ON POETRY AND FRIENDSHIP: LINEAR AND TENSIONAL ELEMENTS IN THE OLD BABYLONIAN EPISODE OF GILGAMESH AND ENKIDU

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Any attempt at understanding a literary work, or for that matter a work of any type, is bound to deal with questions of structure. Even a crude translation implies some structural understanding: in rendering a single word from one language to another we evoke a wide range of implications which are structural in character. Take the beginning of our text: "He solves the dream." The choice of the word "to solve" is related through its Latin derivation to the primary meaning of Akkadian *ipaššar*, which is "to loosen," but it entails, in English, shades of other meanings, such as "explaining" or "interpreting." If we bring out these implications, we develop explicitly a statement of structural relationships which are otherwise just perceived implicitly at best, or simply missed. A fully explicit statement has several advantages. On the one hand, it gives us a handle on the arguments which underly our understanding. On the other, it serves a heuristic function in that it points in directions which may otherwise escape our attention. Take for instance the translation of the present tense in the same sentence: "he *solves* the dream." This is a correct rendering of the morphemic value of Akkadian *ipaššar*. But the present tense is puzzling in this context: it comes after a past tense ("he arose and he solves"), and in a narrative setting which is generally projected in the past; besides, the rest of the story shows that Gilgamesh does not in fact "solve" his dream: his mother does. A comparison with other similar tense sequences suggests that the discrepancy in tense sequence may imply intentionality: "he arose with the intention of solving." I said "comparison": comparisons are at the basis of structural analysis, in that they establish recurrent patterns of expression. What gives a comparison a more proper structural dimension, and lifts it from the realm of segmented and atomistic observations, is the identification of common elements which can be described with reference to a more comprehensive expressive system. The discrepancy of tense sequence, for instance, serves both syntactical and compositional purposes, and can best be understood within the framework of, precisely, syntactical and compositional structures. In this way a structural concern is validated as being very concrete and productive, and not at all a sterile exercise in abstraction – as some might fear. Fundamentally, a structural under-

standing implies alertness to the inner life of a work. First, structural relationships must represent the real texture of the work, or else they are but a cage which imprisons from without, rather than a fulcrum which supports at the base. Second, structural relationships must not be viewed in isolation, but in function of the integrated unified whole. It is ultimately our sensitivity which brings together the strands and recovers the inner unity, the inner life of a work. Analysis can and must train our sensitivity, but it cannot replace it.

Of the many aspects that have brought us together over the years, in scholarship and friendship, it was this element of sensitivity that I thought I would like to stress in preparing an "offering" for a colleague with whom I have shared Assyriological experiences for longer than with anyone else. We began together as students; we experimented from the start with electronic data processing; we tested new editorial avenues; we developed institutional collaborative projects across the ocean; and we met tangentially on archaeology and art history, something which opened up for me unexpected and delightful new vistas in Romanesque sculpture and architecture... We did not often have occasion to talk about literature. And thus it was with special anticipation that I sat down to read the two beautiful "Quaderni" that Claudio Saporetti published on *Il Diluvio* (Palermo, Sellerio 1982) and the other with the curious title: *La storia del siciliano Peppe e del poveruomo babilonese* (Palermo, Sellerio, 1985). What a delight! Claudio's inimitable wit, a fluid writing style, a thorough philological apparatus hidden within a popular edition, a wide-ranging comparative breadth – all of this in the service a beautiful literary rendition of a major work of literature and a deceptively simple tale. Here was one subject we had not covered in our conversations: literature! I had to reciprocate! This volume, so deservedly planned in his honor, gives me the perfect opportunity. I have been working on what I call a "literary edition" of the major sections of the Old Babylonian epic of Gilgamesh. In it, I present the text in a special format which aims at bringing out the specifically literary dimensions of the text, in ways that have not been explored in our discipline. I also suggest reasons for variant interpretations of some key passages of this particular text (I do not believe in either the "oppression" of Uruk or the *jus primae noctis*). But especially I develop concrete approaches to questions of style that I have published in programmatic fashion elsewhere("On Poetry - Theirs and Ours" in T. Abusch, J. Huehnergard, P. Steinkeller (eds.) *Lingering over Word:Studies in Ancient Near Eastern Literature in Honor of William L. Moran*, Harvard Semitic Studies 37. Atlanta, Scholar Press 1990, pp. 105-134). Here, then, I would like to offer Claudio some of the thoughts that will be developed more fully in that monograph. *Gaudes carminibus: carmina possumus / donare.* Almost...

