

# Manifestations of Non-Violence in the Epic of Gilgamesh. a Modernistic in Thro-Historical Reading Sex as a Modal.

Assistant Professor Majid Musheer Ghaib.

Faculty of Arts, University of Wassit, Iraq

## Abstract

The literature of writings about non-violence in the Mesopotamian culture is so little or marginal. But, specialists regarded population of Mesopotamia as the first to write laws in the human history. That asserts the idea that the law of justice and freedom is one of their basic concepts and that the Sumerian word "amark", freedom, is the oldest word which clearly refers to human rights. This reversed the idea that the empire of Iraq was built on bloodshed and torture to maintain its prestige. The majority of their laws are characterized by Reform, compensation, and punishment of the guilty instead of revenge and Retribution. The oldest literary document refers to this fact so clearly. The document, which some critics and Analysts regarded as the oldest treasure of epic literature in the human history. The best products of this literature is Gilgamesh, which used a type of non-violence known as the power of sex, magic, and woman's attractions against strong enemies created by the goddess for special purposes. Investigating its expressions, the language of Gilgamesh is away from Decency, love, and romance. Its quotes are porn. This power is the opposite of a powerful power represented by the Monster Enkidu. The epic tries to give us a clear legendary image to convince us with the events it included and showed the non-violence and tolerance which characterized the population of Mesopotamia who documented them in their legends and stories.

**Keywords:** Iraq, Mesopotamia, Enkidu, Gilgamesh

## 1. Introduction:-

The phenomenon of non-violence does not only base for respecting human rights, but it also embodies them in institutes which insure them. Developing this concept means searching for applying it by authority. So, it does not separate special and political life, but it embodies them to grow and be effective in the events. This idea does not reach its integrity unless it is embodied humanly in a society whose all members share the same values. Establishing such ground is the responsibility of all [1]. To create a new experiment, the concept of this culture must be popularized in the society to restrict the phenomenon of violence. Non-violence is the power of consciousness, the transparency of human tendency, and the greatness of the cultural soul, but when does it have this power and effectiveness? When it is transformed into a constant humanist opinion and a moral commitment. There must be a sort of solidarity for this culture because wisdom Overcomes intolerance, non-violence is then wisdom. Because logic overcomes violence, it is then logic. Because bravery overcomes recklessness, it is then bravery. Because freedom overcomes atonement, it is then freedom. In light of these implications, non-violence must be understood, and in light of this realization, it must be dealt with[2], which is indicated in Gilgamesh when the hunter saw the monster Enkidu damaging the traps, removing the holes, preventing hunting, and the range of his strength. Here, he describes him to his father as the owner. Besides, he applied the principle of shura and democracy, which was applied at that time, which indicates the awareness of ancient Iraqis who were wise when they saw that man must not always depend on mere power to get rid of dangers around him though, it might be required in certain contexts. The best thing here is to discover the appropriate behavior, which is

the essence upon which the diplomacy of a civilized government was based.

Thus, the Sheppard's father warns him not to depend on power only when fighting with Enkidu because the father realized that the power of woman's attraction is more effective with Enkidu than muscles and weapons. The significance of the present research which is entitled " manifestations of non-violence in Gilgamesh, a modernistic entthro-historical reading for sex as a modal" comes from these facts. In order not to elongate, the researcher followed the historical method due to its importance in anthropological studies for its contributions to analysis and explanation of historical[3] similarities and differences besides, it observes the elements of information and discusses them[4].

The present research is divided into two parts, each of which is proceeded by an introduction; The first section tackled non-violence and sex, a conceptual approach. The second section tackled the sexual manifestations of non-violence in Gilgamesh. The present research ends with some conclusions that the researcher has come up with..

## 2. Non-Violence and Sex; a Conceptual Approach.

Non-violence is one of the important social, cultural, and political matters as it is a human feature and a moral virtue that controls and manages differences. Non-violence consists of two syllables[5]; non and violence[6]and it was first used in 1920 by press when they name the political movement led by Mahatma Gandhi against the English envision of India[7]

He was the first to produce this term "non-violence" to the west by translating "ahimsa" into English. This term starts with "a" to negate the desire of violence[8]. This concept is controversial,

since it is widely used politically, socially, culturally, and religiously. Non-violence is close to forgiveness in its definition, aims, and actions[9].

