

Gilgamesh-Enkidu grief (and self growth) model

PP 3 A Sumerian song played by gishgudi, Peter Pringle sings (you tube: “Enkidu is dead” by videoart by Thananis Panou and Peter’s song)

PP 4

Scientific knowledge/discourse versus narrative knowledge/ discourse (Lyotard 1967 - in 1979 published as a report)

PP 5

2 Grief in scientific knowledge

- 2.1 Description
- 2.2 Terminology (imaginary, symbolic; disorder/ DSM 5; complicated, pathological, traumatic; masked, frozen, disenfranchised, chronic, nonfinite, perennial, ambiguous, turbulent, distorted, delayed, unresolved, abbreviated, unfinished, inhibited, exaggerated, etc)
- 2.3 History of research
- 1812 B. Bush, 1872 C. Darwin (2 forms), 1914 A. F. Shand (4 types) (*Archer*)
- 2.4 Theories of grief (*adopted from McCoyd and Walter, 2016*)
- 2.4.1 Modern (instead of “classical”/ *ID*) grief theories
 - 2.4.1.1 Modern, Task- Based theories
 - Freud (1917) the tasks are to decahct and withdraw libido from the lost entity and then transfer it to a new object via cathexis. / 1 year / Later Volkan reframes it as a new way of bonding with the lost object
 - Lindemann (1944) Cocoanut Grove fire; first research; a) emancipation from bondage to the deceased, readjustment to the environment, c) new relationships/ 4-6 weeks

- Worden (1981, 2009, 2011) a) Accept the reality b) process the pain, c) adjust the new world, d) find and enduring connection with the deceased/ time not predictable

PP 6

- **2.4.1.2 Modern, stage based theories**
- Kübler Ross (1969) Mother of death theory; a) denial and isolation, b) anger, c) bargaining, d) depression, e) acceptance /hope.
- Bowlby ve Parkes (1961) a) Numbness, shocked, b) yearning, search (separation anxiety), c) despair, disorganization, d) acquisition fo new roles/ reorganization. Dayton (2005) adds e) reinvestment
- Strobe ve Strobe (1991) Grief work hypothesis assumes that emotional ventilation is needed for healing.
- Rando (1984, 1993) Blend of task and stage theories; six R processes: A. Avoidance phase 1) recognize B. Confrontation phase 2) react to the separation, 3) recollect and re-experience, 4) relinquish C. Accomodation phase 5) readjust, 6) reinvest, resolution

PP 7

- 2.4.2. Postmodern theories
- Foucauldian tradition makes critics for disciplining/ policing grief. Mutual help help groups evolved as a form of resistance to that.
- Narrative tradition of therapy (White and Epston 1990, Neimeyer 1998, 2001) deals with meaning making. There is no pre-set path. No uniforms; but tailing the dress.
- Strobe ve Schut model (1999) Dual process (loss oriented and restoration oriented)

PP 8

2.5 Components of grief

- Numbness, denial
- Anxiety
- Seeking the deceased
- Hearing the voices of the deceased, feeling him/her
- Anger
- Guilt, self harming
- Survivor guilt
- Identifications with the deceased (healthy/unhealthy)
- Avoidance from mourning
- Depression, hopelessness
- Dreams about deceased
- Linking objects (different from memento)
- Changes in self-concept
- Anniversary syndrome
- Chronic relational problems
- Monuments, mummying

PP 9

Some special grief models

- 2.6 Volkan: Psychoanalytical regrieving model
- 2.7 Volkan: Grief in large groups

- 2.8 Yalom: Staring at the sun
- 2.9 Psychodrama
- 2.9.1 Blatner's model (2000)
- 2.9.2 Figueira Bouza ve Espina Barrio model (2000)
- 2.9.3 Figusch, melting clock model (2009)
- 2.9.4 Gilgamesh- Enkidu model (Doganer 2018)

PP 10

Part II, grief narratives in the literature of humanity

- I (ego/ person) and me (self/essence) are subjective and cannot be observed objectively, though I think that they can be objectified in roles and in discourse.
- Role has five components: Behavior, thought, feeling, function/ effect, context
- Symbolic content and modalities of discourse is important in my grief model and forthcoming theory of self development during psychotherapy process.