Linear and Tensional Aspects

Let us define content as the dimension which is referential to the real world context, and form as the dimension which is referential to the inner workings, or inner levels, of the text itself. Content, we may say, refers to specific notions which are articulated with varying degrees of explicitness. On the one hand, for instance, the setting of the Gilgamesh dreams is very simple: he lays down to sleep and he has a dream. So is the setting of Enkidu's encounter with the harlot: Enkidu faces her and they make love. More elaborate, on the other hand, is Enkidu's reaction at meeting with the passerby: he sees him, he asks the harlot to make him move on, but then changes his mind and asks to have him give his name; the harlot asks the passerby for his intentions, he gives a long answer, Enkidu grows pale and leads the way to Uruk. Except for the passerby's response, all of these steps are described very briefly, i.e., they have no autonomous status as episodes in terms of sheer length; they are not episodes, they are compositional glides. The other dimension is that of form, i.e., specific mannerisms which pattern the presentation. For instance, there are certain regularities in the sequence of verbal tenses which can be correlated to notional developments. There are repetitive segmental units of equivalent weight which channel the expression through a specific rhythm (meter).

A structural analysis of the work should bring out these different notions and mechanisms. The first task is one of identification and documentation: what are the component parts of the expressive system which can be verified through objective criteria? The second task is one of evaluation: how well do all the various elements, both notional and formal, blend together into a truly unified expressive system? The intended impact of the work will be all the greater the more integrated its elements are. The cultural remoteness of an Old Babylonian text makes such tasks all the more challenging, because our own sensitivity is not intuitively attuned to the work and its background: as a result, it is critical analysis that will in fact train our taste and receptivity. For instance, a discussion about meter should not impose the strictures of other systems, but rather identify the operative mechanisms on the basis of observed internal regularities, and then show if and how it blends with the notional message. By taking distance from the work, we gain eventually greater closeness to it.

A second major distinction is that between linear and tensional aspects. A linear aspect is one that results from a simple sequence or juxtaposition of elements. For instance the two sentences: "The harlot opened her mouth and said to Enkidu ... " represent a linear sequence: first there is reference to the

intention underlying the action (she prepared to speak by opening her mouth) and then there is the description of the action itself (she spoke giving a specific message which is related in the form of a direct speech). The transition from one moment to the next is a logical and chronological, or simply a linear, sequence.

The tensional aspect results from the connection of elements which are not linked sequentially or, we might say, not in physical contact within the enunciation stream. For instance, the same two sentences "The harlot opened her mouth and said to Enkidu ..." are repeated each time she addresses Enkidu directly; in fact, they are also found with a different interlocutor vis-a-vis Enkidu: "The man opened his mouth and said to Enkidu ..." (P iv 12). This creates a tensional link which overarches specific segments of the narrative. The repetition of sentences acquires a certain weight which alerts the audience in a given direction: it declares that Enkidu is going to be addressed next. The formula, specialized (at least in our episode) for direct speech to Enkidu, serves as an expressive flag or signal. Note that in literary expression such codes are never identified explicitly – it is not like having a list of abbreviations at the beginning of a bibliography. Rather, they develop their own explanation out of their own volition, through the sheer momentum of the narrative. In this sense, the tensional elements punctuate the linear sequence and add a dynamic vigor to it, precisely because they derive their semiotic value from it.

Some of the traditional categories of literary analysis can perhaps best be understood within the framework I have just outlined. This is true especially of plot, themes, and meter.

Linear aspects of content: the plot.

