

Alter Orient und Altes Testament

Band 391

Hethitische Literatur

Überlieferungsprozesse, Textstrukturen, Ausdrucksformen und Nachwirken

Akten des Symposiums
vom 18. bis 20. Februar 2010 in Bonn

Herausgegeben von
Manfred Hutter und Sylvia Hutter-Braunsar

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Vorwort

Die Diskussion über „Literatur“ in Kleinasien hat in den letzten Jahren neue Impulse erhalten, indem Fragen nach Überlieferungsgeschichte, Entstehung und Kompilation, aber auch nach Zweck und Trägerschaften solcher Texte aufgeworfen wurden. Genauso werden seit einiger Zeit auch literaturwissenschaftliche Theoriebildungen in der Erschließung kleinasiatischer Texte stärker berücksichtigt. Solche Fragestellungen wurden daher – im lockeren Anschluss an zwei in den Jahren 2003 und 2005 veranstaltete Tagungen, die sich primär auf religiöse Thematiken der anatolischen Überlieferung konzentrierten – in den Mittelpunkt eines Symposiums im Februar 2010 in der Abteilung für Religionswissenschaft des Instituts für Orient- und Asienwissenschaften der Universität Bonn gestellt. Den Bezug zu den beiden früheren Tagungen stellt nicht nur derselbe Publikationsort her, sondern auch inhaltlich sind zweifellos Berührungspunkte zwischen Religionsgeschichte und Literaturgeschichte im hethitischen Kleinasien gegeben; denn ein nicht geringer Teil der schriftlichen Überlieferung der Hethiter hängt mit Ritualen, Mythologien und der Tradierung religiöser Vorstellungen zusammen.

Als pragmatische Basis wurde „Literatur“ für die Fragestellung des Symposiums als überlieferungswürdiges Schriftgut einer Kultur verstanden, ohne diese Umschreibung für das Symposium allzu eng zu fassen. Dadurch war es im Rahmen der Beiträge möglich, eine Reihe von Fragen aufzuwerfen, die unterschiedliche Aspekte der literarischen Überlieferung der hethitischen Kultur je nach Interesse in den Mittelpunkt rücken konnten. Teilweise fokussierten die während des Symposiums diskutierten Fragen literaturwissenschaftliche Theoriebildungen, teilweise wurden auch Prozesse von Literaturproduktion und Weitergabe derselben skizziert, wobei auch stilistische Ausdrucksformen und Motive in dieser Funktion betrachtet wurden. Trotz der unterschiedlichen Zugangsweisen der Autorinnen und Autoren lassen sich im vorliegenden Band unschwer thematische Gemeinsamkeiten sehen. Fragen von Literaturtheorie und Literaturgattungen stehen v.a. im Mittelpunkt der Beiträge von Birgit Christiansen, Paola Dardano, Amir Gilan, Manfred Hutter, Maria Lepši und Jared L. Miller; komplementär zu diesem literaturwissenschaftlichen Block sind die Beiträge von Silvia Alaura, José L. García Ramón, Alwin Kloekhorst, Elisabeth Rieken und Zsolt Simon, die Motive und sprachliche Ausdrucksformen in anatolischen Texten untersuchen. Wie Literaturverständnis – sei es bezüglich der Aussagen eines Literaturwerkes oder sei es bezüglich der Konzeption eines solchen Werkes – auch durch den Vergleich von Texten gefördert wird, sieht man im vorliegenden Band bei den Beiträgen von Sylvia Hutter-Braunsar, Michel Mazoyer, Ian Rutherford, Karl Strobel und Joan Goodnick Westenholz. Schließlich seien als letzte – nicht minder wichtige – Gruppe die Beiträge von Gary Beckman, Carlo Corti, Magdalena Kapeluš und Piotr Taracha genannt, die ihr Hauptaugenmerk auf Rekonstruktion und Zusammenstellungen einzelner Texte legen – als Basis für zukünftige literaturwissenschaftliche Analysen dieser Texte.