PP 11

Prof Nicholaes Tulp, Anatomy Lesson 1632 by Rembrant versus Prof Leandra Perrotta, Dance Therapy Lesson 2016; "It's" or "your" body" versus "my" body

PP 12

- Narrative knowledge is more effective than scientific knowledge for healing and growth of "self" of the protagonist in psychodramatic psychotherapy. Self is not in the order of logic. It is not a structure; it is "alive essence" growing, transforming. It creates and understands

dreams, phantasies, symbols and metaphors which are not in the order of logical thoughts.

- Signs show up in symbolic narratives. A kleptomani case was stealing the milk of the mother feeding the sister not the cheese from the market.
- For coming out of the “situation”, the “vicious cycle”, the protagonist will be using the art of play / drama and the narrative.

PP 13

- Albert Einstein called the intuitive or metaphoric mind a sacred gift. He added that the rational mind is a faithful servant. It is paradoxical that in the context of modern life we have begun to worship the servant and defile the divine.

— Bob Samples. *The Metaphoric Mind: A Celebration of Creative Consciousness* (1976), 26.

PP 14

- What is brought up to the psychodrama scene is totally a subjective story, it is just a-fiction. It cannot never be an objective reality. It is a reflection. Self-knowledge/ awareness lessens the inevitable distortions.
- Distortions and even lies are for survival in nature and culture.
- This story, frequently is loaded with open or hidden pain; fear, anxiety, anger, sorrow, etc /sensations and emotions. This is how the protagonists informes that he/ she needs help.
- The action space of the protagonist is arranged through choices in accordance with the story.

PP 15

- Psychodramatic work helps the situation to clean up from pain load and brings courage for new openings to the story.
- The person gives up to over-value other and becomes the subject of his own story; no more a victim but now an “effective agent” taking the risk for his/ her choices.

PP 16

- While co-going towards the protagonist’s self-becoming and creative and spontaneous ex-stance, the psychodramatist’s knowledge for decoding myths, fairytales and narratives is very useful.
- My way is to focus on the function of the symbols and metaphors to co-create a meaning.
- Or to use my expertise to help to protagonist to find and progress her/his place on self-growth circles.

PP 17

- In human geography from Middle-East to India, from South Africa to Siberia, Gilgamesh, Buddha, Odysseus, Thor and Cuchulainn all serve to the same function: To prepare the human being to the journey to be his-unique self among his similars.

Joseph Campbell - A Hero's Journey (my back translation to English, sorry)

PP 18

Gilgamesh- Enkidu model

- My model includes both the dying and the left behind.

- It is a both grief model and a self-growth model. I will link it to self growth in the next step. I am still working on a book on self-growth in psychotherapy. It will be a psycho-linguistic based model. And Gilgamesh-Enkidu model will be the scheme of stages of self- growth.

PP 19

- I assume to accept self as the essential, spontaneous and unique “being” in every human. In contrast to “personality” which is cultural and structural, self is otantic. In Turkish language it is so obvious. “Özüm”, “kendim” are synonyms and etimologically bound to spontaneity “kendiliğinden”.
- Spontaneity: “s factor”, “of free-will”, “unconservable energy” (Moreno JL)

PP 20

- In my book I have two contribution points to spontaneity theory of Moreno: 1) spontaneity is an unconservable energy, unconservable because it turns the self into an open system with “encounter”. And, through this encounter the free-will of at least some of the universal self meets the free-will of the individual self and a new-creation occurs. For example: baby is spontaneous for birth only if the mother’s womb starts and only if they (head or legs and contracted womb) encounter. “Milk” feeds “mouth”. This collusion opens the bigger part’s energy to the smaller part.

PP 21

- Me-other /mother is the supply through encounter. The Islamic thought about “külli irade” (will of total) and “cüz’i irade” (will of small) may be an example. And I think that the energy / the spontaneity of the total / the universe / the other helps to create the spontaneity of the protagonist through encounter. Protagonist needs the “antagonist/ me-other (mother) and the auxiliary world to be of free will/ spontaneous.

PP 22

- As John Nolte acknowledges, unconservable energy would be only an oxymoron if we haven't come to our quantum physics knowledge of today.
- 2) My second contribution point is: Let's think that the "circle" opens up into a "spiral" (Cannon of Creativity, Moreno) through self growth. (The gates, the stages, circles...)

