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Architecture and Ancient Epics - Mesopotamian Gilgamesh as a Model

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Abstract— Intersection between architecture and literature represents continuous living cultural meanings within the physical environment. Historical literature includes ancient epics which are significant inherited writings and creative pieces of art that carry cultural values and present architectural manifestations. The research problem states the lack of knowledge in exploring the relation between architecture and literature, precisely historic epics, and the insufficiency in studying Mesopotamian epics in relation with architecture. According to that, the aim of this study is to find the architectural aspects in Mesopotamian epics; therefore the paper selects the (Epic of Gilgamesh) as a case study. The research argues in its hypothesis that (Place) is the main link between architecture and epics, having physical and spiritual impact, thus the paper presents the notion of place in architecture through measurable physical entities, and immeasurable nonphysical entities where the spirit of place influences life activities and events, and these aspects related to place are in turn embodied in the epics in different ways. The method of research starts with reviewing literature, analyzing the main variables of both of epic and place that relate to architecture, and reaching the main research indicators. Research indicators consist of tangible indicators that relate directly to place and architecture, and intangible indicators which demonstrate cultural values that support architectural aspects and spirit of place, all derived from the poetic meanings carried by the texts of epics. Subsequently, research indicators are applied in the Epic of Gilgamesh through analyzing, interpreting and qualitative measurement, all within the places of events in their sequence of appearance in the epic, and with the support of selected parts of the text. As a conclusion, these aspects that are driven from deep history indicate the identity of Mesopotamian architecture in relation with culture.

Keywords— Architecture, Literature, Gilgamesh Epic, Place.

1. Introduction

Epics could be considered as the earliest texts in humankind. Through history several ancient epics that refer to the greatest civilizations were documented and exposed to researches, such as the Mesopotamian (Gilgamesh), the Indian (Ramayana) and (Mahabharata), the Greek (Iliad) and (Odyssey), the Latin (Metamorphoses), the Renaissance (Aeneid), the Finnish (Kalevala) and so many others. Studying epics was a concern of writers since early times. The (Poetics) of Aristotle is one of the essential writings that deals with classical epics. Recent writers see that the existence of

epics is not limited to classical writings only, but they are continuous human intellectual production.

This paper argues that literature (epic precisely) and architecture both introduce manifestations of the culture of people. Intersection between architecture and literature comes in different aspects; one of them is the historical aspect which represents continuous living meanings within the physical environment. Ancient epics are significant literary writings and creative pieces of art, and they are part of the cultural heritage of civilizations. Beside the cultural values they also carry significant architectural manifestations which this paper is interested in.

Epics mention tangible characteristics that are related directly to architecture, they also demonstrate cultural events and rituals. Furthermore, epics texts carry poetic meanings that give symbols and metaphors which support architectural meanings. Thus this paper deals with the relationship between the epic as a cultural product and architecture, mainly the notion of place in architecture, as both measurable physical and immeasurable nonphysical entities having their (spirit) influencing life activities and events which are in turn embodied in the epic in different ways.

In this paper space (with its holistic meaning of place) will be discussed as having the spiritual symbolic character, and in the same time it is in the physical world with its natural geographic features, and its built features, architectural or urban ones, represent the scene of the epic, and sequence of its events when linked to time.

After tackling the main aspects that relate architecture to epics in general, the paper selects one of the earliest and most famous epics in history, which is the Epic of Gilgamesh from Mesopotamian history, to be the case study. Within the (place) of events and their sequence, research indicators are presented, analyzed, and qualitatively interpreted and justified with parts of the text within elements driven from deep history which indicate identity of Mesopotamian architecture and culture.

The paper will go through main steps to clarify the following:

- Literature review on architecture and literature (mainly epic literature), leading to the Research Problem
- Main epic features related to architecture.
- Stating research question and stating the Research Hypothesis.
- Relating Architecture to Epics through Place.
- Stating Research Indicators.
- Application of Indicators on the case study (Mesopotamian Epic of Gilgamesh) by the use of qualitative measurement supported by qualitative analysis and interpretation.

2. Literature Review

2.1 Architecture and Literature

The relation between architecture and literature is studied in several ways. Lukyanov [25] classifies the intersection between architecture and literature into four groups: Change throughout history, collaboration within cultures and epochs, subject- object relation which means that literature can be expressed through architecture and vice versa, and finally their ability to produce hybrid forms by the act of interpretation. He also sees that there is an analogous in reproducing styles of the past in architecture with the creation of a literary novel which is a complex of divergent genres that introduce realism in literature. Lukyanov defends the opinions of that related the act of

building of a text to the act of structuring a metaphor, as he sees that the text indicates the temporal limit and the spatial nature of the virtual building and that materializing characters of literature is considered as the figuring of thoughts not speeches, which are architectural metaphors and allegories [25].

Meanwhile Spurr [11] discusses how some meanings are common in architecture and literature, as well as other arts, especially in recent times. He addresses notions such as aesthetics of architectural remains, subjective and private meanings of interiority, new human body attentions, development of forms and materials, and concepts related to the past such as reserve. To emphasize his thoughts, Spurr records the opinion of the German critic, Walter Benjamin, who sees that architecture is the witness of the hidden mythology of a society. Mythic content here is not passive, but witnessed and interpreted in form. From this point of view, Spurr describes mythology as "the set of symbols and narratives through which society gives meaning to itself, then the idea of architecture as testimony to a latent mythology offers one way of seeing architecture in relation to literature" [11, p.1].

Lukyanov argues that the relation between architecture and literature in a universe which is inhabited by man is similar to the division between the inside and the outside. The language is dealing with architectural notion which are not merely spatial, but they are "proto-architectural". He also points out that structure either has a spatial existence in the physical world presented by architecture, or has a language of spatial existence represented by literature in the world of thought. Lukyanov considers events as shapes of fluctuating material in space-time continuum, and the role of architecture is to fix this fluctuating [25].

From a nearby point of view, Stojmenska-Elzeser [23] discusses the importance of the notion of space in art, especially literature. He mentions the spatial elements that are traced in literature, either by narrative descriptions such as juxtaposition and simultaneity, or by common spatial metaphors, or expressions such as: the carpet, the garden, the labyrinth, the invisible city. Stojmenska-Elzeser claims that human curiosity is oriented by geography, and that travelogue is essential to understand space. He tries to prove that by naming the so many written literatures that are titled by names of rivers and seas as an example. Stojmenska-Elzeser also argues that when the poetry mentions nature or landscape, it gives a general topo, not an accurate geographical coordination or specific qualities of space, and that explains why poetries of specific landscapes are widely world spread, and could refer to other places, because it refers to the general "soul" of it. Here dealing with place in poetry is not a descriptive representing matter, but is perceptual and cognitive. It is not localized and it deals with the inner world of the poet.