Für den vorliegenden Band wurden die einzelnen Beiträge redaktionell weitestgehend vereinheitlicht, allerdings wurden Schreibungen von Namen, teilweise auch von Umschriften anatolischer Wörter, für die die Autorinnen und Autoren jeweils gute Gründe haben, in unterschiedlicher Form innerhalb der Texte belassen. Die redaktionelle Vereinheitlichung betraf daher in erster Linie Zitationsweisen und Abkürzungen, letztere lassen sich durch das beigegebene Abkürzungsverzeichnis aufschlüsseln.

Manfred Hutter / Sylvia Hutter-Braunsar

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Primordial Obstetrics “The Song of Emergence” (CTH 344)

Gary Beckman, Ann Arbor

Unquestionably the best-known belletristic work discovered in the Hittite archives, the Kumarbi Cycle¹ has held the attention of Hittitologists and captured the enthusiasm of students of ancient culture in general since Emil Forrer’s contribution to the *Cumont Festschrift* (Forrer 1936).² This literary corpus, composed in both Hittite and Hurrian, is not the product of an Anatolian imagination, but rather reflects the religion of the Hurrian population of northern Syro-Mesopotamia, as indicated by some of the names of its characters (e.g., the Tigris River and Mukišānu), and the locales in which its various incidents play out (e.g., Mt. Ḫazzi / Cassius = Jebel al-’Aqra^c). A fascinating *mélange* of Mesopotamian and Syrian elements, the Cycle, as Forrer was the first to recognize, also contains forerunners of many mythologemes featured in early Greek traditions, particularly in Hesiod’s *Theogony*. It is my opinion that these divine characters and mythological topoi were part of an East Mediterranean cultural *koine* rather than transmitted to the Hellenes through Anatolia, but this question is not the focus of my remarks here.

Rather, I am concerned solely with what is certainly the opening portion of the Cycle, a text that Carlo Corti has recently shown was entitled “The Song of Emergence” (Corti 2007). Thanks to Silvin Košak and Gerfrid Müller, I have been given access to the Ehelolf photographs of KUB 33.120, the primary manuscript of this composition, of which I am preparing a new edition. Most Hittitologists are well aware of the deplorable state of this tablet,³ whose published hand copy features a great deal of hatching indicating severe abrasion. After some months of staring at the photos and manipulating them with various pieces of software, the main finding I can report is that – not really to my surprise – Professor Otten’s copies are remarkably accurate.

In addition to this damage, further adverse circumstances bedeviling the would-be interpreter of this text include the complete loss of approximately 125-150 lines from an estimated original total of 350 on the initial tablet of the Song. And although its colophon indicates that the composition is not complete on this tablet, thus far no pieces of the continuation have been identified. Finally, the use of artful

¹ On the problems in applying the term “cycle” to this body of material, see Archi 2009: 211.

² Among recent translations are Hoffner 1998: 42-45; Pecchioli Daddi / Polvani 1990: 115-131; Bernabé 1987: 139-155; Karauğuz 2001: 141-149.

³ Note that according to the colophon (KUB 33.120 iv 32’-33’): *ki-i ṬUP-PU ar-ḫa ḫar-ra-an e-eš-ta*, “This tablet (the original) had been damaged.”

syntax featuring frequent right displacement of grammatical elements makes it difficult to isolate individual sentences in the most badly worn passages. Nevertheless, it has proven possible for me to make a number of improvements here and there, and it is on the basis of these that I will now proceed.