IbnMandhoor stated that it is derived from "allowed", forgiveness and allowance are from generosity and charity and not concession[10]. Lexicographically, it has a wider meaning associated with verbs of soft and amnesty [11].

Arabs say "you must stick to right as it is roomy "liberality" , since it is forgiveness and acceptance of others[12]though different Terminologically, it is defined as those concepts and actions through which a group of people of the opposite side are convinced with what one tries to convince them with. It uses peaceful means to achieve peaceful results. Besides, it is a rational behavior aiming at avoiding struggling with others to bring peace and harmony with those who cause tension and anxiety and to convince others that struggles and wars lead only for lots of human and material loss. It is the ambition of the disputing parties and a choice to overcome crises[13].

Some researchers believe that the first writings about this idea appeared in the middle of the 19th century and they are deeply historically rooted, perhaps, to 494 b.c. when The masses of the Roman Empire revolted against the oppression of the knights who ruled them. The masses did not kill the knights, but they withdrew from the city to a hill, which was then called the Holy Mountain. They remained there for several days refusing to participate in civil life till things were fixed and their demands were approved[14].

Henry David Thuro [15]is one of the pioneers who wrote about the non-violence war though he used the term "civil disobedience" and referred to his idea in his famous article "civil disobedience" published in 1849[16]. It can be mentioned that the procedural derivation of the concept of nonviolence states that it is an effective human and civilization phenomenon that aims at evoking the conditions and facts that lead to calm, understanding, tolerance, and ability to compromise and flexibility in dealing with the opposite side with the intention of winning, defusing intolerance and enforcing it in order to come to the path of peace and harmony.To resolve the manifestations of tension, hatred, injustice, and aggression, the manifestations of flexibility, transparency, understanding, love and harmony must replace them. Then, the non-violence manifestations replace violence manifestations[17].

The researcher believes that Sumerians were the first to write about the idea of non-violence in the fourth millennium BC in the epic of Gilgamesh, which constitutes the first integrated literary work produced by man on earth. critics and analysts considered the epic of Gilgamesh as one of the best literature produced in the old age by highlighting the intellectual contents it carries and its noble literary style, which carried its issues and human concerns of liberation from the authoritarianism of the other and his actions and recognition of the rights that are the source of good and moral practices and renunciation of violence when solving problems and challenges, which gave mind the freedom to choose the ideal path for civil resistance, using methods of expressing, mobilizing, influencing, moving away from violence and fighting it in various ways[18].

With this mentality, this thought emerged in the Sumerian material sense, in which they used the power of sex of prostitutes[19]. Prostitution; is the process of sexual contact between a woman with a men illegally, for or without money; for love, pleasure; and sexuality. Such type of women were termed "kar.kid" which means "Prostitute[20]". Some of them believed that prostitution means committing adultery for money, but if it were without need for money, it would then be adultery[21].

Some researchers report that biological or general sex is the set of traits associated with the phenomena that differentiate between men and women. Or, it is a set of sexual erotica sensations, Or, combination of organic physiological characteristics that provide reproduction, for which, the essence is the vaccine[22].

This was described in the old Iraqi literature as an eloquent expression of the fact that women were the cause of the transition from unbridled barbarism to civilization, and human progress. This is exactly what the prostitute sought with Enkidu in this timeless saga[23]. The Sumerians used this as a weapon and knew how strong a soft woman was to disassemble the most powerful forces and tame the fiercest monsters. This is what is said in this epic: When women arm themselves with their nails, they spend the blades of arrows and get out of the heads of the teeth. The lesson of the epic From this perspective may be a look of charity, goodness toward man, understanding, friendliness, harmony with him, and avoid force and violence with opponents[24]. Some researchers linked sex with intelligence and understanding and wisdom, which represents the stage of human unconscious and closer to the animal than to man. It represents the world of origin and nature.In the saga, the prostitute practiced the role of holding the responsibility as one of the priestesses of the temple and proceeded to launch the beast sexually and enter the world of existence and thinking in the future. She turned Enkidu to a civilized man with a weapon which was understood by the people of that era; sex, which was a shift from the animal and nomadic to the civilization stage[25].

Raid Al-Hawari believes that the epic of Gilgamesh was not limited to political and intellectual issues only, but it included other issues, therefore; it illuminated the path of freedom for them and removed ignorance and lack of knowledge.The epic of Gilgamesh tackled the issue of sex and how this human act is performed and its effect on those who do it, specially men. Then, it talked about the joy and pleasure obtained when it is performed. So, it is a civilized act[26].