Furthermore, Ljuba Tarvi [20] introduces notions on the textual space. Her perspective launches from a physical scope, returning to writings of Bakhtin and his notion of

"space-time" and its multi dimensions. Tarvi inserts chronotype and metaphor as a way to see space and time in literature, where analyzing the capability of writers to master the dimensions of time and flash backs as well as spatial dimensions.

So architecture, as well as literature, is a human intellectual production. It contains cultural values, beside its (functionality), but even with the basic functional materialistic form of architecture (the dwelling) we find spiritual symbolic meanings. Spurr [11] focuses on the meaning of dwelling as a main intersection between architecture and literature, and he refers to the "foundational myths of Babel" as a historical beginning of this issue. In this content Spurr quotes Heidegger's idea of homelessness which is the opposite of dwelling. Homeless here is not merely the lack of shelter, but "not being at home in the world, including the world of language" [11, p. x]. Nearby this perspective, Salih and Al-slik [7] refer to Norberg-Schulz's ideas about place through the concept of dwelling considering it as a harmonious relationship between Man and his meaningful environment, gaining a sense of identity and meaning.

So, literature and architecture respond to each other, for example, Spurr sees that Gothic allegories and stories of the 19th century are good examples to demonstrate how Gothic literatures are mainly affected by the presence of great Cathedrals. Furthermore, according to Spurr, literary writers succeeded in embodying metaphysical forces with human being, and that includes relations that couldn't be understood rationally, but have been introduced through literature by spaces such as the "demonic" spaces in writings of Dickens or Kafka for an example [11].

2.2 Architecture and Epics

Epics are part of inherited literature that relates to architecture. This opinion is supported by Anthony Antoniadis who explored the architectural features of various epics all over the world [3]. Antoniadis, who focused on the tangible and intangible aspects in the process of design, often returns to cultural meanings that epics present to support the understanding of architecture and design [4].

Meanings and values that are related to epics are discussed by some Iraqi authors, showing the importance of local Mesopotamian oral literature and historic tales on architecture, especially the meaning of place, as well as their influent on social life. Although these studies are not directed towards epics, but they show inherited meanings that are shared with epics, especially Mesopotamian.

Within this view, Fakhruddin et al. [17] introduced a conceptual framework for the notion of 'imageability', by which they explored spatial characteristics, physical ones and spiritual attributes of a depicted architecture and urban spaces of selected Mesopotamian tales (the tale of The Thousand and One Nights) and its relation to city of Baghdad. The article introduced an innovative theoretical-driven method to folktale interpretation and visualization.

In this new way in highlighting the perceptual and cognitive implications of the tales in defining structure, identity and meaning of the urban context, the authors enhanced the potential role of tales and epics as everlasting resources that can revive the imageability of Baghdad city, maintain its essence, and sustain its cultural identity.

Also Al-Khafaji and Al-Jumaili [22] see that place possesses material and nonmaterial values, and that the legends of place introduce nonmaterial associative values which rise from creative thinking and effect social life, and may increase the activity of place in Iraq. They conclude that literature including stories, poetry, and folk helps planners and urban designers by introducing the image of place descriptively. Furthermore, Al-Sadkhan and Al-Ubidi [2] introduce their thoughts of the Romantic approach in architecture as a necessity, and they see it as an act of escaping into imagination and returning to the simplicity of nature in ancient times, thus they consider legends as a tool to achieve architectural products that are rich with aesthetics and passions and uniqueness, because legends introduce spiritual meanings through imagination and they represent a source of inspiration. The authors mention that according to Mesopotamian history, legends are related to the gods of flood, while their architecture (the ziggurat) aims to achieve the concept of eternity.

According to the previous opinions, we can point that the relation between literature and architecture manifests the concepts of space and place with mythical and spiritual aspects which are related to Man, and this approach is part of the meanings that epics introduce.

3. Research Problem

According to the previous literature review, the research finds the following problem: The lack of knowledge in exploring the relation between architecture and literature, precisely historic epics, and the insufficiency in studying Mesopotamian epics in relation with architecture.

4. General Features of the Epics

According to The New Encyclopedia Britannica, the epic can be defined as "a long narrative poem - whether oral or written - recounting heroic deeds". Therefore, epics are oral poetry basically, which are carried later to a written form [13, p. 919]. John-Putra [6] sees that as epics being results of an oral tradition, they are narratives telling of the creation of the world and of significant events in early human history, and quality of (Polysemy), presenting multi meanings.

The paper extracts the following features, which are found common and familiar in Classical Epics in general.

4.1 Cultural Values

As Antoniadis mentions, epics are crystallized statements of the culture and civilization, from which they have been generated either by the opinion of the author or by dealing

and editing traditional ideas. In other words, epics present the mainstream of its culture, which includes architecture. Epics give a more authentic view to culture and its architecture than mere archeological remains, because they include the perspective of people expressed through the power of poets, and how to be looked and criticized by society [3]. This is close to the first fundamental level that Silva [8] suggests for theatrical considerations of literature. It is as Silva describes "the fundamental level of processes of creation". He considers it the real dimension that gives an objective scope of the world. Mentioning true names of countries, cities, streets, theatres or even plays as well as dates and can be part of the historic representation which doesn't alter reality but maybe draws near it [8].

4.2 *Mythological Values and Heroic Deeds*

Silva [8] argues about the likelihood of reality in epics, and refuses the statement that epics are notions of fiction. Instead he admits that there is a part of fiction or imaginary "the fabulous" in epics, but it is overall related to reality. He claims that epics build a statement that relies on historical objective reality which is a mixture between real and mythical. Silva names it the "Epic Material" which is generated by historic facts that have been exaggerated to cross the limits of the real, so the real is blended with imaginary through time. Imaginary becomes reality when the fictional dimension appears within the objective world scope and its real dimension, so it's perceived in a natural way [8]. On another hand, Antoniadis sees cultures as logical explanation for myths, and that myths are creative materials which have interpretive and expressional layers that can be considered either tangible or intangible, while epics give a more comprehensive view of these myths [3].

Epics deal with "heavy" characters, which present monumental deeds, because this helps oral memory to be efficient in dealing with such characters and events, to sort experience in a permanent form, whereas neutral characters don't survive in oral mnemonic. The heroic character is influenced by other sub-characters and events, so the epic event and its personalities evolve, and that becomes the feature of generic change. This is named "Heroism"; the courageous deeds against events, which is a heroic action played out against a backdrop of divine intervention [6], and mainly, it is a grandiloquence that includes bloody battles and extraordinary deeds [3].