The composition opens with a proemium in which the Primeval Deities⁴ are invoked (KUB 33.120++ i 1-7):⁵

- 1 [DINGIR.MEŠ-*an ad-da-an* ^d*Ku-mar-bi-in iš-ḫa-mi-iḫ-ḫi[?]*] *ka-[ru-]ú-i-li-ya aš-kán* DINGIR.MEŠ-*iš[!] ku-i-e-e[š]*
 2 [KI-*pí* GE₆-*i nu a-pé-e ka-ru-ú-i-l*] *i-iš* DINGIR.MEŠ-*iš da-aš-ša-u-e-eš iš-ta-ma-[aš-]kán[!]-du* ^d*Na-[ra-aš]*
 3 [^d*Na-ap-ša-ra-aš* ^d*Mi-in-k*] *i-iš* ^d*Am-mu-un-ki-iš iš-ta-ma-aš-ki-id-du* ^d*Am-me-[e]z-za-du-u[š]*
 4 [^d o o o o o ^d o o o] *a[?] at[!]-ta-aš an-na-aš iš-ta-ma-aš-kán-du*
-
- 5 [^dEN.LÍL-*aš* ^d*A-pa-an-d*] *u-uš^{*}* ^d*Iš-ḫa-ra-aš at[!]-ta-aš an-na-aš iš-ta-ma-aš-kán-du* ^dEN.LÍL-*aš*
 6 [^dNIN.LÍL-*aš kat-ta ša-r*] *a-a-ya ku-i-e-eš da-aš-ša-u-e-eš wa-ak-tu-u-ri-iš* DINGIR.MEŠ-*iš*
 7 x x x [o o o k] *u-ul-ku-li-im-ma-aš-ša iš-ta-ma-aš-kán-du ...*

[I sing of Kumarbi, Father of the Gods.] The Primeval Deities, who [are in the Dark Earth(?)] – let [those] important [Primeval] Deities listen! Let Nara, [Napšara, Minki], and Ammunki listen! Let Ammezzadu [and ...], father and mother of [...], listen! Let [Enlil and Apandu], father and mother of Išḫara, listen! Let Enlil [and Ninlil], who are weighty and eternal deities, [contented(?)] and quiet, listen!

The narrative commences with the succession of three Kings in Heaven – Alalu, Anu, and Kumarbi – but does not explain how they came into being. The language is simple and repetitive, reminiscent of more modern *Märchen* (KUB 33.120++ i 7-24):

- 7 ... *ka-ru-ú-uš-ša-an*
 8 [*k*] *a-ru-ú-i-l* [*i-ya*] *aš* MU.ḪI.A-*aš* ^d*A-la-lu-uš* AN-*ši* [LUG]AL-*uš e-eš-ta* ^d*A-la-lu-uš-ša-an*
 9 ^{GIŠ}ŠU.A-*ki e-eš-zi da-aš-šu-ša-aš-ši* ^d*A-nu-uš[!]* DINGIR.[M]EŠ-*aš ḫa-an-te-ez-zi-ya-aš-me-iš pí-ra-an-še-[et]*
 10 *ar-ta* ĜIR.MEŠ-*aš-[š]* *a* GAM-*an ḫi-in-ki-iš-ki-it-ta* NAG-*na-<<ša>>-aš-ši-kán* GAL.ḪI.A-*uš*
 11 ŠU-*iš-ši zi-ik-ki-iz-zi*
-
- 12 9 MU.ḪI.A-*aš kap-pu-u-wa-an-ta-aš* ^d*A-la-lu-uš* AN-*ši* LUGAL-*uš e-eš-ta* 9-*ti-an* MU-*ti*
 13 ^d*A-la-lu-u-i* ^d*A-nu-uš me-na-aḫ-ḫa-an-da za-aḫ-ḫa-in pa-iš tar-aḫ-ta-an-za-an* ^d*A-la-lu-un*

⁴ See Laroche 1974.

⁵ Here and elsewhere in transliterations readings marked by an asterisk (*) have been confirmed by examination of photographs.