Jane Sharp asserts that fact when he says; "These non-violent practices are a civilized view that requires those who adopt them to solve their problems and conflicts with others to adopt peaceful methods based on calm and appeasement in order to solve conflicts to achieve the ambitions and interests of the conflicting parties without resorting to Violence as an option that distanced it from the scourge, calamities and endless tragedies[27].

Some believe that this culture at the philosophical, moral and spiritual level is the compass and the map by which man searches for the true direction that man should take in the course of battles and conflicts of life. While, its principle at the strategic level seeks to be effective in political, social and economic change. Their greatness is not in the love we may try to give to the adversary, but its strength lies in the continuous and endless search for this love [28].

About this fact, which is the basis of every human act, one of the researchers says that the sex that leads to hot dialogue between two bodies, even if it is between a prostitute and a monster may remove the suspension of brutality and aggressive characteristics and the ferocity of the character and violence that characterized his character in the arms of a woman who had endowed herself and femininity in return for a tender to meet the material need, She said: This happened within six days and seven nights between monster Enkidu and his dazzling innocence, and to change the situation after the coup took place in the depths of this monster, which became the giant, wicked, and strong, obedient, looking forward to the beauty of her face, and obeyed her when she asked him to go with her to Uruk after successfully tamed sex as a non-violent weapon through which she removed the harshness of his heart and the dryness of his soul for quite a while[29] as in the text

194: His lusts were turned to her

195: Six days and seven nights, and Enkidu is a cheerful man.

After this period of intercourse which led to the collapse of his mighty strength and surrender and the escape of his animal friends from him, (Shamkha) started damlh

maging him with soft words and attractive breaths. She talked to him about his new world and he listened to her as in the text:

206: You shall speak the Gentle, and his ears shall hearken

207: You will be wise, Enkidu, like a god

208: Why go wandering in the wilderness with the monsters?

209: Come and take you to the heart of Uruk with walls

210: To the pure house, the place of the gods, Anu and Ishtar[30].

Beside the text which converted Ankidu to another person because of the sex that Freud defines as "all the feelings and activities that are originally found in the primal sexual stimulus"[31]. Considering the call of sex for this non-violent culture as a strategy with its own rules, origins, and methods, "it is not an initial preaching, as in other religions, but an invitation, an ideology, an application method, legal limits and a basic purpose of society" [32].

Therefore, the sexual non-violence in Mesopotamia was a dynamic system in this mythical mental structure in which the author attempted to distance himself from violence in dealing with the beast as a consumption of desire and activity, and that this force is an active model in the development and maintenance of life and balance in nature and the universe. The Sumerian period produced a lot of legends, poems and songs in this vital field, so that these images became a cultural reserve that contributed strongly to maintaining the nature and beliefs of life[33]

### 3. Sexual Non-Violence Manifestations in Gilgamesh.

The epic frankly referred to sex as a non-violent force and explained how this human act is done, its impact on the person who does it, especially the male, as well as the pleasure of those who do it. Its role is energetic and contributes to keeping the continuity of human life on Earth[34]. It is the energetic, spiritual, and physical energy that works in man to achieve a lofty and noble goal, just as energies do in the whole life. Sexuality is a double-edged sword if any deviation from its noble purpose happens, this will indicate a material and non-mental emotion; converting from the concept of love and nonviolence to extreme violence. "severity of violence in sexual relations that can only be achieved according to the rule of love is noticeable; nonviolence within the scope of sex goes beyond the spiritual and material scope," Naderah Yazigi referred to this fact[35].

The question here is how did the Sumerians know that sex was a powerful force that could be used against the power of the wild man represented in the epic as descending meteors from the sky?

The researcher sees that there are two opinions in this regard; First, some scholars go to that "Perhaps, it is a kind of literary fiction through which the author of the epic tried to employ sex because the Sumerians tried to draw a pornographic picture showing the extent to which a woman was able to attract that wild beast"[36]

The researcher goes with the second opinion; The body of women, their femininity and their characteristics, are well known kinds of weapons for the Sumerians because they magnified women and considered them to be active members of society. They are active beings with a role in life. This role made the saga go away from logic [37]. The confrontation between the savage force and the power of the body is a tangible physical sensation known by the Iraqis and (John Mar) said that "It is a deliberate behavior of the unconscious, which is often used to intervene materially to confront an unjust situation or event, in accordance with the limitations and conditions that distinguish it from others and determine its controls. Some of these restrictions may be mentioned here:

A - Nonviolence assumes that who practices this approach must be (fully aware of the imminent danger, and capable of confronting this threat with violence if there were no other option).