4.3 *Texts of Literary*

Aristotle showed early interest in epics, he distinguishes epic poetries by three characters: The objects (men with moral differences), the manner (mode of imitation either comedy or tragedy), and the medium. The latter is related to the text of epic, while the two formers formulate the values. Aristotle mainly relates epic poetry with tragedy and with characters of high type [9].

Silva sees that narrative values are clear in epics due to their narrative body. Narrative verbal structuring is shown

in presentation, distancing and confrontation in the epic. Distancing is spatial and temporal, and results in the use of the third person to present the past and memories [8]. Furthermore, Aristotle argues that the medium of epic has distinguishing characters, which include rhythm, language, harmony and meter. The meter is in one kind and has a narrative form that comes through diction which is the measure of words, he sees the epic structure consists of multiplicity of plots, and it uses metaphor and analogy to transfer from genus to species or vice versa [9].

Newman [19] relates the repetition of language to the repetition of images. On the contrary, that repetition of phrases isn't a technique in modern formulaic which seeks clarity not disguise in writings. This "Intentional fallacy" of Classical writers might be intended, but it has its advantages. Newman mentioned a successful technique called "ring-composition", when the narrative returns to the mainstream of the writing after conclusion or digression. Unity and Intensity is obtained by such verbal and thematic echoes, he sees that poets use different treatments in their composition, so they use rhyme and symmetry, while monotony is prevented by the frequently use of pauses. Nevertheless, poets use dialectic language with ancient forms which are difficult to convey them in translation or in summary [19].

Generally, the properties of texts show intellectual consciousness and maturation, as well as aesthetic considerations in composing texts. Textual properties unify, arrange, measure, and enrich the structure and meaning of epics, and show consideration to the recipient.

5. **Research Question**

The research question which could be stated here is:

- As architecture and epic are both cultural products, how does architecture interact with values, symbols, and sequence of events of the epic in general, and how does it interact with any chosen particular epic? (Gilgamesh Mesopotamian epic in this paper)

6. **Research Hypothesis**

The research hypothesis which could be stated here is:

- Place is the main link between architecture and epic, with its own reality it has a physical impact on the epic events, yet it has a spiritual impact on the epic as value embodiment, thus particular epics represent places related to their events.

To answer the question of research and go through its hypothesis, we will discuss the main connection between architecture and epic that the research assumes, which is the notion of place.

7. Architecture and Epics (Place as link between architecture and epic)

Starting discussion of our argument, first we can see how space, in previous literatures, is linked to events, symbols and values. This notion is referred mainly to Norberg-Schulz as place, which has its own spirit known as "Genius loci" within the phenomenological perspective [10].

Stojmenska-Elzeser [23] clarifies some intangible meanings of place. He argues that the relation between place and space is part to whole, and that place gives identity to geographic spots and provides special local senses, as well as its relation with cultural aspects. He gives consideration to Yi-Fu Tuan's opinion of the role of place in creating specific feelings and emotional relationships with locations, which Tuan calls topophilia and topophobia (love reverse fear of place). For Tuan place gives security and attachment while space represents the desired freedom [23].

Further more, the study of Issa [14] cited Edward Casey (1997) who explored a long history of place as philosophical concept from classical thought which treated space as measurable (tangible) aspect to the place reemergence of the 20th century phenomenologists. Issa relates that mainly with what Relph (1976-2008) called "Heidegger's topology", stating that place is a fundamental aspect of being and that being is always articulated in and through particular places [14].

Fakhrulddin et al. [17] introduce their understanding to the place in the folktales of "The Thousand and One Nights" through the return to the notion of Genius Loci (spirit of place) and relating it with thoughts of Kevin Lynch on cities and environment. Lynch sees that cities contain elements that provoke coherent images, and he assumes that imaginable environment is based on structure, identity and meaning. Thus Fakhrulddin et al. sees that Genius Loci is related precisely to the "meaning" of places that Lynch mentions and that appears in the spatial attributes of these places, and all of that is related to communities as part of sustainable development.

Also Al-Ani and Al Slik [1] focused on the relation between place and inherited myths and stories in heritage locations in Iraq. In their study to (Khidr Elias) district they explored how inherited myths give meaning to places, enrich the rituals, and ensure the continuity of social practices in place.

From another view of point the idea of the effect of time on perceiving place and architecture was presented in the study of Abd Al-Jabar & Al-Silk [15]. The authors stated that the factor of time affects general culture as well as personal experience. Thus, from their semiotic approach, the meanings and interpretations of architecture change through time, relating to the events that happen in that time. This opinion was a result of tests on specific architectural buildings, including the ancient remains of the (Dur korigalzo Ziggurat) in the historical place of Aqrkouf.

The following introduces some points that relate place/space with epics

7.1 Place/ Space as Connection with Architecture

The term (Epic Space) is introduced by Antoniadis as a clear connection between architecture and epics. He defines it as: "The critically scrutinized space that developed before the time of the making of the epic but that came to be characterized as representative of the period through its incorporation in the story" and that the "Epic space is the space developed through the collective psyche of the people, long before each epic was written down", therefore it is a space understood by people and expressed by a poet. Furthermore, there are spaces hidden in the epics, which exemplify primordial humankind needs but they are older than the time of the epic itself [3, p.xi]. Other recent writers adopted this concept, Martin [18] sets the foundation of epic space in a contemporary sense and sees space as a "material shaped by dreams" and architecture is beyond mere form-making into a dialectical issue.

7.2 Place/ Space as Events of the Epics

According to Silva [7] there are three basic elements that relate the verbal structure of epics to the structural statement of reality, and are part of the integration of formal expression with the narrative story line. The elements are: Space (place as we discussed), character, and event. He talks about "the material of epics", which represent the "real dimensions", which relate the hero with his world, and he sees space as "a set of codified values which make up a world view", while events are: "actions by characters or occurrences in space". The lyric discourse of epics presents a (spatio) - temporal dimension of expression [8].

Event of epics happen in spaces, which could be described with in the writings. For example in Greek Homer epic, the hero Odysseus rejoins his family after twenty years of departure. This main event happens in the house, which is described in the epic containing a courtyard and a chamber, yet the focus goes on the furniture, precisely the (nuptial bed), which is the place of the scene in the house [11, p.7].

