، دار ومكتبة البصائر، لبنان، 2012، ص59
- [70] Annus, A, Epic of Anzu, State Archives of Assyria Cuneiform Texts, Vol. III, Helsinki, 2001, p.146.



- [71] Vanstiphout, H, *Epics of Sumerian Kings the Matter of Aratta*, 2003, p.141; Ebeling, J and Cunningham, G, *The Electronic Text corpus of Sumerian Literature*, Lugalbanda and The Anzud, Bird, No. 142-148.
- [72] This epic consists of three tablets that included about (450) lines, its texts written in Akkadian and its Babylonian dialect were found in three copies, the first dates back to the Old Babylonian era, i.e. around the second millennium BC, it was found in the city of Susa in Elam, the second dates back to the Middle Assyrian era and was found in Tel Haram, and the third version came from the city of Nineveh in the modern Assyrian era from the library of King Ashur Banipal, and from the perspective of the epic, we find the character of King Etana and his quest for a plant helps his wife to give birth, being barren, and the king ascends to heaven in the company of an eagle in search of the plant, and at the end of the saga it seems that King Litana He had reached his goal and obtained a plant of procreation by the evidence of the mention of his son as his successor to rule in the Sumerian king lists, consider: Speiser, E.A., In *Ancient Near Eastern Texts*, Princeton, (ANET), 1969, p.114; Novontnym J.R., *ETana Epic*, SaaT, VOL. 2, 2002, p.17.
- [73] باقر، طه، مقدمة في ادب العراق القديم، بيروت، 2010، ص162.
- [74] pritchard, J, B, *Ancient Near Eastern Texts*, ANET, New Jersey, 1969, pp.114-118.
- [75] Ibid.
- السواح، فراس، مدخل الى نصوص الشرق القديم، دار علماء الدين، دمشق، ص113.
- [76] foster, B.R., *Before the Muses an Anthology of Akkadian Literature*, Vol. 1, 1993, p.442.
- [77] The king of battle: the epic consists of 123 lines, distributed over three versions from different eras of time, including the Old Babylonian, middle and Assyrian modern eras, the Old Babylonian version included one number with 123 lines, and a section with two columns for each face consisting of 74 lines and two columns in the back and consisting of 49 lines, looking: Lambert, W.G., *Anew Fragment of the King of Battle*, Afo, 20, 1963, p.162.
- [78] Burshkhanda: a city located within the boundaries of the city of Konya in Turkey south of the Salt Lake, a name that matches the Ajam Huyuk Hill, for more see:
- عباس، رعد عبدالقادر، العصر الاكدي معطياته، الحضارية والفنية، رسالة ماجستير غير منشورة، بغداد، 1996، ص75.
- [79] نور- دالكال: هو ملك مدينة بورشخندا الذي قام بأهانة الاله زبابا وأضطهد التجار الاكديين في مدينته ينظر: عباس، رعد عبدالقادر، العصر الاكدي، ص75.
- [80] foster. B.R., *Before the Muses an Anthology of Akkadian Literature*, Vol.1, 1993, p.103.
- [81] جيور، باسم ميخائيل، ملاحم تاريخية من الادب الاكدي ترجمة ودراسة، دار بيسان، بيروت، 2016، ص56.
- [82] جيور، باسم ميخائيل، المصدر السابق، ص75-76.
- [83] جيور، باسم ميخائيل، المصدر السابق، ص78.
- [84] لابات، رينيه، المعتقدات الدينية في بلاد وادي الرافدين، تر: الاب ابونا ووليد الجادر، بغداد، 2013، ص386.
- [85] Abshal: a city whose location is still unknown, although some researchers assume that it is in northern Iraq. Looks:
- جيور، باسم ميخائيل، ملاحم تاريخية من الادب الاكدي، ص86.
- [86] Foster, B.R., *Before the Muses...*, p.110-111.
- [87] Ibid.
- [88] This epic consists of about 700 lines distributed over six copies, all of which date back to the Assyrian ERA in different eras, as the first three copies date back to the temple of the God NABU in the city of Nineveh, the fourth and fifth copies date back to the Middle Assyrian era and were found in the city of Assyria, and the sixth version dates back to the seventh century, but: Machininst, the Epic of Tukulti0 Ninureta, Astudy inmiddle Assyrian literature, university of yalem 1978; lamber, W.G., three vnpublished fragments of Tukulti- ninurta Epic. Afo, 1957, pp.38-51.
- [89] tukulti turta I: he is one of the powerful kings who inherited the throne from his father and ruled for 36 years, following his father's approach towards the countries under his control by

showing off the army and intimidating them, in addition, he maintained the external borders fixed by his father, but also expanded more than his father had reached, and built a new city named (kar tukulti Norta), the ruins of which are now known as tellul:

محمد، كوزاد احمد، توكلتي- ننورتا منجزاته في ضوء الكتابات المسمارية المنشورة وغير المنشورة، رسالة ماجستير غير منشورة، بغداد، 1993؛ خطاب، خالد علي، مدينة كار توكلتي ننورتا في ضوء المصادر المسمارية، دمشق، 2019

[90] kashtyash IV (1242-1225 BC.M): he is one of the Kashin Kings who ruled Babylon and was captured by King tukulti nunurta because of his betrayal of the Covenant and brought him to the God Ashur is the statue of the god Marduk, looking:

الجميل، محمد عجاج، ملوك آشور، دهبوك، 2013، ص48

[91] Foster, B.R., Before the Muses..., p.224-225.

[92] Ibid, p.226.

[93] it is a series of seven texts that talk about the historical and traditional enmity between Babylon and Elam, highlighting in its entirety the importance of the god Marduk and his high status in the souls of the Babylonians and praising King Nebuchadnezzar the Great, who was able to restore the god Marduk by force of arms, looking:

جور، باسم ميخائيل، ملاحم تاريخية...، ص141

[94] Nebuchadnezzar I: he is the son of King Ninurta-Naden Shumi, and his name is written NABU-Kaduru-Oser and the meaning of the name (the God NABU protects my offspring) is seen:

الصالح، صلاح رشيد، بلاد الرافدين دراسة في تاريخ وحضارة العراق القديم، ج2، بغداد، 2017، ص9

جور، باسم ميخائيل، ملاحم تاريخية...، ص152 [95]

[96] Foster, B.R., Before the Muses..., p.299.