2000

An adaptation of the 'Epic of Gilgamesh' for the screen

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The Game of Uruk

Issues in adapting the Epic of Gilgamesh for the screen
An adaptation of the *Epic of Gilgamesh* for the screen

A thesis submitted in fulfilment of the requirements for the award of

**Honours Masters of Arts**

from

**University of Wollongong**

by

**Loretta Judd**

**Department of Communication and Cultural Studies,**

2000.
Acknowledgements

This thesis is presented in two volumes. The first contains *Issues in adapting the Epic of Gilgamesh for the screen* and *Annotations* to the screenplay. The second contains a screenplay *The Game of Uruk*. A long-held ambition to write an adaptation of the *Epic of Gilgamesh*. I thank the Department of Communication and Cultural Studies at the University of Wollongong for giving me the opportunity to realise a long-held ambition to write an adaptation of the *Epic of Gilgamesh*.

I thank my supervisor Maurie Scott for his excellent advice and support throughout. I was able to develop some approaches to the task in the program of Honours subjects which Maurie devised and which I undertook before commencing this thesis. I thank Dr Paul Sharrad, Dr Gerry Turcotte and Dr Kate Newey from the English Studies Department, for their help in the initial stages before the English Department became two separate entities. I thank Dr Dorothy Jones for introducing me to Judy Grahn’s *The Queen of Swords* and Dr Joseph Pugliesi at Wollongong for his comments on my textual analysis of Sumerian text. I have been fortunate in being given support to complete this project despite its somewhat unorthodox blending of the diverse areas of Film Study and Ancient Literatures.
Part of the research for this adaptation involved becoming aware of various treatments of the Gilgamesh epic. I thank Linella Judd for introducing me to Bohuslav Martinu’s operatic adaptation and Angela Gaffikin for Aubrey Menen’s *The Space within the Heart*. In my decision to include the story of discovery and decipherment of Assyrian writing in the screenplay, I was fortunate in being able to discuss the Victorian period with Rosemary Montgomery. I greatly value these conversations and the materials which Rosemary shared with me from her collection which later inspired several of the Victorian scenes in the screenplay.

In writing this adaptation I have also needed the help and enthusiasm of my family. I thank my son Nathan for the many hours spent scanning graphics and advising me on layouts. I thank my daughter Keziah for sharing the computer and my mother-in-law Betty Judd for the unenviable task of reading an early version of the screenplay. I also thank my younger son Lachlan for his drawing of Gilgamesh and Urshanabi, complete with Assyrian feather stylistic.

But most of all I thank my husband Nigel without whom I would never have written this adaptation.
ISSUES IN ADAPTING THE EPIC OF GILGAMESH FOR THE SCREEN.

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Introduction

In discussing my adaptation of the Ancient Sumerian *Epic of Gilgamesh* I am referring to a text which does not exist, a film that has not been made. What does exist is a screenplay with the working title *The Game of Uruk* where the visual style and features of an envisaged film are suggested through the medium of words and accompanying visual material. Art Historian Erwin Panofsky writing on film has said that 'the screenplay has no aesthetic existence independent of its performance and ... its characters have no aesthetic existence outside the actors' (1934). While this may be debatable, discussion of an adaptation for screen is certainly more difficult without an extant screen text. My adaptation, essentially, exists in the imagination dependent on the unreliability of words to suggest a visual world for the cinema.

Writing an adaptation of an ancient text is more problematic than adapting a contemporary play or novel since the source is rarely available as a definitive published text. In the case the *Epic of Gilgamesh* the source is truncated, and culturally overlaid by the contributions of different languages and peoples over more than two thousand years. In this discussion I will deal briefly with what have been some of the most significant issues in the development of this adaptation for the screen. Forming a relationship with *The Epic of Gilgamesh* is a large undertaking and as film maker Gillian Armstrong points out, there is no point in entering into the process of adaptation unless you love the text (*Good Weekend* Jan 3-4 1998). In my view the *Epic of Gilgamesh* is the most significant literary work of the ancient world with great potential for adaptation to the cinema.

Recorded on cuneiform tablets some time before 3,500 BC, the *Epic of Gilgamesh* concerns Gilgamesh of Uruk, 'two-thirds god, one-third man' and his friendship with Enkidu, wild man of the plains. The death of Enkidu leaves Gilgamesh
Recorded on cuneiform tablets some time before 3,500 BC, the *Epic of Gilgamesh* concerns Gilgamesh of Uruk, 'two-thirds god, one-third man' and his friendship with Enkidu, wild man of the plains. The death of Enkidu leaves Gilgamesh heart-broken and sends him on a quest for immortality. Even in outline the *Gilgamesh* epic is powerful and dramatic. It is a text which explores themes of grief and mourning, taking the epic into psychological territory with issues of identity and subjectivity which still speak to a reader today.