The linear dimension of the content is what emerges from a consideration of the plot. The narrative presents us with a concatenation of events which declares a certain message through its very unfolding. What is present and what is missing in the form of either transitions or caesuras is equally meaningful. For instance the first male encounter of Enkidu (with the passerby) is introduced by a description of Enkidu's frame of mind: he is anxious about the new arrival, and expresses contradictory feelings about him – he wants him to move on, but at the same time he is intrigued and wants to find out more about him. Against this background, and directly following it, comes the long answer of the passerby which describes the wedding he is planning to attend in Uruk. This will in turn serve as a transition to Enkidu's decision to go to Uruk. The linear sequence in this case consists of a set of transitions which follow each other in progressive order: the selection of the specific elements of the

sequence is so ordered as to raise gradually the expectation for Enkidu's eventual arrival in Uruk.

The linear sequence may be marked not only by transitions, but also by juxtaposed breaks or caesuras. (Alternatively, transitions may be called closed junctures, and caesuras may be called open junctures.) Elements in a sequence are juxtaposed when the setting as a whole, or some major component of it (e. g., the subject of the action or the time frame) change abruptly, i. e., without any lead. Take for instance the dreams of Gilgamesh: they follow one another without any description of the setting, and with only a temporal reference: "He THEN laid down and saw a SECOND dream" (1 24). Similarly for the change of scene from the dreams of Gilgamesh to the episode where Enkidu meets the harlot: "While Gilgamesh resolves his dream, Enkidu sits in front of the harlot." Here, in addition to the temporal reference (of contemporaneity) there is also a reference to the change of subjects and of occupations: but all such notations are kept to a minimum, and they barely signal the change of setting, with no elaboration about the impact or the significance of the change itself.

caesura: Gilgamesh' dream || [temporal linkage] || seduction of Enkidu

transitions: seduction
→ invitation to go to Uruk : rationale "you seem like a god"
: invitation "come..."
: anticipation "you will love Gilgamesh..."
→ intermediate stop with shepherds "like a mother ..."
→ anxiety about passerby "make the man move on..."
→ curiosity about passerby "what is his name?"
→ decision "Enkidu leads the way..."
→ arrival "he reached the center..."

It should be apparent that a consideration of the plot along these lines is much more than giving a mere summary of the story. We are not at this stage interested in the notional information contained in the text, but in the manner and nature of the progression itself. It may be significant in this connection to point out two types of progression which, though frequent in other literary works from Mesopotamia, including the SB version of Gilgamesh, are missing generally from the P tablet – the verbatim repetition of narrative segments (a rare occurrence is found with the double introduction of Anu and of Gilgamesh), and the litany repetition of partly different phrases. They both break the flow of the narrative with a pause which serves to heighten the linearity of the progression, as underscoring does in the graphic representation of a text. Albeit through different means, the effect is similar to that obtained by means of flashbacks in modern narratives or film scripts.

Tensional aspects of content: themes

The tensional elements of the content in this episode of Gilgamesh and Enkidu are limited to the themes which are found to recur through it. The themes are like spans of a bridge which overarch a single body of water and define it from above much as the river bed defines it from below. Instead of linear progression we have tensional recall. There are degrees of prominence and explicitness. The theme of Enkidu's growth of consciousness, for instance, is very much in evidence: it is punctuated by reflective statements ("He is truly human..."), by changes in attitude (at first the harlot leads Enkidu like a mother, then Enkidu leads the way), by stepped increases (sex, marriage, men's club). The theme of anxiety, on the other hand, is suggested only in the background: Gilgamesh' anxiety is presented at the very onset, as he worries about his dreams; Enkidu's anxiety begins after his introduction to civilization, when he meets the passerby. The effect of these themes is to encase the development of the narrative within a series of internal frames which bond together to form a complex and intricate network. The success of this expressive system results from achieving harmony between complexity and simplicity: the correlation between thematic moments has to be complex enough to be intriguing, yet simple enough to be perceptible. Take for instance the theme of anxiety. The first moment (Gilgamesh' dreams) heralds a mode of uncertainty: Gilgamesh worries and is in need of an explanation. This mood is emphasized by the contrast with Enkidu's carefree attitude toward the harlot, in the episode which is directly juxtaposed to that of Gilgamesh' dreams: Enkidu immerses himself totally in the experience, without fear of consequences, with the freshness of savage innocence. When anxiety emerges in Enkidu as he meets the passerby, a sudden trigger recalls the mood previously described for Gilgamesh. The tensional bond between the two thematic moments tightens the sequence of events and increases by a geometric factor the impact of the new mood as it affects Enkidu.

