



About the image: Depicted are demigods Gilgamesh and Enkidu, when they first meet and wrestle each other for dominance. Gilgamesh is king, masculine, harsh and overbearing to his people, while Enkidu is natural and wild, representing the feminine, and shown with animal horns. This image is believed to be in the Public Domain.

#####

For those of you who are interested in Sumerian myth, provided here is a breakdown of events for three of the most popular: The Descent of Inanna, the Legend of Etana, and the Epic of Gilgamesh. The breakdowns are simple and concise, without the extraneous redundancy and artful prose of the originals. The purpose of this document is to increase knowledge of ancient myth, of course, but also for writers to have an idea of how Sumerian stories were structured, in the hopes that their imaginations will become stirred and new, modern interpretations on these ancient ideas and themes will be created.

Three Sumerian Myths Collected by Raymond Towers

*** **Creative Commons License Attribution - Non-Commercial - No Derivatives (CC BY-NC-ND)** - This PDF book is licensed as 'copy and share.' You may share this book freely as long as you do not change it in any way or use it commercially. ***

Table Of Contents
[Introduction](#)
[Background](#)
[The Descent Of Inanna](#)
[The Legend Of Etana](#)
[The Epic Of Gilgamesh](#)
[Fiction Ideas](#)
[Sources](#)
[About The Author](#)

#####

Introduction

This article consists of a breakdown of events found in three of the better known Sumerian heroic myths, for the purposes of finding inspiration for an action adventure story I hope to write soon. The stories were chosen because of their proximity to human traits, where the heroes have everyday trials, tribulations and self doubts written as fables with fantastical dressing, as opposed to grander scopes such as the Enuma Elish, which is more of a gods versus monsters cosmology including planet-level battles. The Descent Of Inanna, according to many mythologists, tells of the coming of winter, where the goddess of the heavens must dwell in the underworld for a time until she is 'revived' in Spring. The Legend Of Etana and the Epic Of Gilgamesh hit much closer to home, with Etana in deep worry and willing to go to great lengths because he has no heir to his throne, and the great hero Gilgamesh isn't quite a great king, who must learn to respect the divine feminine and also to deal with a fear of his own mortality. These are human problems that people like you or I might have, to an extent, and adding those aspects to my story I feel will bring more relatable themes to it.

#####

Background

This is going to be very brief; mostly notes to inspire my memory of setting for when it comes time to write fiction later.

Mesopotamia means The Land Between The Rivers. The Tigris and Euphrates flow from the Anatolian highlands, traverse the lowland plain of Syria and Iraq, and discharge into the Persian Gulf. This is a distance of about 800 miles (1287 kilometers).

Primarily lying on a plain, the rivers could seasonally overflow their banks and change their course. Some areas could be flooded and others would dry up. Swamps formed on the Persian coast as the river deposited silt it carried south from the plain.

Sumerians called their land ki-en-gi, or land of the lordly En (or Enki?). The Euphrates was called Buranuna. The Tigris was called Idigna, meaning blue river. Sumerians were first called Simurru and their land Simurru.

Simurru = Sumerum = Sumer / Sumeria

Ea / Enki was the god of wisdom and the magic arts. He lived in a subterranean freshwater residence, the Abzu, which lay below the earth but above the saltwater of the ocean. A temple to Enki was built in Eridu, near the southern coast. Archeologists have discovered remains of the temple and fish bones inside, indicating offerings to the god.

#####

The Descent Of Inanna

1. For reasons that are unclear, Inanna abandons her temples to go to the underworld. Her sister Ereshkigal is her bitter enemy and rules the underworld.

2. She dons special clothing and prepares herself for travel.

- a. the shugurra, the crown of the steppe, goes on her head
- b. dark locks of hair are arranged across her forehead
- c. beads of lapis lazuli are tied around her neck
- d. a double strand of beads is tied around her neck
- e. royal robes are wrapped around her body
- f. ointment is daubed on her eyes
- g. a breast plate is bound to her chest
- h. a golden ring is slipped on her wrist
- i. a lapis measuring rod and line are taken in her hand

3. Inanna speaks to her male servant before she leaves. Ninshubur is both a counselor and warrior. If Inanna does not return, Ninshubur must plead to the patriarchal gods for her return.