B - high awareness and strict self and instinct control. (this turns into an accurate self-monitoring on the personal level, and becomes profitable at the strategic level).

So, the saga tells us about the physical alternative, represented by sex as a weapon; The woman took off her dress to show her

charms to the monster Enkidu, how he would be attracted to her, how she would awaken his sleeping instinct, and his epic aura that the power of the woman's body was superior to that of the terrible beast[38], as stated in the translation of the text:

189. She smeared her clothes

190 .Revealed nudity, He faced her charms

191. He did not hesitate to hold his breath[39]

In this broad thought; that no one objected to this mentality, everyone admits that sex is the balm of violence and brutality. nothing other than a woman can curb the whims of power, although they are the weakest human beings[40]. The epic talks about that beast, which was created by the goddess to face the greatest and strongest historically known man, who lived as animals which live depending on what the nature offers of free herbs and fruits, and the unmet animals offered by ready-made foods These are the most important requirements of his living and his survival depending On his physical strength, and his shape; heavy hair like animals that live with it in the open[41]

105. The birth of silence, the god nanorta,

106. Hair covered all its body

107. Head hair branches as a woman...108, neither knows people nor lands ...

111. With the antelope eating grass

112. With animals watering [42]

This is a kind of conflict between one of two fundamental powers of man provided by nature[43]. A text talks about the appearance of Enkidu as a mighty force that terrifies everyone, as well as the acts which affected the economy of society; destroying fisheries and saving prey from nets. fishermen are no longer able to hunt from the forest for their horror and fear;114 - the hunter man, snapping traps.

He saw him, and his face was spotted ...

119. Shocked, paralyzed, silent

120 - his heart was anxious, his face became pale, ...

131 - He removed the holes he dug

132. The traps that have been set up are withdrawn

133. He saves them from animals [44]

If we read the epic and stopped at when the hunter when he saw the monster (Ankidu), which he described to his father as in the text :

124. My father, there is a lonely boy who came down to the water

125, he - is the strongest in the country and has the ability .....

130 - I was afraid I did not know him[45].

Taha Baqir translates it as " He was so afraid, his legs was paralyzed, his heart was beating, he became pale, worried, as if he travelled so far, The fisherman came to his father and said to him: "Dad, I have seen a wonderful man who has descended from the highlands. He is a man." The strongest in the country. [46]

It comes to our minds that there is a large force consisting of a group of men who are heavy and heavily armed, will stand against that frightening man, but the epic surprised us strongly and the will and genius of Sumerian society, which prepared him a force of another kind has nothing to do with violence and was able to control this power, subjugation, and empowerment. It was the most vulnerable human creature, the woman, whom the Sumerians regarded as an active element in society, and had a great role in this epic and made it out of logical familiarity, overturned concepts related to the conflict recognized as a sexual rather than physical and muscular strength. Here the epic text indicates that the father recommends that his son takes his way to Uruk and does not use the violence with this monster Enkidu and brings the weapon that confronts this monster, which is the prostitute as in the text

139 - Blow your face to Uruk

140 - Do not depend on the ability of a person when the father says to his son, "

141- Go, my son, and take with you the prostitute Shamkha"[47].

It is also clear that the author of the epic used a kind of conflict resulting from the great victories of the civil society over the brutality, knowledge over ignorance. The content of the epic

stated that conflict and violence are not the only ways to resolve challenges, but the non-violence demonstrated in the epic as knowledge and wisdom[48].

This force is a new type of non-violence used by the Sumerians; The father told his son, asking him to explain this to Gilgamesh to get the weapon through which he can face the beast:

135- My son, in the heart of Uruk, Gilgamesh resides .....

162. Gilgamesh says to the fisherman:

163 - Go, O fisherman, and take the prostitute Shamkha with you[49].

These mythical texts are known to us in their content. These powers are intellectual structures, or methodological methods through which the individual managed to control the chaos and threat of the external powers. Through his poetic imagination, the author replaced the real world, which is full of evil, fear, and concern by the Beautiful and good non-violent world, which used the best means to address these forces. Gilgamesh, in the text, supports the father of the fisherman and says to him "take the prostitute".