Such tensional recalls are no less real for being often subtle. In fact, the richness of a text, especially a poetic text, lies mostly in the abundance ad effectiveness of such thematic developments. The episode of Gilgamesh and Enkidu is a small masterpiece in this respect, as I will endeavor to show in detail below. It is all the more interesting then to notice the lack, in this same episode, of another major non-linear phenomenon which is otherwise very common in Mesopotamian literature, and particularly in the SB version of Gilgamesh. I refer to what I call transpositional devices, i. e. similes, metaphors and the like. Strangely perhaps, there are none in the P tablet. The important thing is that they are not missed. It is as though the flow of the narrative is so

tight and bent on following the psychological development that there is no room for pursuing other expressive registers.

Linear aspects of form: meter.

The episode of Gilgamesh and Enkidu contained in the P tablet is a poetic text. A simple statement such as this is fraught with implications when one tries to identify more closely its import, all the more so for a culture as remote from us as the Mesopotamian. Very little has been written on the subject of Mesopotamian poetry, and this is not the place to embark on a full treatment of the issue. But we should describe some at least of the general principles which give validity to the statement that the P tablet is a poetic text. The formal device which we most readily identify (out of our own cultural training and acquired aesthetic sensitivity) with poetry is versification, i. e., number or length of syllables in recurring linear patterns (verses), phonological echoes which mark the boundaries of the same linear patterns (rhyme), and so on. We should however take some distance from these specific types of versification, and look at the underlying and more basic factors, of which versification is but a particular realization. What I view as the essential component of poetry is a *predictable channeling of the discourse.* There are three parts to this definition. *Channeling* refers to the presence of constraints which are not of necessity, but of choice: a grammatical constraint is necessary (for instance in English one cannot say "I are"), whereas a channeling constraint is chosen freely as a self-imposed boundary (for instance exactly so many lines for a statement in a sonnet). *Discourse* refers to a maximal self-contained expressive unit, larger especially than the sentence; depending on the scope of the intended analysis, it would apply for instance either to the single episode of Gilgamesh and Enkidu, or to the entire Gilgamesh epic. *Predictability* refers to patterns of recurrence which are communicated in some ways to the audience. They are certainly not prefaced by explicit disclaimers ("I am going to versify in hyambics") no more than we advertise at the beginnning of an utterance what language we are going to use ("I am going to speak in English"). Thus if poetic patterns are predictable it is because of an inner momentum which is heralded by its own thrust forward: the unfolding becomes necessary because of an inner necessity, which declares itself at the moment it posits itself. Paul Valery has written some of the most beautiful pages on this topic.

A general term which can be used aptly for such predictable channeling of discourse is "meter." Meter is "measure" in a more generic sense than versification, which refers to very culturally specific types of constraints. It is in such a sense that we can speak of Akkadian meter. Before we try to identify

the specific constraints proper to it, I would like to propose a few considerations as to the impact of meter on communication. In other words, I wish to ask the question as to why poetry strikes such a different cord in the audience. A full answer would take us a long way from our current concerns; but the main direction would be as follows. The self-imposed metrical channels posit a tension between freedom and constraint, and a successful effort at overcoming such a tension leads to a communicative climax, i.e., poetry. The poet's creative powers flow unbounded AND bounded at the same time: unbounded, because the message springs from no other source but inner inspiration; and yet bounded, because at each step the poet anticipates for his audience the expressive dimension of the message. Within a metrical framework, the flow of discourse proceeds along two registers at once. While the notional register (i.e., the content or message) unfolds, the formal register (i.e., the metrical structure) is aready a few steps ahead: the audience knows that only so much metrical space is allowed for a resolution of the current notional moment. This expressive complexity creates a feeling of extended tension and concomitant release, which keeps the function of the message at a constant high plane. Almost paradoxically, such complexity will be all the more effective the simpler it appears: true poetry is marked by a feeling of effortless fusion, where many strands are inextricably woven together. Again, in Valéry's terms, there is a sense of inevitability, of necessity which is absent from common prose.