4. Inanna cries fiercely and knocks loudly on the gates of the underworld. Neti, the gate-keeper, asks who she is and why she has come. Inanna answers that she has come to witness the funeral rites of Gugalanna, who is husband of her older sister Erishkigal. This is likely a ruse.

5. Neti leaves to speak to Erishkigal, telling her that Inanna has come and how she is dressed. Erishkigal's answer is for Neti to bolt the seven gates of the underworld. He can open them one by one, only a crack to allow Inanna to pass. After each gate, Inanna is to remove one of her royal garments. She is made to pass through seven gates, and at the end she is left nude.

6. When Inanna enters the throne room, Erishkigal rises from her throne. The judges of the underworld right away surround Inanna and pass judgment on her.

7. Erishkigal fastens the Eye of Death on Inanna. Erishkigal speaks words of wrath and utters cries of guilt. Erishkigal strikes Inanna, turning her into a rotting corpse and hanging her from a hook on a wall, or in other versions Inanna is put on a stake.

8. After three days and nights, Inanna had not returned. Ninshubur set up a lament as he'd been instructed to. He goes to Enlil's temple in Nippur, but he will not help. He goes to Nanna's temple in Ur, but he will not help. He goes to Enki's temple in Eridu. Enki is greatly grieved.

9. From under his fingernails, Enki brings forth dirt. He forms a kurgarra and a galatur, creatures that are neither male or female. Kurgarra received the food of life. Galatur received the water of life. He makes a plan for Inanna's return.

10. Enki sends kurgarra and galatur to the underworld. They are to enter the doors like flies. Erishkigal is going through something like birth pains (reason unexplained). When she moans or cries, kurgarra and galatur must mimic her. Erishkigal will be pleased to hear their sympathy and will offer the creatures a gift.

11. The creatures must ask for the corpse hanging on the wall. One will sprinkle the food of life on it. The other will sprinkle the water of life. In this way, Inanna will rise again.

12. Kurgarra and galatur do as they are told. They go to the underworld, and moan and cry when Erishkigal does. Erishkigal is pleased and offers them the river in its fullness or the fields in harvest. The creatures ask for the corpse on the wall. Erishkigal agrees to give it to them.

13. Kurgarra sprinkles the food of life to the corpse. Galatur sprinkles the water of life. Inanna rises again.

14. Inanna was ready to ascend from the underworld, when the judges of the underworld seized her. They demand that if Inanna wishes to depart from the underworld, someone must stay in her place.

15. The galla, the demons of the underworld, cling to Inanna as she ascends. The demon who walks before her carried a scepter. The one that walks behind her carried a mace.

16. When Inanna walks before Ninshubur, the galla want to take him instead, but Inanna tells them no.

17. Inanna walks to the holy shrine at Umma. She walks before Shara, her son. The galla want to take him instead, but Inanna tells them no.

18. Inanna walks to the holy shrine at Badtibira. She walks before Lulal, her son. The galla want to take him instead, but Inanna tells them no.

19. Inanna walks to the big apple tree in Uruk. She walks before Dumuzi, her husband. Dumuzi is wearing his shiny travel garments and sits on his throne. Unlike the others, who showed distress when seeing Inanna, Dumuzi does not move. He may be paralyzed by fright.

20. The galla seize Dumuzi by the thighs. They pour milk from his seven urns. They break the shepherd's reed pipe. Inanna fastens on her husband the Eye of Death. She speaks against him the word of wrath, and utters against him the cry of guilt. The galla seize Dumuzi. They make him stand and sit, they beat him and cut gashes on him with axes.

21. Dumuzi cries out to Utu, the god of justice. Dumuzi pleads that his hands and feet be changed to snakes, so he can escape his captors. Utu accepts Dumuzi's tears and changes him. Dumuzi escapes because the galla are unable to hold him.

#####

The Legend Of Etana

1. The gods create the city of Kish. The city had no king to rule. Its gates were barred. The gods searched the lands for a king. They came to the shepherd Etana, found him worthy, and gave him a scepter to rule.

2. Etana's wife Muanna was unable to have children. Etana worried that he would have no heir to his kingship. His wife dreamed that the plant of birth, found in the heavens, would help him bear a son and heir.

3. Etana made many sacrifices to the sun god Shamash, seeking the god's aid. Shamash felt pity for him, telling him to go to the mountains, to a pit on the slope. There, he would find what he needed. Meanwhile...