7.3 Symbolism of Place

The nuptial bed of Odysseus is immovable because its bedpost was created by a living tree trunk. The spatial placement of the bed of is in two senses, horizontal and vertical. Horizontally the bed is placed in the center point of the house, while the vertical dimension has its symbolic meanings. As Spurr mentions, it "connects the house to the earth and to heaven by means of the column of the tree." Earth has its symbolic meanings. It refers to prosperity and continuity of generations, and also the safety of domestic and agricultural economy [11, p.7].

7.4 Place as Archetype

Antoniades sees epic poetry as "the collective entity of humankind" and their archetypes are architectural types of

life, action, joy and promise [3]. Archetype is a primordial image or pattern that recurs throughout literature and thought consistently enough to be considered a universal concept or situation [12, p.489] As a result, epic poetry exemplifies the positivist archetype (in opposite to literature that focuses on individual archetype with glooms and withdraws). Antoniadis argues that early archetypes of architectural spaces are deeply close to epic spaces, whether they are simply archetypal ideas or represented physically in buildings, complexes, landscapes, or towns. He believes that epics show a further level which is the role of the recipient and how architecture is understood by people addressed by the poet. Generally, he focuses on two lines; Metaphor of literature as architecture when writers are stimulated by architecture, and architectural archetype as the embodiment of people's inner needs and psychological desires [3].

8. Research Indicators

As it is mentioned in previous literatures, the dualism of tangible and intangible represents a wide frame that is adopted in architectural studies to express the physical and nonphysical aspects. As Razzouqi and Kareem [16] see, the act of making architecture goes through two levels, the level of thought and the level of physical product. The concept of Identity is part of the thought level that gives the impression of (unchangeability) .

Epics are part of these unchangeable thoughts due to their historical source and their relation to determined places. Thus, from this point of view, the research concludes two kinds of indicators: the tangible ones related to the materialistic aspect of place and architecture, and the intangible indicators related to place spirit and human culture in place.

8.1 Tangible Indicators

They include the following:

- Place physical character: Including the physical and tangible geographical, and topographical natural features: (planes, deserts, mountains, rivers, oceans, woods and shapes related to nature).
- Place measurable qualities: These are also tangible, including dimensions (depth, height, size).
- Natural environment in place: Including natural phenomena: (thunder, rain, flood, storm, dryness, snow, heat, cold weather, earthquakes). These are considered tangible as well.
- Place materials: Material used in construction of places is related to the tangibles of the physical character. It is also related to the natural environment: (wood, reed, stone, brick)

- Place built types: Including the archetypes of human architecture relationship: (house, city, street and path, squares, public places).

8.2 Intangible Indicators

They relate to culture and place, as following:

- Rituals and events linked to place: Such as (events, memories, activities related to events, certain traditions).
- Symbols and metaphors: Meanings linked to places, believes based on symbolic values, religious believes in certain places.
- Place and time: The sequence of events in place or places, and their impact on relation with place, and the change in time due to accumulation and variations of events.

Both tangible and intangible aspects are demonstrated in the texts of epics through their descriptive approach, and through the potentiality of further interpretations. This method may introduce a guide in dealing and evaluating other studies with historical approach.

9. Case Study: The Epic of Gilgamesh

The Epic of Gilgamesh is chosen as a case study due to its originality, richness and vitality. It is a Mesopotamian epic, and its main character is the hero Gilgamesh who chooses to seek the immortality and takes a journey searching for it, in the same time the epic introduces the concept of friendship for the first time in history, all this happens in what is now the southern part of Iraq.

A qualitative measurement is to be done according to indicators of the paper; therefore the analysis of the indicators in the epic will be presented after a short description of the epics story.

9.1 Story, Text, and Influences

The Epic of Gilgamesh is a historical story (3000 to 2500 B.C.). It is about King Gilgamesh, who built the city of Uruk and ruled it with the demi-god ability. The story starts with the people of the city of Uruk, who complained to the gods the strict and harsh ruling of their king Gilgamesh, thus gods created a primitive strong human to face Gilgamesh, named Enkido. Enkido entered the city and became civilized and wise, and after competing with Gilgamesh the two became close friends. The two heroes were bored of the constant life of the city so they decided to travel outside its boundaries. The both went through great adventures and heroic deeds in the path of their journey which happened in different places and landscapes. Enkido died due to the risks of adventure and Gilgamesh was extremely sad, so he decided to continue his journey to look out for immortality. Through events he discovered

that he cannot gain immortality, thus Gilgamesh started to seek wisdom through his travels and returned to his city with the consideration that there is no permanence and life must be lived with joy. The story represents cultural and mythological framework, and it mixes the concerns of utility and delight, power of construction, spaces and masses. It is about the dawn of cultures that obtains experimentation and discovery [3, 5, 21, 24].

It is believed that the epic occurred orally then was written in both Sumerian and Akkadian writings, the two languages of the region. Sumerian dates to 2600 B.C. while Akkadian is back to 2300 B.C. If we assume that King Gilgamesh was an actual existing person, he would have lived in early Sumerian era, in the city-states, about 2800 B.C. Gilgamesh oral poem could have been sung for entertainment while glorifying his heroic acts in courts about 2200 to 2000 B.C. By 1800 B.C. the narrative parts were integrated in one single written poem, based on eleven tablets of cuneiform Akkadian. The standard text of today is the Akkadian version that dates to 1100 BC. It was discovered in the royal library of Nineveh, so it was called the Nineveh text, which is referred to as the Standard Babylonian Text [6, p.13].

The events of the epic which occur in different places were documented in its eleven tablets; each tablet consist numbers of stones. The epic is limited in its length due to the limited technique of documenting (Cuniform on stone tablets). These tablets represent several versions and old translation on stones distributed in many locations in the region [21, 5]. See Figure 1

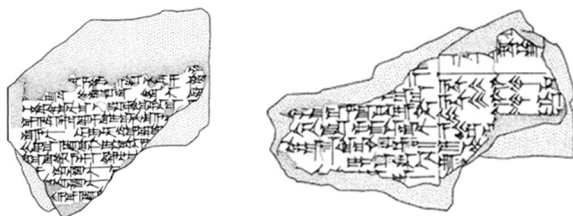


Figure 1: Tablets showing texts of the Gilgamesh Epic
Source: [5, p.13, 31]

9.2 Architecture and the Epic of Gilgamesh

The epic of Gilgamesh demonstrates a journey by the hero. Various events, places and characters appear in the sequence. The tablets narrate the story sequentially, and each tablet has its main concept. Recent writers inserted titles for tablets. See Table 1.

Table 1: Titles of tablets of Epic of Gilgamesh.