- 14 *na-aš-ši pí-ra-an ar-ḥa pí-d-da-a-iš na-aš¹-kán* GAM-ta-an-da da-an-ku-wa-i ták-ni-i pa-it
- 15 *pa-i-ta-aš-kán kat-ta-an-da da-an-ku-wa-i ták-ni-i* ^{GIŠ}ŠÚ.A-ki-wa-aš-ša-an^d A-nu-uš e-ša-at
- 16 ^dA-nu-uš-ša-an ^{GIŠ}ŠÚ.A-iš-ši e-eš-zi da-aš-šu-ša-aš-ši^d Ku-mar-bi-iš NAG-na pé-eš-ki-iz-zi
- 17 [G]ÌR.MEŠ-aš-ša-aš GAM-an ḥi-in-ki-iš-ki-it-ta NAG-na-aš-ši-kán GAL.ḪI.A-uš ŠU-iš-ši zi-ik-ki-iz-zi
-
- 18 9 MU.Ḫ[I].A-aš kap-pu-u-wa-an-ta-aš^d A-nu-uš AN-ši LUGAL-uš e-eš-ta 9-ti-ma¹ MU-ti^d A-nu-uš
- 19 ^dKu-mar-bi me-na-aḥ-ḥa-an-ta za-aḥ-ḥa-in pa-iš^d Ku-mar-bi-iš^d A-la-lu-ú-wa-aš NUMUN*-ŠU*
- 20 ^dA-nu-uš me-na-aḥ-ḥa-an-ta za-aḥ-ḥa-in pa-iš^d Ku-mar-bi-ya-aš IGI.ḪI.A-wa Ú-UL
- 21 nam-ma ma-an-za-az-zi^d A-nu-uš^d Ku-mar-bi-ya-*<aš>* ki-iš-ša-ra-az-za-ši-ta-aš-ta
- 22 ar-ḥa ḥu-i-el-la-a-it na-aš pí-d-da-a-it^d A-nu-uš MUŠEN-aš *<i-wa-ar>* ne-pí-ši i-[y]a-an-ni-iš
- 23 EGIR-an-da-aš-ši ša-li-ga-aš^d Ku-mar-bi-iš na-an GÌR.MEŠ e-ep-ta^d A-nu-un
- 24 *na-an-kán ne-pí-ša-az kat-ta ḥu-it-ti-it*

Formerly, in ancient times, Alalu was King in Heaven. Alalu was seated upon the throne while mighty Anu, foremost of the gods, stood before him. He bowed down at his feet and placed the drinking cups in his hand. Alalu was King in Heaven for only nine years. In the ninth year Anu gave battle to Alalu. He defeated Alalu so that he fled before him. He went down to the Dark Earth. He went down to the Dark Earth and Anu took his seat upon the throne. Anu was seated upon his throne while mighty Kumarbi provided him with drink. He bowed down at his feet and placed the drinking cups in his hand. Anu was King in Heaven for only nine years. In the ninth year he gave battle to Kumarbi. Kumarbi, scion of Alalu, gave battle to Anu. Unable to withstand the gaze of Kumarbi any longer, Anu escaped from Kumarbi's grasp and fled. Like a bird, Anu went to Heaven. Kumarbi reached after him, grabbed Anu's feet, and dragged him down from Heaven.

Having displaced Anu, Kumarbi adds injury to insult by biting off and swallowing the former's genitals, thereby unintentionally becoming pregnant with his own ultimate supplanter, the Storm-god (Teššub in the Hurrian original, but shown by phonetic complementation in the Hittite text here to be simply Tarḫunta, the Anatolian weather deity). As Anu taunts Kumarbi (KUB 33.120++ i 30-36):

- 30 *le-e-wa-az du-uš-ki-iš-ki-it-ta PA-NI ŠÀ-KA I-NA ŠÀ-KA-ták-kán an-da a-im-pa-an*
- 31 *te-eḥ-ḥu-un a-aš-ma-at¹-ta ar-ma-aḥ-ḥu-un* ^{d1}IŠKUR-ni-it na-ak-ki-it
- 32 *da-an-ma-at¹-ta ar-ma-aḥ-ḥu-un* ^{1D}A-ra-an-za-ḥi-it Ú-UL ma-az-zu-wa-aš
- 33 *3-an-na-at¹-ta ar-ma-aḥ-ḥu-un na-ak-ki-it* ^dTa-aš-m[i]-it 3¹ DINGIR.MEŠ-ya-ták-kán