A. The eagle and snake live in the crown and root of a poplar tree. They make an agreement that they will hunt together, or in other versions, at least stay out of each other's way, and not eat each other or each other's young. If they go against this vow, they will suffer the consequences from Shamash.

B. After some time, the eagle breaks its vow and devours the snake's young. The snake cries out to Shamash. The god gives the snake a plan for justice for the breaking of the vow.

C. The snake is told to hide in the carcass of an ox. When the eagle comes to feed, the snake attacks it, breaking its wings, plucking away all of its feathers and throwing it into a pit. (In other versions the eagle actually lost its feathers, or molted.)

4. Etana followed the long road into the mountains. On the slope, he found the pit, and in the pit he found an eagle dying of thirst, with broken wings. The eagle asked Etana to free him from the pit, and they would be friends forever.

5. Etana carried the eagle out of the pit on his back. He gave the eagle food and water, and tended it for seven months. The eagle recovered and could fly again. The eagle asked how it could repay Etana's kindness.

6. Etana asked for the plant of birth that grows in the heavens. The eagle said it had never flown that high, but it would carry him there. Etana climbed on the eagle's back, or in another version, he held onto its chest, and the eagle flew off.

7. The eagle flew three heights into the sky. After each height, Etana looked back and saw the Earth, its mountains and seas, becoming smaller and smaller. After the third height, he lost his grip and fell. The eagle caught him at the second height, but a wind blew them apart. The eagle caught him at the first height, but the wind blew them apart. Finally, they fell into a thicket of poplar.

8. Etana dreamed of his people in pain and misery. The eagle dreamed of a beautiful woman on a throne with lions at her side, and the plant of birth in her hand. When they woke, they told their dreams to each other. They agreed that the woman is Ishtar / Inanna, and that they should try again to reach the heavens.

9. The eagle flew three heights into the heavens, and after each height, Etana looked back and saw how small the mountains and seas had become. He was afraid, but this time he held on and they reached the heavens.

10. They passed through the seven gates of the gods, including Ishtar's gate. They came to the throne of Ishtar. The goddess smiled at them, gave them the plant of birth, and told them how it should be used.

11. Etana and the eagle returned to Kish. Etana planted and cultivated the plant of birth for nine months. At the end of the nine months, he gave juice from the plant to his wife Muanna, and she bore him a son named Balih, who went on to rule the kingdom after him.

* Note that the personal name Ethan is a modern version of the name Etana.

#####

The Epic Of Gilgamesh

Tablet 1

1. Gilgamesh dreams of being overcome. His mother interprets the dream, saying there is another like him. The other was born in the fields and reared by the mountains. Gilgamesh is told that he will spare the other and bring him to his mother.

(Note that at this time, Gilgamesh is king of Uruk. He is a great hero, an alpha male, but also an overbearing, strict king. Also, in some versions he takes any woman he wants to sleep with. The people respect his strength, but they are tired of the way he rules.)

2. Gilgamesh has a second dream. The other has his likeness (or appears as a copper axe that falls on his lap). The people gather around the other and marvel. Gilgamesh comes to love the other as he would a woman. His mother interprets the dream, saying the other will join Gilgamesh on an endeavor.

3. A courtesan speaks to Enkidu, asking why he wanders with the animals. She sleeps with him, dresses him with her clothing and takes him to Uruk. (The idea is that Enkidu was created by the gods to bring feminine balance to overly manly and strict Gilgamesh.)

Tablet 2

4. Enkidu ate and drank in the wilderness, like a wild animal. When food and beer were placed before him, he did not know how to eat or drink properly. He was taught to eat and drink, to stroke his hair and anoint his skin with oil. He became like a man and wore clothing.

5. Enkidu became heroic. He felled panthers and lions, captured wild mountain goats and guarded the sacrificial sheep (going against his nature, as he cared for animals before).

6. People around Enkidu question his civility. The courtesan tells him men must dwell with their families and cohabit with their wives.

7. The courtesan takes Enkidu to Uruk, where people marvel at his manly build and strength, and compare him to Gilgamesh.

8. Gilgamesh was with Ishara, lying on the couch, embracing her in his sleep. He hears the rumors that Enkidu has arrived. In another, later version, Gilgamesh is about to marry Ishara.