We may go with what Ameera Malik and Hassan Hamidush described as "the non-violent struggle" in which the activity of the dilemma and the trap was used. She described the dilemma as "the stage of putting the opponent in a critical condition reducing his\her freedom to choose between the different alternatives, and making all these options end with a loss. The transfer of the opponent from the state of free choice between alternatives to the state of careful choice between sacrifices and trap making Gives the opponent the feeling of freedom of choice, which makes him accept something, he was to reject strongly, if imposed, and therefore, he\she choose an option, which he\believed to be in his\her interest and serves his\her goals .

1- to be attractive and tempting.

2- The opponent thinks that he\she will make gains, and that his\her resistance is a real problem.

3- There is a small amount of challenge that the opponent does not avoid.

4- The opponent feels that he\she has voluntarily chosen among a range of options.

5- The non-violent movement itself shall not take place therein,...etc[50].

The epic referred to the femininity of women and their virtues and regarded women practical means in getting rid of the danger, which is represented by Enkidu, by a trap action to transform him from a savage human being into a civilized person[51], as stated in the text;

144, " She cuts her clothes and reveals her charms.

145. He sees her and gets close to. The translation of TahaBaqir says[52]:

Taha Baqir translates it as "Oh, prostitute, here he is, show your bosom and nakedness in order to make him enjoy the charms of your body[53].

Do not hide, go woo him, and make him thirstily get attracted". This text refers to the physical strength possessed by women and their impact on men. The Sumerian writer used his imagination to portray it in a form of pornographic sex to show the extent to which the woman can effect a man by taking off her clothes to awaken his instinct. This is a non-violent power that could strongly attract the wild beast and make it strongly associated with physical sensuality[54]. Freud says that it is all the feelings and activities that you find originally in the initial sexual stimulation[55].

This is what RaedHourani asserted when he said: "The use of women's charms to stir up the savage Enkidu's emotions and make him fall in love with her gave him something new, which he didn't get during his presence with animals before getting introduced to the prostitute, who had the keys of love and sex. Thus, she became able to reach into inside him and therefore, Enkidu came out of the community of the wild and animals "[56] as in the text:

181- Oh, Shamkha, here he is, reveal your adultery,

182-Show your nakedness, let him face your charms .....

192- She took off her clothes, he laid down on her,

193- She gave the wild beast what a woman gives,

194- His appetite for her appeared[57].

The natural man is irritated when seeing a naked woman," Colin says[58]

In another translation, he says, "He came back and sat at the feet of the prostitute, and looked to her face. When she talked to him, he listened to her[59].

MacLean interprets Enkidu's gazing at the prostitute and the escape of animals from him as resulting from the development of laws of the sexual organs of both male and female during the development of animal breeds. The modern cortex refers to the higher brain sections that appeared lately with the completion of The olfactory lobe Aromatherapy is useful for feeding and mating in animals, and sniffing is part of the rituals of acquaintance and greeting in most animals. The physiologists link this with the effect of pheromones, which are substances that smell, excrete from the genitals, and, in turn, provoke sexual irritation. These pheromones are still hypothetical, and the role of olfactory centers is less important in sexual behavior. It is replaced by visual sensations[60]. This is what the Sumerians knew and distinguished humans from animals through it. The fisherman asked Shamkha to show him her charms. That made Ankidu gaze at her. Besides, the animals began to go away from him because he began to lose his smell as he stayed long with Shamkha as stated in the text;

196- After he had been full of her charms

197 - he headed towards the wilderness of his animals

198- Antelopes saw Ankidu, so they jumped,

199 - Wild animals disliked his smell of his body[61].

#### 4. The Concept of the Epic

was based on the concept of the intellectual and cultural background of the character of the prostitute, namely, "Shamkha". All the images, words, and actions that she performs are related to either forms or to the temple and to the guidance of people to the ways of the gods and charity to them. She compares Enkidu to the gods of his physical and muscular power. She was the first to discover power and strength against Gilgamesh, and offered to take him to the Anu and Ishtar temple, which is called E-Anna, where she works, and knows the potential it provides for the future of mighty men. She speaks with him in the language of a wise and realistic woman, so Ankidu prefers what she said and accepts her leadership and asks her to take him to a place that is good[62], as stated in the text,

" You are handsome, Enkidu as God!