No. of Tablet	Name of Tablet
Tablet 1	"The Coming of Enkidu"
Tablet 2	"The Taming of Enkidu"
Tablet 3	"Preparations for the Expedition to the Forest of Cedar"
Tablet 4	"The Journey to the Forest of Cedar"
Tablet 5	"The Combat with Humbaba"
Tablet 6	"Ishtar and the Bull of Heaven"
Tablet 7	"The Death of Enkidu"
Tablet 8	"The Funeral of Enkidu"
Tablet 9	"The Wanderings of Gilgamesh"
Tablet 10	"At the Edge of the World"
Tablet 11	"Immortality Denied"

Source: Extracted by authors from [5]

It is worthy to note that in order understand and follow the events of the epic of Gilgamesh, and to be able to analyze and interpret it, the research mainly refer to the updated translation of Andrew George [5], which returns to the "Standard Version of the Babylonian Gilgamesh Epic". Also the research returns to considerable updated Arabic translations and reviews especially of Naeil Hannon [21] and Taha Baqir [24].

By focusing and interpreting the meanings introduced by translations and reviews of the epic, this paper will present a new scheme of the presence of architecture in literature. The main guideline here is the places that the journey happened in. According to the previous research hypothesis, which states that place is the main link between architecture and epic, and it has a physical impact on the epic events as well as a spiritual impact on the epic as value embodiment, we find that in Mesopotamian Gilgamesh represent the embodiment of architectural values in several places. The first main place is (The City) which contains the place of (The House). Through the sequence of events other essential places appear which are (The River) and (The Journey Path), then comes the place of (The Return to the City) event. According to the indicators of the research, each place will be analyzed and qualitatively measured through tangible and intangible aspects. The tangibles including (physical character, measurable qualities, natural environment, materials, built types) will be presented in a combined point, while the intangibles of place will be split to (Rituals and Events) that are related to people, and (symbols and Metaphor). Figure 2 shows the location of the events of the epic.



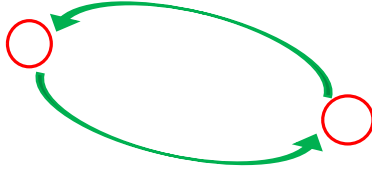


Figure 2: The region of the main places of the assumed epics events and the path of journey. Source: [5, p. Iviii] with authors marking.

9.2.1 Place/ the City

The first place mentioned in the epic is the historical city of Uruk. The events of the epic's journey start and end in the city which is the home of the heroes, thus Uruk has a main importance in the epic.

• Tangibles of the city:

The construction of the city of Uruk was considered as the greatest achievement of the king Gilgamesh, and the epic shows that the city contains several architectural elements. From the first starting phrase of the text, the importance of the foundation of city and its strength appears, as they are foundations of the great defensive walls. The walls of Uruk are unable to be copied, strong, made of brickwork with a decorated cornice, and the epic shows the hero king examining the strength of construction and material. Furthermore, the city had great folded gates. The main reason for the fortification of the city was the danger of flood, and that gives the notion that Uruk was safe from wars and invaders.

City planning was identified by the squares that allow gathering of people, and the roads were distinguished by importance and scale, so roads and staircases have their presence in epic. Uruk was well measured in square miles, and outside the fortified city, there was the (uplands) were the hero's friend Enkidu was living. So here we see defensive design elements, construction, material, measurement, scale, and decoration as tangible meanings presented in the epic, as well as different land use. Furthermore, the epic praises the social activities of people that were present in the spaces of the city, especially feasts and celebrations. Therefore Uruk is presented as a flourished independent city.

• Intangible rituals and events:

The city is a dwelling for gods as well as people, so the epic often mention gods role and presence, for example goddess Ishtar who takes seat there, also the holy Eanna, and the

goddess Ninsun who is Gilgamesh's mother. Nevertheless, the foundation of the city is laid by the Seven Sages, which are religious and wise men. As a result, the act of building the city was for a religious and cultural purpose. The great flood was an important event in the city's history, so the epic mentions Gilgamesh's role in preparing the city in its best shape as a glorious act.

• Intangible symbols and metaphor:

The epic presented an analogy between Uruk and sheepfold of gods where Gilgamesh is the shepherd. This metaphor expresses how much the city needed peace by the defense walls, and the essential role of the leader in protecting his city. Another metaphor relates the strength and coherent construction of walls to the strand of wool in its entanglement. Here we see the sensitive humanistic feelings that are added to the walls. Also, Netherworld is the metaphor place of the dead, while city is for life. Symbolism is presented in the religious role of the gods in the city. Table 2. Shows phrases related to the city of Uruk with extracted indicators.

Table 2: Indicators related to city justified by texts from the epic.

Tablet No.	Text	Indicator
1	"He who saw the Deep, the country's foundation", "Survey its foundations, examine the brickwork! Were its bricks not fired in an oven?"	Tangible material & Intangible symbolism
1	"[Take the road,] set your face [toward Uruk,]", "and Enkidu also, born in the uplands"	Tangible natural place
1	"A mighty bank, protecting his warriors, a violent flood-wave, smashing a stone wall!"	Flood / Tangible natural env. & Intangible event
11	"A square mile is city, a square mile is clay-pit, half a square mile the temple of Ishtar: three square miles and a half is Uruk's expanse"	Form of city/ Tangible built place
1	"[In a street] of Uruk-the-Town-Square, an axe was lying with a crowd gathered round. The land [of Uruk] was standing around it, [the country was] gathered about it."	Tangible built place & Intangible events
8	"[The junction] of highways shall be where you sit!"	Tangible built place
1	"Every day [in Uruk] there is a festival; the drums there rap out the beat."	Intangible ritual/event
1	"Did the Seven Sages not lay its foundations?"	Intangible symbolism
2	"Come, I will lead you to Uruk-the-Town-Square, to the sacred temple, the home of Anu!"	Tangible built place / Intangible symbols
1	"It is he who is shepherd of Uruk-the-Sheepfold"	Intangible metaphor
1	"See its wall like a strand of wool, view its parapet that none could copy"	Intangible metaphor

Source: [Authors]. Phrases of text extracted from [5]

9.2.2 Place/ the House as Extential Place

The house is a main component in the city which is mentioned a lot in the text. Elements of the house, especially the door, threshold, and materials are widely present in the phrases.