9. When Gilgamesh and Enkidu first meet, they clash. They destroy the threshold and demolish the wall.

10. After fighting for some time, their anger is abated and they become friends. Note that Gilgamesh has turned away from Ishara. This can be seen as rejection of the divine feminine.

11. To protect the cedar forest, the god Enlil assigned Humbaba as a terror to humans.

12. For fame, Enkidu chooses to find and battle Humbaba. Gilgamesh fears for his life, and so Enkidu will go first, and people will believe they both fought Humbaba together. Gilgamesh and Enkidu are doing this for fame and glory. Humbaba is a nature spirit / being, representing the divine feminine, while Gilgamesh represents law and society, and Enkidu is now in the middle ground.

Tablet 3

13. They travel to Egalmah Temple, where the great queen Ninsun will advise them of what path to take.

14. Ninsun ritually prepares herself. She washes with the purity plant, dons a robe worthy of her body, dons jewels worthy of her chest, dons her sash and puts on her crown. She goes up to the roof and sets incense in front of god Shamash.

15. Gilgamesh and Enkidu make offerings, possibly. Pendants are placed on their necks, possibly, and other rituals take place. Some text is missing here.

16. They start their journey to the cedar forest with the intent of fighting Humbaba.

Tablet 4

17. They travel for three days.

18. Gilgamesh climbs a mountain, asking Shamash to send a dream to him. He dreams that the mountain fell before him. Enkidu interprets the dream; Humbaba will fall before them.

19. They travel another day. Gilgamesh climbs a mountain, asking Shamash for a dream. He dreams of wrestling a wild bull, and another being offering him water. Enkidu interprets the dream: sun god Shamash gives them his strength, another being brings to them honor.

20. They travel another day. Gilgamesh climbs a mountain, asking Shamash for a dream. He dreams that the heavens roared, the earth rumbled, it was deathly still, the darkness loomed, a bolt of lightning cracked, fire broke out, it rained death. When the fire burned out everything that fell turned to ash.

21. Missing text. More dreams, more interpretation. Gilgamesh and Enkidu might be afraid of the outcome by now.

22. They reach the evergreen forest.

Tablet 5

23. Humbaba demands to know why they have come.

24. They confront Humbaba. It is unclear, but the heroes may lose their weapons and ask Shamash for aid. Shamash weakens Humbaba, or perhaps Humbaba was too strong. Next we see that the heroes have overpowered Humbaba.

25. Humbaba pleads for Gilgamesh to spare his life. When Gilgamesh is influenced by Enkidu, Humbaba pleads to Enkidu, and also threatens him.

26. Missing text. They kill Humbaba, pulling out Humbaba's insides, including his tongue. They erect a monument at the sight of the battle. Gilgamesh takes Humbaba's head. By taking part in this, Enkidu becomes manly like Gilgamesh, and has failed in his purpose to balance the divine feminine. (In later versions, Gilgamesh chops down the Cedar, or many cedar trees, to build a palisade around his city Uruk.)

Tablet 6

27. The goddess Inanna / Ishtar attempts to entice Gilgamesh to marry her. Gilgamesh refuses, recounting many wrong deeds she's done to her previous husbands and lovers.

28. Angry and seeking vengeance, Ishtar goes to her father Anu, demanding the Bull of Heaven to use against Gilgamesh. If it is not given to her, she will knock down the gates of the Netherworld and let the dead eat the living. (Inanna is goddess of the underworld now, as seen in the first fable of this article.) Incidentally, if Anu gives her the Bull, there will be seven years of famine. He asks if the people have stored enough grain for seven years. When she says yes, he hands her the Bull's rope.

29. Ishtar led the Bull of Heaven to Earth. When the Bull snorted, a pit opened and 100 men fell in. When the Bull snorted again, 200 men fell in.

30. When the Bull snorted again, Enkidu fell in. Enkidu jumped out and grabbed the Bull's horns, causing it to spit and fling its tail.

31. Enkidu asks Gilgamesh for help. Enkidu grasps the Bull by its tail, holding it until Gilgamesh thrusts his swords into the nape of its neck. They rip the Bull's heart out and present it to god Shamash.