PP 23 The story of the "gone"

PP 24 Enkidu dreams of God Šamaš

- "No" is the first word of Enkidu confronting the truth of death.
- He has a dream then.
- A face of the place that he will soon go.
- "Why am I not dying as a hero in a heroic act?"
- He gets angry and curses the nun that civilized and taught him to be a human.
- Šamas again in a dream changes the feeling and helps him to be contented and thankful.
- He gets ashamed. Then gets full with grace and feels gratitude.

PP 25 The story of the "left behind one", Gilgamesh's mourning process that leads self growth

PP 26

Shropshire, Neil Dalrymple 8 tablets

Gilgamesh Project

The work was commissioned by the Mythstories, Museum of Myth and Fable, Wem, Shropshire. (www.mythstories.com)

The project was to produce eight tactile ceramic relief tablets (40cm x 30cm approx) depicting scenes from the epic story of Gilgamesh, a half god, half human giant from ancient Babylonian times.

The scenes were designed and created by Neil Dalrymple using the ancient Babylonian style of stone sculpture. This work tells selected extracts of the story of Gilgamesh and is made from stoneware fired clay. The tablets were textured, coloured and finished to give an impression of ancient stone.

PP 27

- Gilgamesh, King of Uruk, was two-thirds God and one-third human, and 100% trouble. 18 feet tall, a seething tower of testosterone. None of the women were safe from him and all men were his slaves. Grandiose self. People pray the God Anu to teach / train him.
- In Muazzes Ilmiye's work she informs us about a 13th Sumerian tablet, in which the birth story of Gilgamesh is reviewed. I interpret it as the first written version of Oedipus story. What differs from the later well known one is that here the grandfather tries to avoid his daughter's son's birth informed by the fortune teller/ Oracle. Here, not the father but the grandfather has the murder project. The daughter who is even not married is kept in a towel. But the curse is there, a baby is born. The guardian throws the baby from the towel and an eagle catches and carries the baby out. He will take the kingship. The mother is a Goddess.

PP 28

Ludmila Zeman trilogy Chek, Canadian; drawings for children books.

PP 29

The nun (mother-superior-sister Şamhat with Enkidu)

PP 30

Şamhat with Enkidu

PP 31

- The humans would turn their backs on the gods if they did not tame Gilgamesh so the gods created the King a massive playmate, Enkidu; part-man, part-beast. The two giants bonded in combat and

PP 32

- then went off on noble adventures and successes leaving the people of Uruk to get on with their lives.

PP 33

The third artist is Iranian artist, Hassan Nozadian

PP 34

- Gilgamesh refuses the marriage proposal of the Goddess, Inanna, later's Ishtar and Venus so all things are massed up.

PP 35

- As a punishment comes the Bull of heaven, then he with Enkidu kill it. – PP is a Picture from original Sumerian arts.
- I think we should make a pause here and use our metaphoric mind to understand the story.

- On psychological level, this is a refusal to mother for the sake of free will. It makes a contrast with love to the mother in the later time myths. The bull is probably the father. I think this is because on social level the culture is matriarchal and the cosmic level, the gods level is still semi-animal/ totemic and semi-person gods. In Greek mythology as we know today they can be seen as real or fantastic animals or in person with characters. We are in mythic mind circle. Wilber calls it a quadrant.

PP 36

- They will be punished. Enkidu is cursed to death and Gilgamesh to grief.

PP 37

- Death! How can one believe?
- What is their relation? Is Enkidu, m-other? Are they soul mates? (Enkidu) Doubles? Mirror? Own-self lost behind? Anyway? Beloved friend is the surface role.
- He stays with the dead body for days and days (denial is here).

PP 38

- He declares his freedom to “cry and mourn”. (Like our protagonist)

PP 39

- Separation.
- The clothes are torn away (The devaluation of personality and devaluation of public approval; arousal of suffering self).

PP 40

- Monumentation. Stoning. Here “lapuzi stone” is very important as well as gold. Lapuzi is metaphorically the sky and the gods of sky accompanying for a easy passage to death.

- Volkan emphasizes the pain holder cup function in monumentation.

PP 41

Translation of the original tablet.