So why do you roam the wild with the animals?

Come with me. Let me take you to the city of Uruk[63].

Nael Hanoun translated the following text

217: Come on, O Shamkha / kiss me (and take me)

218: To the Immaculate House, the holy place of the gods Anu and Ishtar

219: Where Gilgamesh is[64].

The text shows his reaction after losing his affiliation to the herd. She suggests that he holds a new social identity instead of this alienation. Colin says that orgasm drives most men away from themselves. A large proportion of them have experienced emancipation Through sexual emotions.[65], Here, Enkidu became captivated by the woman without knowing that she does that intangibly It is clear from what has been mentioned that this was the first victory that the civilization achieved over the wild[66].

"Ankidu ate bread until he got fed up, he drank seven schnitzels, his temper went out, he sang, his heart was joyful, and his face was brilliant. The barber cut his body's hair and wiped his body with oil. He turned into a man and wore a robe and became a

fighter. The shepherds are safe. Their hero is Ankidu who is the one who does not sleep. [67]

We can say that human beings are either good or evil. In nonviolence there is good, and in violence there is evil. Peace and non-violence earn the price of these reinforcements[68].

The epic referred to this concept; "The prostitute was able to fill Enkidu with new concepts and ideas, stand with the people of the city, protect them from the wolves and lions and be their night guard," as in the text:

"He took up his weapon and fought the lions. Throughout the nights, the shepherds remained asleep, but he slaughtered the wolves and pursued the lions. The shepherds were able to sleep. Enkidu was their guard, the only strong vigilant man[69]

We believe this is the best result of the epic; Enkidu was changed through the use of nonviolence from an enemy to a protector from lions and wolves. After living with these animals, protecting them, destroying the traps, and digging for them, today, the people of Uruk are safe and asleep. Ankidu does not sleep. . This is mentioned in the following text:

"The chiefs of the shepherds sleep safe, and their hero is Ankidu who is the one who does not sleep[70].

Conclusions.

The researcher reached a series of results achieved by sex as a nonviolent power in this epic, including:

1- Enkidu is a mighty power created by the gods from clay to realize the desire of the people to create an opponent to Gilgamesh's strength, but he fell in love with the prostitute and lost the battle.

2- The escape of animals from Ankidu, although he was a protector of them, is a radical change of Ankidu, after losing his community because of the loss of smell that characterized him and the animals got used to, and because of enjoying his new life with the prostitute for six days and seven nights.

3- The Mesopotamian resorted to judging the mind, which distinguishes man from other creatures as far as possible. The Sumerian author used his imagination to portrait a pornographic sexual image, showing the extent to which a woman's influence if she took off her clothes, showed her charms, and awakened the man's instinct and attraction to her as a nonviolent power That attracted the wild beast.

4- Ankidu became prisoner of the new woman he knew, without realizing that the woman restricted her prey with something intangible, and made him unable to move. it turns out that this was the first victory achieved by civilization over the wild.

5- Ankidu was portrayed as that weak one because of the woman's power which transformed him from a very strong beast to a very weak one. He sits on his knees, asking the woman a help. This shows how much control she had over him.

6- He tries to decrease human and material losses other methods may coast.

7- The use of non-violence in this epic gives us hints about the characteristics of humanity of ancient Iraqi civilization which expressed sex very openly; The freedom to talk about sex in the ancient Sumerian society gave the writer that freedom to write about sex. Thus, the Sumerians could discover the importance of sex and talk about it without any fear or shyness. They removed all ambiguity around sex. The epic gave the action of sex a joyful and polite activity.