32. Ishtar went to the top of the Wall of Uruk, mourning for the Bull and cursing Gilgamesh. Hearing this, Enkidu throws the hindquarters or leg of the Bull in Ishtar's face.

33. Gilgamesh and Enkidu walked the streets of Uruk, boasting of who were the bravest and boldest of men. Gilgamesh held a celebration. That night, Enkidu had a dream.



Enki laments the death of Enkidu.

Tablet 7

34. In Enkidu's dream, the gods Anu, Enlil and Shamash held council. Enlil wanted to kill Enkidu, but spare Gilgamesh. Shamash defended Enkidu for being innocent. Enlil and Shamash argued with one another. Enkidu is blamed for 3 things: chopping down the Cedar, killing Humbaba and killing the Bull.

35. Enkidu fears he will soon become a ghost. He laments meeting the courtesan / harlot and becoming a civilized man. Gilgamesh tries to console his friend.

36. Enkidu has another dream. In it the heavens cried out and the earth replied, and he stood between both. A man of dark visage appeared, with the face of Anzu, the paws of a lion, the claws of an eagle. Anzu seizes Enkidu by the hair, overpowering him. The two struggle and fight. Enkidu calls to Gilgamesh, who does not come. Anzu takes Enkidu to the House of Darkness, along the road of no return, where those who enter do not come out. To the house of those who dwell without light, where dirt is their drink and clay their food. Where they wear garments of feathers, like birds.

37. In his dream, Enkidu entered the House of Dust. There, he saw the high priest and the acolyte, the purification priest and the ecstatic, the anointed priests of the gods, Etana, Sumukan, Ereshkigal and her scribe Beletseri. When Ereshkigal noticed Enkidu, she asked who had taken that man from the living? Enkidu grew sick from worries and nightmares.

Tablet 8

38. Gilgamesh laments and mourns the death of his best friend Enkidu, who has wasted away with sickness.

Table 9

39. Gilgamesh begins to worry that he too will die. (Missing text: Gilgamesh begins his quest to live forever.)

40. Gilgamesh travels to Mount Mashu. The terrible scorpion-beings that live there demand to know why he has come, knowing he is two-thirds god and one-third human.

41. Gilgamesh tells them he seeks Utanapishtim, whom the gods gave eternal life. (Partly missing; Gilgamesh convinces the scorpion-beings to give him passage. Also, Utanapishtim is also known as Atrahasis, and a precursor to the Biblical Noah.)

42. Gilgamesh travels into a land of darkness for nine leagues. The North Wind licked at his face at nine leagues. At eleven leagues, he emerged before the sunrise. At twelve leagues, things were brilliant. He passed locations such as forests of cedars and the sea, the landscape in colors like agate, lapis lazuli, carnelian, rubies, hematite and emeralds.

Tablet 10

43. Gilgamesh wanders the land, looking as unkempt as any traveler.

44. When the tavern-keep Siduri sees his sorry state, she bolts her door, thinking he is a murderer. Gilgamesh is angered and threatens to break her door down if she doesn't open it. He demands to know where Utanapishtim is. She directs him to the Urshanabi, the ferryman, who can take Gilgamesh across the sea.

45. Gilgamesh admits to the ferryman that he fears death, and demands to know the way to find Utanapishtim. Urshanabi agrees to take him. After a month and a half (only a month in other versions), they reach the Waters of Death.

46. Gilgamesh is taken to Utanapishtim, and admits to him that he fears death. Utanapishtim tells Gilgamesh that none may know the ways of Death (or escape Death).

Tablet 11

47. Gilgamesh asks Utanapishtim how he has found eternal life. Utanapishtim tells the story of the Great Flood. The gods were set to cause the Great Flood against humanity. Ea (Enki) was sworn to secrecy, but he went to Utanapishtim's house and spoke to the reed wall. Utanapishtim listened inside. Ea warns that Utanapishtim must build a boat and seek to keep alive all living things. If asked, Utanapishtim must say he is moving from one city to another because he has lost favor with one god and gained it with another.

48. Utanapishtim builds his boat, filling it with wealth and livestock. (In one version he takes the seed of all animals.) The conspiring gods together create a great storm that floods the land, so great that other gods are shocked and cower from it. The entire world is quickly flooded. Utanapishtim remains in the boat until the flood has subsided. When he debarks, he approaches the mountain-ziggurat and prepares sacrifices to the gods.