- 34 *ḥa-tu-ga-uš I-NA ŠÀ-KA an-da a-i-im-pu-uš te-eḥ-ḥu-un nu ú-wa-ši*
 35 *ŠA^{HUR.SAG} Ta-aš-ša^{NA4} pé-ru-nu-uš IŠ-TU SAG.DU-KA GUL-aḥ-ḥu-u-an-zi*
 36 *zi-in-ni-iš-ki-ši*

“Do not rejoice over your belly, for I have placed a burden in your belly. First, I have impregnated you with the mighty Storm-god. Second, I have impregnated you with the River Tigris, not to be borne. Third, I have impregnated you with the mighty Tašmišu. I have placed three(!) frightful deities as a burden in your belly, and you will end up banging your head against the rocks of Mt. Tašša!”

Thus the younger generation of gods, that reigning in the era contemporary to the poet, represents a fusion of the lines of Anu and Alalu, given that the former deity is the father of their king and champion, the Storm-god, while Alalu’s “seed” Kumarbi is in some sense the Storm-god’s mother.

The practical problems faced by a male in giving birth are a central concern of the text, which indeed takes its title⁶ from this comical yet serious situation as seen from the point of view of the divine children: Where do I emerge/come out (*parā uwa-*)? One of these young deities, Tašmišu / Šuwaliyat, later in his career the vizier of the Storm-god, is transferred to a surrogate mother (KUB 33.120++ i 38-41):

- 38 [^d*Ku-mar-bi-iš*]
 39 *ḥa-at-ta-an-za LUGAL-uš KAxU-kán pa-ra-a al-la-pa-aḥ-ḥa-aš UŠ¹¹?*
 [LÚ-na-tar-ra]
 40 [*a*]-*na-da im-mi-[y]a-an* ^d*Ku-mar-bi-iš-kán ku-it ša-ra-a al-[la-pa-aḥ-ḥa-aš]*
 41 [*nu-za* ^{HU}]^{R.SAG} *Ga'-an-zu-ra-aš na-aḥ-šar-an-ta-an* ^{<d>} ^d*Da'*-[*aš-mi-it ar-ma-aḥ-ḥa*]-*ta*

[Kumarbi], the Wise King, spat out (the contents of) his mouth. He spat out (the contents of) his mouth, spittle mixed [with semen], and Mt. Kanzura [became pregnant] with the terrible Tašmišu from that which Kumarbi had [spat] up.

Later the text goes on (KUB 33.120++ i 80-83):

- 80 [^d*Gul-še-eš* o o o ^{GIŠ}N] *Á-aš MUNUS-aš i-wa-ar ma-a-an* ^d*Ku-mar-bi-in*
 81 [o o o o o o o o] x *A-NA* ^{HUR.SAG} *Kán-zu-ra*
 82 [o o *ḥa-aš-ša-nu-e-]ra-an* ^{HUR.SAG} *Kán-zu-ra-an*
 83 [^d*Gul-še-eš nu-kán* ^d*Šu-wa-l*]-*i-ya-aš UR.SAG-iš* *<pa-ra-a> ú-it*

[The Birth-deities] caused her to give birth like a woman in childbed. When [they brought(?)] Kumarbi to Mt. Kanzura, [the Birth-deities caused] Mt. Kanzura to give birth, [and] heroic Šuwaliyat emerged.

However, this implantation still leaves the River Tigris and the Storm-god within Kumarbi’s innards, so the gravid deity travels to Mesopotamian Nippur to consult with the wise Ea. Upon the arrival of his ninth month – that is, toward the very end of the period of gestation – Ea, the father Anu, the “mother” Kumarbi, and one of the trapped gods discuss at some length the proper orifice by which the latter should come forth. The Storm-god, here designated by the epithet KA.ZAL (= Muwatalla),⁷ concludes (KUB 33.120++ i 31-38):

⁶ So already Archi 2009: 219 n. 26.

⁷ See CHD L-N, 316f.; Haas 2006: 138.