## References

- Jean-Marie Muller, The Meaning of Non-Violence, Center of Nonviolence and Human Rights. Association of Social and Cultural Action, Beirut, 1995, 1st edition, p. 88 .
- Ibrahim Abdullah, Confusion of Islamic Societies, Tolerance is not a Gift, Journal of Contemporary Islamic Issues, No. 27 Center of the Study of the Philosophy of Religion, Baghdad, 2004 p. 22..
- farooq - Ismaeel . "The access to inthrobology " . university knowledge office , Ilexandria , Egypt , 1987 , p88.
- Mahmoud Muhammad Al-Hawairy, History Research Methodology, Al-Misri Office for Distribution, Cairo, Egypt, 2011.p.186
- Sally Feyman, Oxford Modern Dictionary, translated by Najah Al-Shama'a and Muhammad Mahmood, published by Shahabuddin, Iran, 1976.p . 504.
- Ahmed NajiSabe'a, the reality of holy marriage (holy prostitution) in Mesopotamia, Journal of the Faculty of Arts University of Babylon, No. 65 date 2016.
- Zuhair Al-Khowalidi, The Difference Between Non-violence and the Non-violent Action <http://30dz.justgoo.com/t478-topic>
- Sharp jane. The Politico of Nonviolent Action, Boston, Porter, Sargent, 1973,p.10.
- Baalbaki, Al-Mawrid Dictionary, Knowledge for millions press office, Beirut, 1987, p, 975.
- Jamal al-Deen Abu al-Fadhl Muhammad bin Makram bin Mandhoor, Arabs' tongue, V2, Beirut, 1956.p,490 .
- Al-FairoozAbadi, Al-Muheet Dictionary, Revival of Arab heritage press office, VI, None , p, 46 .
- Ataa llah Mahjari, Tolerance and Violence in Islam, translated by Salim Kareem, Riyadh Al Rayes for Publishing, Beirut, 2001.p , 40 .
- Russell B. Peace and non-Violence in the West, London, Longman, 1982,2nd Ed , p51.
- F. R. Cowell, The Revolutions of Ancient Rome, tr. W.P. Dickson, London, Thames and Hudson, rev. ed. 1962, P,42.
- An American philosopher and author, born in 1817, studied at Harford university from 1833 to 1837, and he was the first to use the term "civil disobedience".cf, Ahmed Adiletal, "War of non-violence... third option" Accademy of change, 2007, p.36.
- Asaad Al-Imara, violence and personal fragmentation, Al-Naba Journal, guidance modern press, p 78, 2005.
- Sharp, Jane, The struggle of non-violence is an effective means of political action, Translated by Ahmed Al-AlmiShukrat, Al Jadeed press office, 1998, p,4.
- Ibrahim Al-Ghoul, Culture of Dialogue, Al-Naseem press office for Printing and Publishing, Beirut, 2010, p , 139 Mahmoud Muhammad Al-Hawairy, History Research Methodology, Al-Misri Office for Distribution, Cairo, Egypt, 2011.p,71.
- Baalbaki, Al-Mawrid Dictionary, Knowledge for millions press office, Beirut, 1987.
- Ahmed Naji Sabe'a, the reality of holy marriage (holy prostitution) in Mesopotamia, Journal of the Faculty of Arts University of Babylon, No. 65 date 2016, p126.
- Jamal al-Deen Abu al-Fadhl Muhammad bin Makram bin Mandhoor,Arabs' tongue, V2, Beirut, 1956.
- A-S "Sex ; from legnd to knowledge" ,translated by Dr. MuneerShahood- Syria, Al-Hiwar press office for printing and publishing- Lathiqia, 1992, p.22
- Hamid AL-Haidar , " The woman in the ancient Iraq" , published on Tuesday 16 August 2016 <http://www.iraqicp.com/index.php/sections/platform>.
- Sorokin, Pitirim. Sociology of Revolution New york the free press, 1983, 2 nd edition,pp.45-46.
- Waleed Yousuf Attu , " Sex is that huge black hole" <http://www.ahewar.org/debat/show.art.asp?aid=asp>
- Raid AL-Hawari, " sivilized conversation , section; art and litratyre [www.ahewar.org/debat/show.art.asp?aid=39686](http://www.ahewar.org/debat/show.art.asp?aid=39686)
- Jane Sharp, The struggle of non-violence is an effective means of political action, Translated by Dr. Ahmed Al-AlmiShukrat, Al Jadeed press office, 1998.
- Group of Researchers, Islam Without Blood, The Islamic Non-Violence Movement, II, Al-Masar Center for Studies and Research, Dubai, United Arab Emirates, 2011, p47 .
- Jawad Ghaloom, The prostitute "Shamahat" and the influence of sex in the texts of the epic of Gilgamesh. <http://yonadam.com2015/02/05>.
- Naell Hanoon , The Epic of Gilgamesh, p80.
- taken from theodorrike "the sexual motivation. Translated by thaerdeeb. X=Syria, al-hiwar office, 1992, p. 27.
- Mohammed Al-Hassani Shirazi, 3 billion books, AalYassin publishers, Lebanon, 1998, p19.
- Jawad Ghaloom, The prostitute "Shamahat" and the influence of sex in the texts of the epic of Gilgamesh. <http://yonadam.com2015/02/05>.
- Raid Al-Hawari, The Epic of Gilgamesh Full Text, Axis: Literature and Art, Civilized Dialogue-Issue: 4341-2014.
- Nadira Al-Yaziji, Violence and Non-violence in Nature and Man, Paths, Electronic Book, file: /// C: / Users / moon / Desktop