- Tangibles of the house:

The epic mentions several kinds of houses (built places) which differ in scale and importance. There is the storehouse, marriage house, palace (house for the royal), bathhouse, house of Dream God, house of darkness, house of dust. Different types of spaces appear within houses, for example, the marriage house has an open space in front of it were men fight to get the prize, whereas the palace of Ninsun, mother of Gilgamesh, shows a high terraced space. In addition several features of houses are mentioned, such as front and backward doors or windows. The door is in presence all over the epic with details of its material and construction. The epic introduces interior elements and furniture such as the bed, the table, the throne of palace. It also shows that elements are designed with accurate dimensions with good material. Brick and reed are presented as materials used in different types of houses.

- Intangible Rituals and Events:

In the story a god orders man to transform his reed house to a boat, it says in the epic:

"0 fence of reed! 0 wall of brick!, Hear this, 0 fence! Pay heed, 0 wall!, 0 man of Shuruppak, son of Ubar-Tutu, demolish the house, and build a boat!, Abandon wealth, and seek survival!, Spurn property, save life!, Take on board the boat all living things' seed!" [5, p. 89].

This is a challenge for man to dispose his permanent house and alter it with an unstable moving structure to make it his house. This is a situation might be a situation that stimulates man to travel and adventure. Furthermore, the act of cutting the cedar timber, designing it to a great door, and transferring it to be located in the temple of the god Shamash is mentioned as an important ritual.

Timber door has been mentioned in many parts of the text, especially in the location of the forest of cedar in Lebanon. The act of designing the door, as well as constructing it, becomes part of the rituals of the story. On another level, domestic rituals are presented in the text in relation with furniture, for example presenting banquet in the house is a respected act which is related to the table, while the good bed relates with wealth and love.

- Intangible Symbols and Metaphor:

The threshold has essential metaphoric meanings; it is the place in which critical events between the good and the bad ones happen. Threshold takes man from the outer world, which is the world of savage, to the inner world, which is the world of security, civilization and hospitality. The

doorway is treated as a living and feeling item that would kiss the feet of man while entering. Furthermore, writing names on the door is a symbolic act of respect, which is still done today, whereas smashing the door indicate anger and rudeness. In the text Gilgamesh quarrels with Ishtar as he says: "You are like the back door that doesn't stop wind or storm". Here the back door symbolizes the unfruitfulness, in contrast with the useful front door. That shows the value of orientation in design, which considers front elevation more than the back. Table 3. Shows some phrases of the text metioning the house and its components with relation with the indicators.

Table 3: Indicators related to House and its components. Justified by texts from the epic.

Tablet No.	Text	Indicator
1	"Come, I will take you to Uruk-the-Sheepfold, to the sacred temple, home of Anu and Ishtar"	Intangible symbols of house
2	"They seized each other at the door of the wedding house, in the street they joined combat, in the Square of the Land"	Door/ Tangible component & Intangible events
3	"She climbed the staircase and went up on the roof,"	Tangible built place
7	"[The roof of your house] no builder shall plaster!"	Tangible material
4	"[Enkidu made for Gilgamesh a House of the Dream God,]"	Intangible symbol of house
5	"I will make a door, six rods in height, two rods in breadth, one cubit in thickness"	Door tangible qualities
2	"The door-jambs shook, the wall did shudder,"	Door tangible component
5	"I will make a door of a reed-length's breadth, let it not have a pivo". Its side will be a cubit, a reed-length "	Door construction/ Intangible ritual
6	"As you enter our house doorway and footstool shall kiss your feet!"	Threshold/ Intangible symbol
7	"Enkidu lifted [his eyes as though to the door,] he talked with the door as if [with a man:]"	Intangible metaphor
7	" 0 door of the woodland, that has no [sense,]","For twenty leagues I sought for you the [finest] timber, until [in the forest] I found a tall cedar"	Sacred door/ tangible natural material for intangible ritual
7	"Now, 0 door, it was I who fashioned you,	Intangible event
3	"[The house] where he enters, may [its god] leave by the window!"	Intangible metaphor
10	"They placed a throne in the assembly,	Furniture/ Intangible ritual
2	"I shall load the ceremonial table with tempting foods for the wedding feast."	Furniture/ Intangible ritual
7	"No table [for a banquet,] the people's abundance, shall be laid in your house! [The bed you] delight in shall be a miserable bench!"	Furniture/ Intangible rituals
7	On the House [of Dust was poured a deathly quiet.] In the House of Dust that I entered,"	Tangible built place & Intangible house symbol

Source: [Authors]. Phrases of text extracted from [5]

9.2.3 Place/ the River

The city of Uruk is located on the eastern bank of the river Euphrates. Although the river is considered holy, but it is the source of fear to people, due to great floods (Delgue) that they experienced previously.

- Tangibles of the river:

The River has its banks, so the strong quayside of the city is mentioned in the text, as well as other specific measures of water, but the main architecture that is related the river is the designing of the ark. The big boat (ark) is a new designing project, with a special invented architecture. As it was mentioned before, it was an order from the gods to build the reed ark as an alternative for the permanent house, but for a person who came from the desert, the knowledge of building a wooden movable structure is not available. According to Antoniades [3, p.5, 13], the boat has an accurate cubic shape, thus the description of boat doesn't match with requirements of typical boat designing.

- Intangible rituals and events:

Building the boat is a sacred act obeying the order from the gods. We can see here that the boat is the shelter that protects man from the danger of water, whether it was the water of the river or the water of death (the sea and Wide Ocean). Gilgamesh seeks the secret of immortality from the survivor of a previous flood, Utanapishti, who teaches Gilgamesh how to build the boat. From here we conclude that the flood is an event related to memories of people through time and part of their culture. This explains the cultural value of returning to strong river banks.

- Intangible symbols and metaphors:

The marshes of south Mesopotamia have - till today- the prehistoric dwelling structure called "Mudif" which is constructed by reed on a platform of reed as well, and they all float over water. This structure has its significant form and big open vaulted interior space. Thus the design of the boat seems to have its resemblance to the Mesopotamian Mudif. The boat isn't properly designed as a boat, but it has its significant architectural characteristics. Antoniades in [3] sees that naval engineering presented in the story used houses as prototype, so this may be the literal source of the metaphor that the house is the vessel of life. To justify this opinion Antoniades claims that the literary meaning of vessel is "a great house" [3, p13]. We can find other metaphors appearing in the text, which relate the river to human acts, for example after the death Enkidu the river is presented as a human who mourns the hero. In another phrase, man is like the river in its strength. See Table 4.

Table 4: Indicators related to River and Boat justified by texts from the epic.