PP 42

- Father of Gods, Enlil does not hear him, but through the God of Moon, Nanna, he reaches Enki the God of Wisdom,
- Ganzir (lower world gate) opens up
- He gives a hug to Enkidu (a little reward for bargaining and corresponds to halusions of the deceased)

PP 43

- Three worlds in shamanic cultures

PP 44

- The lower world:
“The food here is earth and sand”
- What a fear! Fear of dying. He can kind of get calm when he remembers Utanapištim. He decides to find the secrets of immortality.

PP 45

Tarsilo do Amaral from Brasil painted this picture for her writer husban 1928

- Gilgamesh departs to the desert with his rod/ staff wearing a lion hide

PP 46

Rods of Moses by Chagall, Asklepios'a, Hermes trismegustus's rod,

PP 47

Gilgamesh's is before Mose's (BC 1700) and Christ's

PP 48

Harry Potter versions

PP 49

Shaman's and Yunus Emre's ones

PP 50

Psychodramatist's hand is a rod the protagonist

Stage 1: Warming up

- Re remembers the Divine Flood survivor Utanapištīm who became immortal in divine "earth."
- He wears lion hide (living the power stage for love "heart" gate. Lion is the symbol for courage and strong heart as well as the rod of heart and focusing to be transformed to divine power as well with a dagger

- Flood symbolically means revolution; like “killing the grand-father” for new things, breaking the cultural conserves; it is also death and separation.
- Gilgamesh oscillates between immortality and earthy powers; leaves his kingdom
- Mountains and valleys (nature symbolism) are experience of up and downs and of having self knowledge through other’s eyes, the image of self.
- The other creates ego ideals to be approved.
- Here Gilgamesh starts to question Gods and Goddesses. He is angry.

PP 51

Stage 2: Forest and lion (nature and animal symbolism)

- Forest represents entrance to unconscious or non-conscious. In the story it is higher / divine category. The lion represents the defenses of ego. He makes the lion faint, not kill. Freud would take us to pre (lower unconscious) where Wilber takes us to post waves of consciousness like Assagioli takes us to higher self.
- It is like to make the ego sleep a little bit. Like our protagonist leaves the ego level of consciousness, the, I, when he/she starts to create the scene on stage. Spontaneity factor is now awakening, arising.

PP 52

Stage 3: Maşu Twin Mountain (nature), 2 scorpion men (animal)

- Turkish Shaman Nilgün Arıt writes that in the Bible, there is a story of Samaria civilization. Scorpion is a symbol related to sun. There are scorpion men who keep the holly gates of divine light, of spiritual growth. Here also the scorpion men are protectors and controllers of divine gates.

If they like they let in, if they don't believe in the honesty of the voyager then they kill. They like Gilgamesh.

- This is also the dualistic stage. The light when straight gives a short shadow of the person/ object, while oblique it gives taller. The issue is to get into the mountain. From the shell to in, from personality to self (essence) In psychodramatic stage it is like finding a way to the locus nascendi from the recent situation.
- Let's not forget that all the later prophets got their divine messages in some mountain or have something related to a mountain.

PP 53

Stage 4: Precious stone

- Walking dark inside the mountain and finding the shining stone loaded tree garden symbolizes finding the self, the essence. It is the garden of Gods. It brings joy to Gilgamesh.
- In psychodrama this is where the protagonist has gone through abreaction catharsis and researcher her/ his deeper spontaneous self.
- From the grief perspective, restoration point of oscillation.

PP 54

Hassan Nozadian's drawing

Stage 5 The Sea, the Goddess of fermentation, Siduri

- Let's go on our work of psychological symbolism: After the garden Gilgamesh arrives to sea shore, to a pub run by a woman named Siduri (God of fermentation) Beer is very important for Sumerians.
- The lady advices Gilgamesh, to take care of himself, get the joy of life, go back home and live happily with people, eat, sleep, dance, drink, dress nice, keep clean, raise children.
- That's the destiny of mortals.