When dealing then with the question of Akkadian poetry we must try to see if we can detect in the discourse as textually established a flow of recurrent, patterned constraints – i.e., more generally, a predictable channeling of discourse. The proposal which I advanced in 1979 is that such channeling revolves not around phonological elements (quantity or number of syllables, recurrent sound combinations), but rather around syntactical elements. Different syntactical elements have different metrical weight, and the combinatory variants which are possible among them establish different patterns. A fuller explanation can only be based on the Akkadian text itself, but it may be useful to try to introduce here an English example in order to elucidate the basic principles involved.

Let us read an episode from Milton's Paradise Lost. (The choice of the subject matter is not accidental, because the themes are reminiscent in part of those found in the P tablet of Gilgamesh. For Milton as for the author of Gilgamesh, the sexual encounter is a major step in the process of human growth. As in Gilgamesh, the experience itself is viewed as being occasioned by extraordinary circumstances: and even though these circumstances are considered, in Milton, as reprehensible – the sin of disobedience – the sexual experience as such is described with empathy and tenderness; this is an internal

contradiction in Milton which is well known and has been perceptively described by William Blake. The subsequent character development of Adam is also reminiscent of Gilgamesh as the anti-hero who reaches wisdom through suffering and introspection. Here, however, we are not going to develop a parallel in terms of the content of the two works. Rather, I will simply use a portion of Milton's text to illustrate the general principles which govern Akkadian metrics.) The moment of the story is when Adam and Eve discover a new depth in their reciprocal bond. Adam says:

> I feel
> the link of nature draw me: flesh of flesh,
> bone of my bone thou art, and from thy state
> mine never shall be parted, bliss or woe. [IX 913-916]
> ...
> So forcible within my heart I feel
> the bond of nature draw me to my own,
> my own in thee, for what thou art is mine;
> our state cannot be severed; we are one,
> one flesh: to lose thee were to lose myself." [IX 955-959]

Soon, this brings them to the sexual encounter:

> Her hand he seized, and to a shady bank,
> thick overhead with verdant roof embowered,
> he led her, nothing loath; flowers were the couch,
> pansies, and violets, and asphodel,
> and hyacinth, Earth's freshest, softest lap.
> There they their fill of love and love's disport
> took largely, of their mutual guilt the seal,
> the solace of their sin, till dewy sleep
> oppressed them, wearied with their amorous play. [IX 1037-1045]

The English metrical device is the number and sequence of stressed syllables, i.e., a phonological rythm which cuts across lexical and syntactical boundaries:

1	2	3	4	5	6	7	8	9	10
Her	hand	he	SEIZED,	and	to	a	sha-	dy	BANK
1	2	3	4	5	6	7	8	9	10
thick	o-	ver-	HEAD	with	ver-	dant	roof	em-	BOWERED
1	2	3	4	5	6	7	8	9	10
he	led	her,	NO-	thing	loath;	flowers	were	the	COUCH
1	2	3	4	5	6	7	8	9	10
pan-	sies	and	VI-	o-	lets	and	as-	pho-	DEL
....									

In Akkadian, syntactical patterns would prevail over phonological ones: not only would metrical boundaries and syntactical boundaries overlap, there would also be configurations of syntactical elements recurring in patterned sequences. For example:

object - VERB / object - VERB
NOUN - apposition / NOUN - apposition.

With such syntactical constraints, phonological patterns became secondary; the main carrier of metrical patterning is the proportional weight of syntactical, rather than phonological, units. This is what I have called "syntactical isotonism."

Let us now try to translate the English poetic pattern of Milton's verses into an Akkadian poetic pattern, albeit in English words. It is a bit like giving an English word-by-word retranslation of an Akkadian version of the English original!

HE SEIZED her hand and then

HE LED her away nothing loath, and
TOOK her to a shady bank.

Averdant bower ROOFED them above, and
flowers FORMED a couch for them:

pansies and violets WERE the Earth's freshest flowers,
asphodel and hyacinth WERE the Earth's softest lap.

There they TOOK their fill of love,
there they ENGAGED in love's disport:

their love BECAME of their mutual guilt the seal, and
the embrace BECAME the solace of their sin.

Thus they CONTINUED with their amorous play
till dewy sleep OPPRESSED them.