- 31 ... [m]a-a-[an o] x x x x-ne[-it]
 32 pa-ra-a ú-[wa-]mi nu-wa-mu a-píd-da-ya an-da pa-ap-ra-aḫ-ḫi
 DINGIR^{LM} x-pí-i[n?(-) ...]
 33 nu-wa-mu an-da iš-ta-mi-ni-it pa-ap-ra-aḫ-ḫi ma-a-an-wa-ra-aš-ta
 34 a-aš-šu-wa-az-ma pé-da-az pa-ra-a ú-wa-mi nu-mu x x x x x MUNUS-za
 x [...]
 35 SAG.DU-YA še-er aḫ[?]-ḫu-iš-ki-iz-zi nu x-ma-wa-az x x x ^dIŠKUR-an an-
 d[a[?] ...]
 36 nu-wa-ra-at an-da-an še-eš-ḫa-at-ta NA₄*-an-wa-ra-an GIM-an pár-ša-
 nu-ut
 37 tar-na-aš-ša-an ^dKu-mar¹-bi-in nu-wa-ra-aš-ši-iš-ta ša-ra-a
 38 tar-na-aš-ši-it ú-it ^dKA.ZAL-aš UR.SAG-iš LUGAL-uš
 “If I emerge by the ..., he will snap me off like a ... reed. If I emerge [by] the
 ..., it will defile me there. ... It will defile me in my ear (= derange my intelli-
 gence?). If I emerge by the ‘good place,’ a woman will [smite(?)] me on my
 head. Thereupon (someone) split Kumarbi’s skull like a stone. Then KA.ZAL,
 the Heroic King, came up out of his skull.”

This unnatural parturition, unmistakably the template for Athena’s birth from the head of Zeus,⁸ necessitated some medical attention for the unfortunate parent, and we soon read (KUB 33.120++ i 74-77):

- 74 ... tar-na-aš-ša¹-an ^dKu-mar-bi-in
 75 [nu a-aš-šu-wa-az pé-]e-da-az UR.SAG-iš ^dIŠKUR-aš pa-ra-a ú-it
 76 [o o o o ^dGu]-še-eš nu a-aš-šu pé-e-da-an-še-et TÚG-an ma-a-an
 77 [še-e-ku-e-er ...]

They mended his skull [with ...] like a garment. The heroic Storm-god emerged from [the ‘good] place.’ The Birth/Fate-deities (*Gulšeš*)⁹ [arrived(?)]. They [mended] his ‘good place’ like a garment.

This passage apparently indicates that the ‘good place’ was identical to the skull; the phrase was therefore not a euphemism for another bodily orifice but should rather be interpreted as simply denoting a ‘favorable location.’ The emergency surgery performed by the *Gulšeš* was but an extreme instance of the treatment Hittite midwives would have employed regularly following a difficult delivery, albeit in a different region of the body. Similarly, I wonder whether the action to be performed by a woman on the head of the Storm-god is simply the slap that a midwife customarily administers in order to stimulate crying and the clearing of the breathing passages of the new-born.

In any event, with the repair of Kumarbi’s skull, this route is no longer available for use by the other god still confined within him, and the River Tigris therefore seemingly exits from “a second place” (*dan pēdan*, KUB 33.120++ i 77). But Kumarbi was far from welcoming his new offspring. We read (KUB 33.120++ i 40-43):

⁸ So West 1997: 280.

⁹ See Beckman 1983: 242-248.

- 40 ^d*Ku-mar-bi-iš IŠ-TU* [o o o o] x
 41 [ta-am-]m[e-]u-ma¹-ah-ta nu ^dNAM.ĪÉ EGIR-an ša-an-ĥi-i[š-ki-it-ta ^d*Ku-mar-b*]i-iš
 42 [na-aš] A-NA ^dA-a me-na-ah-ĥa-an-da me-mi-iš-ki-[u-an da-iš o o o
 D]UMU-an<-wa->mu pa-a-i
 43 [nu-wa-ra-a]n ar-ĥa e-ed-mi ku-iš-wa-mu MUNUS-an [GIM-an o o da²-
 m]a²-aš-ta

From [anger(?)] Kumarbi('s face?) changed and he searched for NAM.ĪÉ (= 'Abundance', another epithet for the Storm-god¹⁰). He spoke to Ea: "Give me the child [so that] I might devour him. Who oppressed(?) me like a woman? ... I will devour the Storm-god [and I] will crush [him] like [a reed(?)]."