49. God Enlil appears, enraged that Utanapishtim and others have survived. Other gods challenge him, saying the flood was a rash act, done without consideration. Ea / Enki admits that he sent a dream to Utanapishtim to tell him of the flood. Enlil looks upon Utanapishtim and his wife. He blesses them at that moment to become like the gods, giving them eternal life.

50. Gilgamesh sleeps for a time. When he wakes, he still worries about Death. Utanapishtim assigns the ferryman to bathe and clean Gilgamesh.

51. Utanapishtim's wife compels him to give Gilgamesh a parting gift. Utanapishtim reveals a plant that will make Gilgamesh young again, and gives directions to where it will be found.

52. Gilgamesh has the ferryman take him to where the plant of youth is found, at the bottom of the sea. Gilgamesh ties stones to his legs to descend and gathers the plant. When he unties the stones, he ascends to the surface.

53. During the trip home, Gilgamesh bathes in the river. While doing so, a snake smells the plant of youth and takes it away. (The snake is part of the divine feminine.)

54. Gilgamesh laments the loss of the plant. When he returns to Uruk, he has gained much-needed perspective on life and death, and as a result becomes a more balanced ruler.

#####

Fiction Ideas

Currently, I'm writing in the low magic, sword and sorcery genre. The material I have collected in this document will be heading in that direction. However, to stimulate my brain a little, and perhaps stretch it into an unusual, oblong shape if I fail, I will try to come up with ideas for using the three Sumerian myths in other genres, other than sword and sorcery or sword and sandal. Here is what I came up with:

The Descent Of Inanna:

1. My first and strongest impression is Inanna as the Mona Lisa figure discovered on the moon, allegedly. This is a conspiracy theory, but a fascinating one, where NASA astro-nots found and documented a deceased but preserved woman in a strange suit, with large eyes and big, pouting lips like Angelina Jolie. In this case, Inanna / Mona Lisa could travel to a remote planet or planetoid, losing her crew while seeking *something* of value. She has a treasure map that has led her there. This is for the sci-fi genre.

2. The treasure map also figures in my second scenario. This time, a band of allies travels deep underground, using said map to look for that elusive *something*. In this horror-based plot, the allies must pass seven trials, and a meat-puppet creature controlled by a Cthulhu-type boss monster that enjoys hanging its bloody victims on the walls.

3. This third idea is also sci-fi, space-based and inspired by the work of Zechariah Sitchin. He wrote that Inanna's garment could be a form of flight suit or spacesuit, and the Underworld could really mean southern Africa. The heroine could don her flight suit, jump on her Sumerian flying ship, called an Eagle by Sitchin, and fly south for a visit. While there, she uncovers a plot so terrible that her enemies could try to kill her to keep their secret hidden. Could that plot involve the hoarding of gold in some way? Or the genetic modification of humans?

The Legend Of Etana

1. Keeping to Sitchin's inspiration, in this sci-fi, space scenario, the hero desperately needs a cure to save a loved one. That cure can only be found on another world, and so he dons his space suit, boards his Eagle ship and flies off to find it, facing three atmospheric challenges along the way. Alternatively, the hero may not have to fly off-world, but on-planet to another continent, and one of the challenges may come from a member(s) of the crew, who want the miracle cure for their own purposes. Maybe spies for China or Israel?

2. Moving over to Mesoamerican culture, and I really like this idea now that it has sprung to mind, I see two rival sports teams playing ball on an Aztec court. The team names are Eagles and Snakes, and they are playing on Eagles turf. The Eagles cheat to win, and the losing captain has his head cut off as a sacrifice to the gods. The Snakes denounce the cheating, and bring about the wrath of the rival team and the general population. Perhaps other, flamboyantly dressed teams are also around and convinced the Snakes are the culprits. The result is a merry chase through the city and jungle around it, in the style of *The Warriors* movie from the 1970s, as the Snakes flee

the Eagles and try to make it back to their turf. Now, how can I work the full, pouting lips of the disc jockey into this, as she drops clues and encouragement to all sides?

3. In a post-apocalyptic mutant scenario, survivors live in nomadic tribes and are largely infertile. The Hawks may be one such tribe, and the Snakes could be the savage reptilians, or the scaly human mutants, who roam the countryside eating humans. The Hawks have one last man or woman who is still fertile, and they must travel together, protecting their last commodity, as they search for another fertile mate.