If this sounds like a parody, it is meant to some extent as such. It simply goes to prove how inadequate a metrical device can be if taken in and of itself. We know this only too well from extrinsic attempts at versification or rhythm, whether in translation or not: a series of blank verses does not make a poet. I think however that the "translation" of Milton's original given above may serve to focus on what is the essence of metric structure (predictable channeling of the discourse) as different from the specific devices chosen by the various poetic traditions (e.g. syntactic isotonism or blank verse).

It is from the correlation bewteen syntactical and metrical categories that derives the phenomenon of parallelism, so generally well-known as the main

characteristics of ancient Near Eastern poetry. In the example from Milton read above there are in fact examples of parallelism, but they are not operational at the metrical level because they clash, rather than coincide, with metrical boundaries. See for example the following verses where the slashes refer to parallelism boundaries, while the line arrangement refers to the verse boundaries:

"...pansies and violets, / and asphodel
and hyacinth, // Earth's freshest, / softest lap ..."

In fact the repetitions, characteristic of Milton's style, are a form of parallelism which regularly straddle, rather than respect, verse boundaries:

" ... flesh of flesh, [semantic variation]
bone of my bone ...."

" ... to my own, [semantic accumulation]
my own in thee ..."

" ... we are one, [semantic accumulation]
one flesh ..."

Where syntactical and metrical boundaries overlap, we are more likely to find a poetic structure that is reminiscent of Akkadian metrical patterns. This is true, for instance, of English songs, from Shakespeare to Bob Dylan. For the two examples below, a "metrical" translation like the one attempted for Milton would yield a text very little different from the original. Note that the formal constraints are more than in Milton's blank verse, since in addition to the regular sequence of stressed syllables there is also rhyme (in Shakespeare), repetition and syntactical/metrical coincidence. Here are the two examples:

"Take, oh, take those lips away
that so sweetly were forsworn;
and those eyes, the break of day,
lights that do mislead the morn:
but my kisses bring again, bring again,
seals of love, but sealed in vain, sealed in vain." [*Measure for Measure* IV i 1ff]

"How many roads must a man walk down
before he's called a man,
How many seas must a white dove sail
before he sleeps in the sand,
How many times must the cannon balls fly
before they're foerever banned?
The answer, my friend, is blowing in the wind,
the answer is blowing in the wind." [*Blowing in the Wind*]

Syntactic isotonism, typical of Akkadian, differs from the syntactic/metrical coincidence just noted in one major respect. In the case of coincidence there is simply a correlation of boundaries between the syntactical and the metrical sphere. In the case of isotonism, on the other hand, a different metrical status is assigned to different syntactical categories in their possible reciprocal relationships, such as the predicate and the object, the head and the modifier, the construct and the genitive, etc.

Tensional Aspects of Form: Interlocking Devices

Meter is primarily a linear element of form inasmuch as it consists of units whose segmentation derives from their sequential arrangement. There is also a non-linear or tensional element to meter deriving from the recall value of the individual metrical units, of which however no example exists in our text. There are instead other devices which are properly non linear and tensional: I call these interlocking devices. The one which is most clearly evidenced in our text is based on morphological considerations: there are unusual correlations among the verbal tenses, which reflect a certain "scalarity" or progression, from the point of view of temporal categories. I have already mentioned above the case of the opening lines:

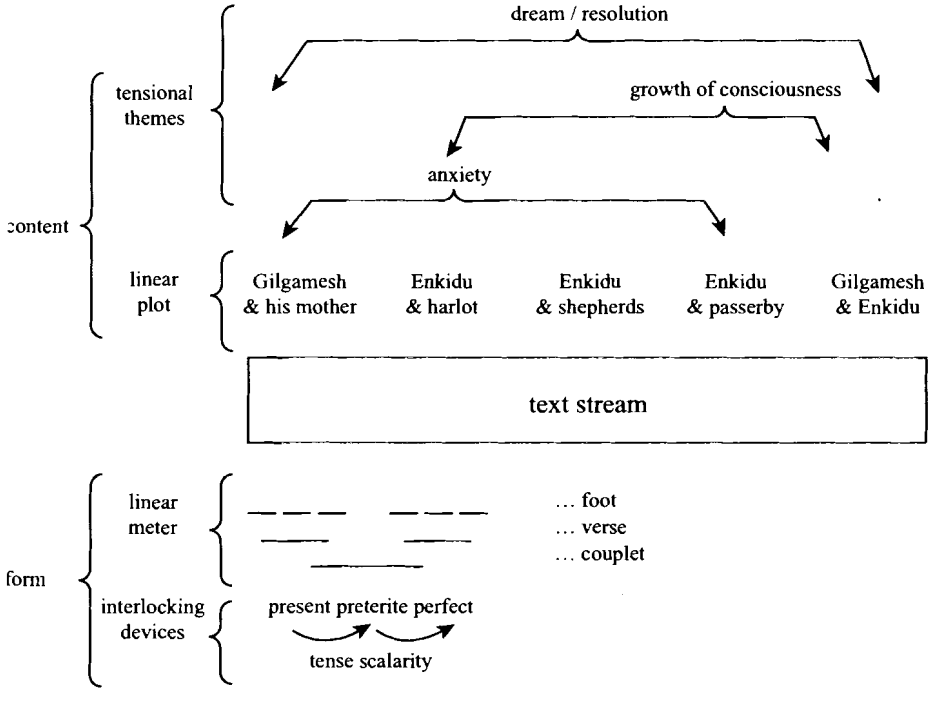
> "He rose, Gilgamesh, and the dream he solves,
> he then spoke to his mother."

The temporal sequence is: preterite, present, perfect. It must be stressed that this is a grammatical, rather than a real time, sequence: the proper value of the tenses is derived not from their individual function, typical of normal language, but from their interlocking relationship within a poetic context. It is not so that something is poetic simply because it is at variance with the normal sequence; what gives the phenomenon a poetic value is that it raises the need for a special resolution by positing an unexpected formal pattern and triggering thereby a dynamic expectation for things to fall back in place again. The natural sequence is dislocated in such a way that it requires a special alertness to recompose it in an intelligible dimension. This tension and its resolution are an important part of the poetic organism. That is why to simply be at variance with the norm is not a guarantee of successful poetic expression. Rather, the tension created by the dislocation of the natural sequence must bear within itself the grounds for its resolution, the disarray must proclaim its own rules for a successful realignment at the same time that it is posited. This is a dynamic and goal-oriented experience which is communicated to the audience as

a share in the creative effort, whereas sheer disorder without a built-in formula for a proper resolution is destructive and meaningless. When viewed in this perspective, the temporal scalarity of Akkadian poetry, as seen for instance in our text, acquires a new value and a poetic efficacy which would otherwise be missed.

A similar function is served by the alteration of the normal word order. The most apparent is the shift of the verbal predicate to sentence initial position. This change heightens the sense of interdependence among the constituents of the various sentences: they are truly interlocked in a mesh whose structure is emphasized by the unusual arrangement of its component parts. An expectation is raised, and a resolution is provided. In the specific case of the inversion of the verbal predicate, this is further emphasized by the special value of the enclitic *-ma*, which, occurring as it does at the beginning of a sentence when the verb is in sentence initial position, sends a signal which arches all the way over the span of the two coordinated sentences to the verb of the last sentence. Our initial verse of P will serve once again as a paradigm:

Itbē-ma Gilgameš	*šunātam*	*ipaššar*
He rose and Gilgamesh	the dream	he solves.



Summary

I have stressed that the devices described above are not to be seen in isolation: in and of themselves, they are fragmented views of a single organic whole, which is all the more successful the more the parts are, precisely, integrated with each other. Ultimately, it is for our sensitivity as readers to recreate their unity in our perception of the work. This is what has been called so aptly the "secret kinship" of the parts within the whole of a living poetic text (Jakobson). As an aid in that direction we can only show here how the various types of analysis suggested are interrelated in one and the same structural whole. The simplest way is to highlight possible relationships in diagrammatic form, as shown in the chart at the end.

As promised, it was "almost" a *carmen* that I could offer, not being myself a poet as Horace was (Carmina iv VIII 11f). But our scholarly "almost" can go a long way to recapture for our sensitivity the poetry itself, the *carmen*. If our keys are not mechanical tools; if they help, instead, to train our sensitivity, then I can at least offer Claudio a newly acquired sense for the inner life of a poetry that is indeed no longer dead.

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