- What a good advice, isn't it? For many people, that is what mourning for beloved ones teaches. That is what we can learn as the best. Although there is a risk for hedonism and for substance abuse, that point is "what a good life!" is.
- From grief point, this is acceptance and resolution.
- In psychodramatic scene: The "drunkenness" to me is a symbol of an altered state of consciousness, where things seem to be in a new perspective.
- Diplopic /binocular sight gives depth. Dionysus is the god of wine. Drunkenness prepares ecstasy / ex-state (getting out of the situation). Rumi in Sufism also talks of wine drunkenness as a passage gate to the divine.
- This is in PD stage the mirror point where the protagonist sees himself by the help of the double and after abreaction and integration catharsis points (integrated through role reversals with antagonist and auxiliaries) sees, interprets his own situation, finding a new way out of the situation from a higher level /dimension on the scene.
- From grief side, this is where the meaning of grief changes; like, "Now I get thankful that he was my father," "Thanks to him for he has lived," etc.
- But our hero/ protagonist Gilgamesh will not stop here.

PP 55

Stage 6 Dead sea, the boat, boater, boat oars and Urşanabi

- In symbol drama the water has healing powers and represents the mother. My Matnavi-drama work with a group of psychodramatists helped us the water as a purifying symbol.
- Freud, Jung used water in their metaphors (iceberg in the water; island and ocean)
- Water has transforming quality with the warming up
- In this story the boater and the designation (Utanapiştim) are both men figures. This may associate us with Jose Fonseca's triangulation stage.

PP 56

Dark sea by Ludmilla

- Dark sea symbolizes the place where time and place is lost and we have the risk of being disorganized and chaotic like a psychotic or mystic. It is a passage to transcendental roles (be able to role reverse with all the elements of cosmos).
- If not with guidance it is not so rare that the reality realm is lost.
- The oars in the legend are safety factor, the measures of outer reality.

PP 57

Digital artist PS Haudini photo-shopped “the boater”

- Boater is a guide to the hero that helps to keep the consciousness island in the ocean so
- Ego can measure his real height by the help of the oars.

PP 58

Stage 7: Utanapištim and Mina; the creator of survival

- It was long believed that Noah is the first in flood mthys. In this Summerian legend we learn that he has a prior. He was helped by the God of Wisdom Enki.
- They were examined by 7days of sleplesness period and they tell that Gilgamesh will not be able to pass this exam for getting into immortality gift.
- He takes the challenge. The bread by the bed tells the truth although he denies that he has slept. No chance.
- Now Utanapištim advices: “Get rid of fears and sadness; go back and do helpful things for your people. This will turn back to you as happiness.”
- Mina the wife is sad for Gilgamesh and asks her husband to point out the place of the youth grass. He accepts.

PP 59

Stage 8: Deep of the river, the grass, the snake, cooked brick

- This time in river, the symbol of flowing life, he gets the grass. During all the way together with the boater again, he thinks differently than before. He asks himself: “What is it for if all my beloved ones are not with me. They die, I live. I will share the grass.”
- In psychodrama it is the place of sharing and becoming an ordinary part of the whole.
- In grief it is to re-bonding to the deceased and to be “helpful” to the others, to public, develop the older roles to a progressed level (role creation)

PP 60

- The snake eats the grass. Leaves out the old skin.

PP 61

- Snake is the symbol of time, of transformation, symbol of chaotic matrix of creation. Symbol of both poison and anti-poison (antidote).

PP 62

- He accepts the rules of the Gods.
- Uršanabi takes him back to the city of Ziggurats, Uruk;
- Seeing the walls with fired bricks that he made, he feels contented. He identifies with Enkidu’s courage and takes a part of him to his self

PP 63

'Women Arriving at the Tomb', He Qi, 1999

PP 64

There are 6 case presentations in by book.

My model is to be used for placing the protagonist into a stage/ a situation in both grief and self growth processes (Which is diagnostically and therapeutically important).

In my next book, already progressed in my mind will be using role development models (Moreno and Australian school/ Clayton and Daniel and also psycholinguistics) and also bonding and individualization/separation theories to write about a self/ s- factor growth model in the process of change in psychodramatic psychotherapy.

PP 65

From the preface

- “If you talk with grace - not with pain- the grief becomes what you lived.”

PP 66

Epilogue

- I here tired a **psychosymbolic reading** for the first written story in human story. And link it to a giref theory based on another theory, a theory of self growth through spontaneous (encounter based) circle openings.
- Thank you for listening.