- [36] Raid Al-Hawari, The Epic of Gilgamesh Full Text, Axis: Literature and Art, Civilized Dialogue-Issue: 4341-2014 , p17.
- [37] Jawad Ghaloom, The prostitute "Shamahat" and the influence of sex in the texts of the epic of Gilgamesh. <http://yonadam.com2015/02/05>.
- [38] Raid AL-Hawari, " sivilized conversation , section; art and litratyrewww.ahewar.org/debat/show.artasp?aid=39686
- [39] NaellHanoon , The Epic of Gilgamesh, p79.
- [40] Jawad Ghaloom, The prostitute "Shamahat" and the influence of sex in the texts of the epic of Gilgamesh. <http://yonadam.com2015/02/05>.
- [41] Hussein Alwan Hussein, the conflict in the epic of Gilgamesh, p7.
- [42] Naell Hanoon , The Epic of Gilgamesh, p76.
- [43] Asaad Al-Imara, violence and personal fragmentation, Al-Naba Journal, guidance modern press, no 78, 2005,p43.
- [44] Nael lHanoon , The Epic of Gilgamesh, p76 .
- [45] HamadAdil and Others, The War of Non-violence ... Third Option, Academy of Change, 2007.
- [46] Taha Baqir, The Epic of the Immortal Iraq's Audest Gilgamesh, Baghdad, Freedom Press office for Printing, 1980 , p41.
- [47] Asaad Al-Imara, violence and personal fragmentation, Al-Naba Journal, guidance modern press, p 78, 2005.
- [48] Ahmed Bashar, the idea of conflict in the legends and ancient Iraqi legends (3000-2000). Unpublished master thesis, submitted to the Faculty of Education, University of Wassit, Wassit, 2011, p119.
- [49] Naell Hanoon , The Epic of Gilgamesh, p77.
- [50] Amira Malik and Hasan Hamidoush, Struggle of non-violence and gaining support, Damascus, e-book maaber@scs-net.org
- [51] Ahmed Bashar , " the strygggle " ,pp108-115.
- [52] Naell Hanoon , The Epic of Gilgamesh, p77.
- [53] Taha Baqir, " The epic of Gilgamesh " p34.
- [54] Colin Wilson, Origins of Sexual Motivation,p21.
- [55] taken from theodorrike "the sexual motivation. Translated by thaerdeeb. X=Syria, al-hiwar office, 1992, p. 27.
- [56] Raid Al-Hawari, The Epic of Gilgamesh Full Text, Axis: Literature and Art, Civilized Dialogue-Issue: 4341-2014 ,p17.
- [57] Naell Hanoon , The Epic of Gilgamesh, p79.
- [58] Colin Wilson, Origins of Sexual Motivation,p16.
- [59] Taha Baqir, " The epic of Gilgamesh " p43.
- [60] A-S "Sex ; from legnd to knowledge" ,translated by Dr. MuneerShahood- Syria, Al-Hiwar press office for printing and publishing- Lathiqia, 1992, p.22
- [61] Naell Hanoon , The Epic of Gilgamesh, p80.
- [62] Hussein Alwan Hussein, the conflict in the ep, p23
- [63] Taha Baqir, " The epic of Gilgamesh " p43.
- [64] Naell Hanoon , The Epic of Gilgamesh, p81.
- [65] Colin Wilson, Origins of Sexual Motivation,p28.
- [66] Yousuf AL-Hawrani, The Golden Structure of Civilization in the Ancient Asian Middle East, al-Nahar office for Publishing, Beirut, 1978,p293.
- [67] TahaBaqir, " The epic of Gilgamesh " p47.
- [68] Asaad Al-Imara, violence and personal fragmentation, Al-Naba Journal, guidance modern press, p 78, 2005 , 43 .
- [69] TahaBaqir, " The epic of Gilgamesh " p47.
- [70] Ibrahim Al-Ghoul, Culture of Dialogue, Al-Naseem press office for Printing and Publishing, Beirut, 2010.