Tablet No.	Text	Indicators
5	"To the house of Enlil the Euphrates shall bear it,"	Intangible symbolism of river
1	"A mighty bank, protecting his warriors, a violent flood-wave, smashing a stone wall!"	Flood/ intangible event) and tangible material of banks
8	"May the sacred river Ulay mourn you, along whose banks we walked in our vigour! May the pure Euphrates mourn you, whose water we poured in libation from skins!"	Intangible metaphor of river
3	"To Uruk's [quay come back in safety.]"	Intangible event with river
6	"down it went to the river, lowered the level by seven full cubits."	Tangible measures
7	"I would have floated you down as a raft to Ebabbara."	Float/ river tangible property
8	"May the pure Euphrates mourn you, whose water we poured in libation from skins!"	Intangible Metaphor of river
10	"Why are the boat's [Stone Ones] all broken...?"	Tangible Material of boat
11	"like water from a river [I gave my] workforce,"	Intangible metaphor
11	"To the one who sealed the boat, Puzur-Enlil the shipwright, I gave my palace with all its goods."	Intangible cultural event

Source: [Authors]. Phrases of text extracted from [5]

9.2.4 Place/ the Path of the Journey

Through his journey, Gilgamesh explores different landscapes and open spaces in the wild, experiencing atmospheres which differentiate from his city, providing him with the feelings of free traveling.

- Tangibles of the path:

The path is a series of natural places with different physical characters (Forest, mountain, sea).The epic talks about open landscape that extent the scale of space horizontally, whereas the cedar trees in the forest of Lebanon are so high, that they provide the vertical axes in perception. Cedars which appear in the background of the epic events indicate new materials that could be used in construction. Also, in these vast areas appear some spatial limiting, which are the narrow spaces which provide a shortcut passages. There are passages in mountains and in seas. High Heights and deep depths provide a three dimensional atmosphere to places and environments.

- Intangible Rituals and Events:

Humbaba (the beast who guards the forest of cedar), The Scorpion Man (who guards the mountain), lions that guard passes, the snake that steals the immortality plant, risks in sea and other mythical creatures that have their role in the epic all indicate the dangers that exist outside the fortified city, and give the feeling of the outside challenge and wonder, as well as giving marking to places. Also we see gates are placed to protect such locations from interfere of man. These creatures in their places indicate events that affect humans' action. In addition, passing through specific locations is an intangible event and an activity marked in memory. Also, part of the intangible events related to building in the journey is the mastering of new skills of feeling new material and constructing with it, (wood from forest).

- Intangible Symbols and metaphors:

Many upgrading meanings appear in the epic. Forest is the dwelling place for the gods, sea is the Water of Death, and mountains are living and trustworthy at the same time, so different places give different symbols. In addition, Gilgamesh, in his dreams, talks with the mountain asking for advice and good signs, and the mountains mourn for the death of Enkido, and phrases show clear metaphors that relate places with feelings of living human beings, giving life and spirit to places. Furthermore, passing through the diverse dangers of the outside world is a symbol and an undeniable proof of the mighty of the hero and his friends. Figure 3. Shows an illustration of places of the journey, while Table 5. Includes phrases that mention the path of the journey.

Table 5: Indicators related to the far destinations and path of the journey justified by texts from the epic.

Tablet No.	Text	Indicator
2	"[I shall ride] a road [I know not:] give me your blessing as I go on my journey, [so I may see again] your faces [in safety,] and return [glad at heart] through Uruk's gate!"	Path / Tangible natural place & Intangible cultural event
1	"who opened passes in the mountains, who dug wells on the slopes of the uplands, and crossed the ocean, the wide sea to the sunrise"	Path, mountain, plane, sea/ Tangible natural place containing intangible events
5	"My friend, we have felled a lofty cedar, whose top thrust up to the sky"	Tangible measurable quality
2	"For sixty leagues the forest is a wilderness,"	Tangible measurable qualities
2	"if you penetrate his forest you are seized by the tremors"	Intangible event and creatures
2	"So to keep safe the cedars, Enlil made it his lot to terrify men"	Intangible event and creatures
2	"In the Forest of Cedar, [where :- Humbaba] dwells,"	Tangible natural place for intangible events
5	"He discovered the secret abode of the gods, Gilgamesh felling the trees, Enkidu choosing the timber"	Intangible symbols & events within tangible nature
5	"they shattered, as they whirled, Mounts Sirion and Lebanon"	Tangible natural place
5	"tangled was the thorn, the forest a shrouding canopy"	Intangible metaphor
3	"In the Gate of Marduk", "in the Gate of Cedar not"	Gates/Tangible built place in nature
8	"o Enkidu, may the paths [of] the Forest of Cedar moun you [without pause,] by day and by night!"	Intangible metaphor/ Intangible event
4	"[O mountain, bring me a dream, so I see a good sign!]"	Intangible metaphor
10	"and midway lie the Waters of Death, blocking the passage forward."	Intangible events and metaphor

Source: [Authors]. Phrases of text extracted from [5]



Figure 3: An Imaginary drawing of places and spaces in the path of the journey. [3, p. 5]

9.2.5 The Return to Place

The epic of Gilgamesh introduces a cycle of events. The city and people of Uruk are present in the epic till the end, and the love of the hero to his land embraces the importance of this place. Uruk is mentioned by pride in the beginning and the end of the text. The Tangible of the city have been mentioned previously, but the intangible differ according to the occurred events.

- Intangible Rituals and Events:

After the dangerous journey seeking secrete of immortality, Gilgamesh returns to his city with a new vision of life, fraught with wisdom. He started to believe in the importance of life and joy, instead of the continuous fear of death, as well as the acceptance of the limited capabilities of man and his right of having free time for entertainment. Gilgamesh promises to duplicate celebration through the year. As a result, sadness was replaced by joy and pride happening in place, and social ceremonials and celebrations became part of regular social life as an outward activity. Social ceremonials need public places to take place within. So the design of open spaces of the city has attention and variety. Celebrations were mentioned particularly within the palace of the king. See Figure. 4.



Figure 4: Diagram of ceremonials' spaces in the city [3, p. 5]

- Intangible Symbols and Metaphor:

Aspects that are effective in urban and social life are repeated in the text after the event of returning to the city, such as hygiene and cleanness, embracing the beloved, joy and dance. These are metaphors for the new welfare of life in Uruk and security. Through the meeting between Gligamesh and Utanapishti the later gave the former new clean clothes which are considered as a symbol of new life and civilization and a new state of mind. Furthermore, the epic starts with the phrase: "He who saw the Deep", and the (deep) here is a metaphor of the gained wisdom. The epic

says: "He who saw the Deep, the country's foundation, who knew, was wise in all matters and learnt of everything the sum of wisdom". More phrases for intangible meanings are in Table 6.