In the next section of our text, unfortunately broken, a stone is somehow substituted for the Storm-god, as was done for Zeus when his father Kronos sought to eat him; thus (KUB 33.120++ i 50-54):

- 50 na-an-za ^dUTU¹AN uš-k[i-]iz-[zi] na-an
 51 [o o o o o o]iš ^d*Ku-mar-bi-iš az-zi-ik-ki-u-wa-an da-a-iš*
 52 [^{NA4}ku-un-ku-nu-uz-z]i-iš-ma ^d*Ku-mar-bi* KAxU-iš-ši an-da¹
 KAxUD*.ĤI.A-uš
 53 [iš-tar-ni-ik-ta² m]a-a-an-ši-kán KAxUD.ĤI.A-uš an-da iš²-tar²-x x-x-ta
 54 [iš-tar-ni-ik-ta² n]a-aš ú-e-iš-ki-u-wa-an da-iš

Then with the Sun-god of Heaven observing him, [...] Kumarbi began to eat him/it. But [the Basalt] in Kumarbi's mouth [pained] his teeth. When it [pained] his teeth [...], he began to wail.

In this manner the Storm-god escapes destruction, and the portion of the narrative immediately following sets forth a cultic aetiology (KUB 33.120++ i 58-65):

- 58 nu ^d*Ku-mar-bi-ya me-mi-iš-ki-u-an da-a-iš*
 59 [na-an o o o o N]A¹-an ĥal-zi-iš-ša-an-du nu-wa-ra-aš-kán
 60 [o o o o o o]x-i ki-it-ta-ru ^{NA4}ku-un-ku-un-uz-zi-in-ma
 61 [o o o o o o]x-iš²-ni pé-eš-ši-ya-at pa-an-du-wa-ra-at¹-ta
 62 [o o o o o NA⁴-an] ĥal-zi-iš-ša-an-du nu-wa-<ra->at-ta
 63 [^{LÚ.MEŠ}ĥa-ap-pí-na-]a-an-te-eš UR.SAG.ĤI.A-uš EN.MEŠ-uš GUD.ĤI.A-
 uš
 64 [UDU.ĤI.A-uš ĥu-uk-ki-]iš-kán-du ^{LÚ.MEŠ}a-ši-wa-an-te-eš-ma-wa-<ra-at>-
 ta
 65 [me-em-ma-al²-li-i]t ši-ip-pa-an-za-kán-du
 (Ea³) spoke to Kumarbi: "Let them call it the [...] Stone, and let it be placed on/in [...]." He threw the Basalt into [...] (saying): "They shall in future call you the [...] Stone. [Wealthy] men, heroic lords, shall be slaughtering oxen [and sheep] for you. Poor men shall be making offerings to you with [groats]."

Perhaps this is an explanation of the worship directed to the stele or *ĥuwaši*-stone so prevalent in ancient Syro-Anatolia.¹¹

¹⁰ Haas 2006: 139 understands ^dNAM.ĪÉ as the Sumerian goddess of fertility, but her presence here would be unexpected. Rather it seems that this divinity is identical to the son whom Kumarbi wishes to eat, that is, the Storm-god. Cf. Güterbock 1982: 38 n. 27.

¹¹ See Hutter 1993.

After a gap, a badly damaged section seems to present a discussion among the great gods concerning just who will rule in Heaven in the future. In any case, the Storm-god takes offense at what he hears and reacts by cursing a number of deities, including Ea, only to be rebuked by his faithful companion, the bull Šeri.