Better yet, the Hawks can be called True Bloods, the cause of infertility is vaccine-based, and the apocalypse ensued when 5G turned the population of Earth into mindless zombies who stare at tiny screens all day until the components of the vax: graphene oxide, aluminum, steel, etc., form octopus-shaped nano-bots (*hydra vulgaris*) given instructions by 5G, that in turn form structures that cause humans to produce reptilian-scaled epidermis. It's all fiction, really.

The Epic Of Gilgamesh

1. An influential leader, potentially a woman, dupes the city people into fighting with the hill people. She is doing this for her own selfish reasons, likely a resource grab. When the two sides figure out how they are being manipulated, the leader attacks them both. She uses attacks that are influenced by Humbaba and the Heavenly Bull. Maybe the trees come alive, or a herd of wild beasts stampedes through the hills and city? Maybe a pit opens up and swallows a bunch of people? This one is more fantasy sword and sorcery.

2. An influential leader, potentially a female demigod, necromancer or geneticist, is smitten by a strong alpha male. When he spurns her attention, and lets go with the geneticist angle, she sets a biological agent into the water that causes people to change appearance and go berserk. If she is a fantasy figure, she might unleash a swarm of undead on our hero, and she may target the hero's true love interest specifically.

3. How about a Wild West scenario? In this case, a new sheriff is assigned to a remote silver-mining town at the edge of the territory, where powerful men, and maybe women, are fighting for power, the townfolk are getting the worst end of it, and weird, supernatural things are happening in the mines or craggy places in the hills. The sheriff bumps heads with a local leader, repeatedly until they both grasp they are on the same side. The two, and their allies, turn against the town's power brokers and whatever else is out there scaring the miners and womenfolk, and they keep hearing about *something* that grants perpetual youth, a clue that may or may not be true but people are fighting over it regardless. Maybe that *something* can only be used five times, or ten, and then its power runs out and it is worthless.

There are other angles that I've heard mentioned in online lectures. One is that Gilgamesh and Enkidu were lovers. The evidence for this is how Gilgamesh loved Enkidu as he would love a woman, plus they hug a lot, hold hands a lot, and cry to each other at times. I've also heard how Enkidu was so wild he ate directly off trees, like an animal, put his mouth into a stream to drink, and was 'familiar' with animals, if you get my meaning, before he was 'familiar' with the courtesan / harlot that went out there to seduce him. Well, that should be enough angles to get some of you out there thinking about new stories, so start writing them!

Sources

PDF Sources

Etana in Eden – Winitzer 2013

Reading Guide: The Epic Of Gilgamesh - Hagin

The Epic Of Gilgamesh – Carnahan 1998

The Epic Of Gilgamesh – Kovacs 1998

The Epic Of Gilgamesh – Langdon 1914

The Descent Of Inanna – Wolkstein, Kramer 1983

The Meaning Of The Epic Of Gilgamesh – Abusch 2001

Website Sources

Ancient History Encyclopedia – The Myth Of Etana

<https://www.ancient.eu/article/224/the-myth-of-etana/>

Codex 99 – The Legend Of Etana

<http://codex99.com/index.html>

Etana - Wikipedia

Mythic Scribes – The Legend Of Etana

<https://ezine.mythicscribes.com/issues/issue-3/the-legend-of-etana/>

About The Author

Raymond Towers is an author of fantasy, horror and science fiction that strays away from the mainstream, plus a little in the way of true paranormal and other genres. He has written and independently published a good number of titles, most of them full-length novels and collections, with several more on the way. The author has been a lifelong resident of warm and sunny southern California, a location that pops up frequently in his writing. At the moment, the author is looking for ways to reach new readers all over the world, in addition to pursuing his great love of writing and taking it to the next level.

If you've enjoyed reading this e-book, please consider posting a review or leaving a comment. I encourage constructive criticism and feedback submitted with positive intentions. For more details on my books and writing, I've listed my websites below. Thank you for your support.

Send me an e-mail at:

RaymondTowers777@yahoo.com

Raymond Towers on Smashwords

<https://www.smashwords.com/profile/view/raymond towers>

Raymond Towers Dot Com