Table 6: Indicators related to the social life of city mainly after return to city justified by texts from the epic.

Tablet No.	Text	Indicator
2	"On my return [I will celebrate] New Year [twice over,] I will celebrate the festival twice in the year. Let the festival take place, the merriment begin, Let the drums resound before [Wild-Cow] Ninsun!"	Intangible cultural event, transforming to an annual ritual
3	"Let me see your face again in safety, and return glad at heart through Uruk's gate".	Intangible event at tangible built place
10	"Now let the gate of sorrow be barred, let [its door be sealed] with tar and pitch, for my sake they shall [interrupt] the dancing no more, [for] me, happy and carefree	Intangible metaphor & intangible events
11	"Until he goes [home to his city,]until he reaches the end of his road, Let [the robes show no mark, but stay fresh and] new!"	Intangible symbols of new life

Source: [Authors]. Phrases of text extracted from [5]

10. Results of Practical Application

A qualitative measurement has been done starting with the events of the epic, in the city / house (architecture), in the river/ path/forest (nature), then back to the city. All this is analyzed according to what the epic moral side has had, including type of life in city, the relationship between two friends, adventure and risks, seeking of happiness in eternity, and finding it in real life.

After applying research indicators by the use of qualitative measurement in Gilgamesh Epic, we can find the following results:

- The Epic of Gilgamesh shows the relation between culture and architecture in place. Culture is represented in the Mesopotamian thought of life and death, eternity, social relation and friendship. Architecture is related to events happened first in the city and its houses, then in particular parts of the path of journey, then back to the city and its houses as an act of belonging. Whereas place is the container of the whole journey, in life and in real time of happenings.
- Tangible and intangible indicators integrate each other in relation with place. The tangible properties of places (physical character, natural and built places, natural environment, material, mesearments) provide a physical atmosphere for happenings, and locations for memories to occur, while intangible indicators (events,

rituals, metaphors, symbols) which are related to culture and thoughts of people present the spiritual dimension of place and its humanistic effect. Both (tangible and intangible indicators) create a unified poetic image for places and events.

- The Epic of Gilgamesh, as a historic literature, is a result of the culture of people, thus the places chosen for the events of the story are deeply related to Mesopotamian Man and are part of his cultural memory. These places are rich in their tangible properties and can be widely interpreted through intangible aspects.

11. Conclusions

- The impact of place on the Epic of Gilgamesh is clear in two levels: the path through places in the journey, and the path of moral sides in searching for eternity and finding it in good deeds in life.
- The spirit of place is of two sides, firstly the natural and built one (topography, geography, river, forest, plane, city, house, threshold), whereas the other side is the cultural one related to Mesopotamian culture, including types of faith and the thoughts of eternity and friendship.
- The house is the place of belonging but it is also the place which supports man with changeable life needs. Gilgamesh turns down his house and builds a boat. (This idea is still alive in Mesopotamia represented in the reed house which is still being built in the marshes area in southern Iraq. It is a sustainable continuous type of building; it is used as a house and in time turned to be fertilizers, while a new reed house is built).
- The river is another existential place. It resembles eternity, while it is the place of fishing, travelling and its water is used for irrigation. Eternity and immortality are meanings Gilgamesh looked for and they are contained within the river.
- Finding the real immortality in good deeds (intangibles) not in living for ever (tangibles). Gilgamesh decides to go back to his city, his place, which resembles identity, belonging, and (the lived life). Gilgamesh did not live alone, others are always there, yet his friend Enkidu resembles the close relationships among humans, he is the friend and the companion and also the advisor.
- River, city and house are mythological and realistic architectural places, not for Gilgamesh only but for all Iraqis over time.
- The identity of Mesopotamian architecture is related to cultural aspects that exist in multiple places, such as the mighty city, the flowing river, the welcoming house, the celebrating spaces, and the adventuring paths.

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العمارة والملاحم القديمة – ملحمة كلكامش الرافدينية أنموذجاً

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الخلاصة – تتشارك العمارة مع الأدب في تقديم معاني ثقافية حية ومستمرة مرتبطة بالإنسان وضمن بيئته الفيزيائية، ويقع الأدب التاريخي وما يتضمنه من ملاحم قديمة ضمن هذا التشارك. تحمل الملاحم، كونها قطعاً أدبية إبداعية متوارثة، قيماً ثقافية معينة ذات ترابط مع تعبيرات العمارة. هنا ظهرت المشكلة البحثية التي تنص على القصور المعرفي في استكشاف العلاقة بين العمارة والأدب، لاسيما أدب الملاحم التاريخية، وعدم الكفاية في دراسة ارتباط الملاحم الرافدينية مع العمارة. بناء على ذلك يهدف البحث الى ايجاد الجوانب المعمارية في الملاحم الرافدينية، ولتحقيق ذلك تم اختيار ملحمة كلكامش الرافدينية كحالة دراسية. يفترض البحث أن المكان هو الرابط الرئيسي بين العمارة والملحمة، وهو ذو تأثيرات فيزيائية وروحية، وبذلك يطرح البحث فكرة المكان في العمارة ضمن كيانات مادية فيزيائية مقيسة، وكيانات اخرى غير فيزيائية وغير مقيسة لكنها تحمل قيم روحية تؤثر على الفعاليات الانسانية والاحداث في الزمان، وهذه القيم التي يحملها المكان تتجسد في الملاحم بطرق عدة. يبدأ أسلوب البحث في استعراض الادبيات السابقة، ثم استخلاص المتغيرات المرتبطة بالعمارة ضمن أدب الملاحم وضمن المكان، ليتم الوصول الى المؤشرات الرئيسية للبحث. تتكون مؤشرات البحث من مؤشرات ملموسة ترتبط مباشرة بالمكان وبالعمارة، ومؤشرات غير ملموسة ترتبط بالمعاني الثقافية التي تدعم جوانب العمارة وروح المكان، وهذه المؤشرات مستقاة من المعاني الإبداعية التي تقدمها نصوص الملاحم. بعد ذلك يتم تطبيق مؤشرات البحث في ملحمة كلكامش من خلال التحليل والتفسير والقياس النوعي، وضمن أماكن الاحداث وبتسلسل ظهورها في الملحمة، مع دعم من نصوص مُختارة من الملحمة. توصل البحث الى ان هذه الجوانب المستقاة من عمق التاريخ تُؤشر هوية العمارة الرافدينية المرتبطة بالثقافة.

الكلمات الرئيسية – العمارة، الأدب، ملحمة كلكامش، المكان.