A large break, of perhaps 55 lines, now intervenes. This lost portion, it seems, contained another act of procreation, for the next preserved section tells of the travail of a pregnant Earth (KUB 33.120++ iv 11'-18'):

- 11' ... KI-aš-ma^{URU} Ap-zu-u-wa i-ya-[an-ni-iš na-at]
 12' [ša-]ak-ki^dA-a-aš-ša ḥa-at¹-ta-an-[na-aš ḥar-šum-na-aš EN-aš ...]
 13' [ka]p-pu-iš-ki-iz-zi ITI.1.KAM ITI.2.KAM ITI.3.KAM pa-it]
 14' [IT]I.4.KAM ITI.5.KAM ITI.6.KAM pa-it [ITI.7.KAM]
 15' ITI.8.KAM ITI.9.KAM pa-it nu¹ ITI.10.K[AM ti-ya-at nu I-NA³]
 16' ITI.10.KAM KI-aš ú-i-ú-e-iš-k[i-u-wa-an da-a-iš]

-
- 17' ma-a-an-za KI-aš ú-i-ú-e-iš-ki-it n[u-za ... 2]
 18' DUMU.MEŠ-uš ḥa-aš-ta ...

The Earth [travelled] to the Apsu (i.e., Ea's home in Eridu, and said): "Ea, [Lord of the Fount] of Wisdom, knows [it (viz., what to do)]." He counts: The first, [second, third] month [passed]. The fourth, fifth, sixth month passed. [The seventh], eighth, ninth month passed. The tenth month [arrived, and in] the tenth month the Earth [began] to wail. When the Earth wailed, then she gave birth [to two] children [...].

Frustratingly, we do not learn the identity of these two children, nor that of their father, although he may be the enigmatic figure called "The Wagon" (G¹⁸MAR.GÍD.DA) who appears in the damaged lines immediately preceding. The first tablet of the Song then ends with Ea rewarding the messenger who carries the news of the Earth's successful delivery (KUB 33.120++ iv 21'-27'):

- 21' [... nu ma-]a²-an na-x[...]
 22' ^dA-a-aš INIM.ĪI.A-ar [iš-t]a-ma-aš-ta nu-uš-š[i ...]
 23' x-da kat-ta^{LÚ}[E₄-MU-m]a² ku-iš pa-it nu²-[uš-ši^dA-a-aš² ḥa-at-ta-an-na-aš²]
 24' LUGAL-uš NÍG.BA pí-y[a-na]-a-it TÚG-an-ši N[Í.TE-iš-ši da-a-iš nu-uš-ši]
 25' TÚG.GÙ.È.A-aš-ši-ká[n^{UZ}]U GAB-iš-ši a[n-da² da-a-iš²]
 26' KÙ.BABBAR-aš i-pa-an-tu A-N[A^{LÚ}]E₄-MI iš-tar-ni-i[š-ši da-a-iš na-at]
 27' ḥu-u-la-li-[it²]

[And] when [...] Ea heard the words, Ea, King [of Wisdom], presented a gift to [the messenger] who had come down to him. [He placed] a robe [on his body; he placed] a shirt on his breast; he placed an ephod of silver on the messenger's waist [and] cinched [it] up.

In addition to the actual parturitions described on this tablet, the topics of birth and parentage thoroughly permeate the narrative of the Song. Note the unusual identification of two pairs of deities as parents of other gods in the proemium, and the nine years that Alalu and Anu each reigns in Heaven. Surely this number is an allusion to

the nine months of a human pregnancy.¹² The centrality of these concerns in an ancient cosmogony should not come as a surprise. Similar ideas are to be found in Mesopotamian¹³ and Egyptian¹⁴ tales of the origins of the cosmos. After all, what is more natural for worshippers of gods formed in man's image than to conceive of their mutual relationships in terms of human sexuality and family ties?

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¹² See already Beckman 1983: 7 n. 36.

¹³ See "The Myth of the Plow", translated by Foster 2005: 489-491.

¹⁴ See "The Memphite Theology", translated by Lichtheim 1975: 51-57.

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