The transformation of any literary text to the different sign system of the screen presents many challenges since as Peter Wollen (1998) has said in *The Semiology of the Cinema*:

Unlike verbal language, primarily symbolic, the cinema is ... primarily indexical and iconic. It is the symbolic which is the submerged dimension. We should therefore expect that in the 'poetry' of the cinema, this aspect will be manifested more palpably. (p100)

Transference of a poetic literary text to 'poetry' of the screen requires decisions about creating dramatic shape and developing characterisation. Further, the cinema is often seen as communicating differently with the spectator from the way a written text communicates, and in the process of transformation from one sign system to another, a new text will emerge where meanings may be changed, even distorted. Such new readings may enhance the scope of the source as I would argue of Sally Potter's adaptation of Virginia Woolf's *Orlando* or Anthony Minghella's version of Michael Ondaatje's *The English Patient*. Equally an adaptation may disappoint some audiences.

In the interview already mentioned Armstrong comments that the better the original, the more difficult the task of adaptation. Audience expectations will be
higher and greater complexity of meanings must be conveyed. The adaptation process which has occupied a significant place in cinema since the beginning, always faces the challenge that audiences familiar with an original text have been notoriously difficult to please. Those who know the Gilgamesh material might approach the Epic looking for different things. Some would have developed an interest through a study of ancient literatures or cultures. Others would have encountered the Epic of Gilgamesh from a study of mythology, psychology, or religion. Whatever the context, the epic does seem to produce in its readers a strong sense of personal ownership of the text.

Film adaptations are often judged on how 'faithful' they are. I have been interested in attempting the kind of adaptation which would not disappoint those who know Gilgamesh and the ancient cultures, but the problem is that

Fidelity criticism depends on a notion of the text as having and rendering up to the (intelligent) reader a single, correct 'meaning' which the film-maker has either adhered to or in some sense violated or tampered with. (McFarlane 1996, p8)

In addition, for many the Epic has iconic status, as even a brief perusal of the quantity and variety of Gilgamesh sites on the Net illustrates. Even so, the Epic no longer has the status of a living cultural or religious text. The Epic remained unknown for almost two thousand years before its reemergence in the late nineteenth century. In my view adaptation of the Epic of Gilgamesh does not invite the kind of charges of cultural appropriation that have, for example, been levelled at adaptations of The Mahabharata of Peter Brook and Jean-Claude Carriere.

In writing The Game of Uruk I have approached the challenges of adaptation from two points of view. Firstly, in attempting to come to an understanding of the source and forming my own reading. Secondly, in dealing with the practical problems of writing in order to create a valid adaptation of this significant text. It is the
dramatic qualities of the *Epic* that have inspired this adaption, particularly the epic’s characters and themes. I have set out to find my own understanding of *The Epic of Gilgamesh* as a writer in order to write a screenplay suitable for a mainstream audience. I envisage this adaptation as more suited to the British cinema because of its style and the inclusion of English characters and settings.

My screenplay *The Game of Uruk* is not intended as ‘historical’ drama, however, a sympathetic adaptation of this complex work requires consideration of some of the cultural meanings that are found within it. The difficulties of developing this kind of understanding might be sidestepped by a looser kind of adaptation employing only some key elements (setting/plot/character) from the source. With this type of transformation the screenwriter would not need to develop this kind of relationship or even read the original text. Many successful screen adaptations have of course been done in this way as Hollywood screenwriter Ben Hecht reveals in discussing his work on *Gone with the Wind* (1954). Some ‘How-to’ manuals for screenwriters advocate the option of changing the context or updating the source: Jane Austen’s *Emma* to *Clueless*, or Shakespeare’s *Taming of the Shrew* to *Ten Things I hate about You*.

In this screenplay on the other hand I set out to adapt the whole story as it is generally known today. I have also included as subplot the story of the discovery and decipherment of the *Epic* by George Smith and Sir Henry Rawlinson of the British Museum. The *Epic of Gilgamesh* provides a mythical core to the screenplay while the Victorian discourse of scholarship provides the context for a parallel narrative. A spectator would be aware of experiencing the epic through a European perspective of 1872-6 which serves as a metaphor for the present while providing a story in its own right.