

SOME THOUGHTS ABOUT KUB 43.60 (THE SO-CALLED TEXT OF “THE VOYAGE OF THE IMMORTAL HUMAN SOUL”)

Anna Maria POLVANI

After Hoffner's publication of KBo 22.178 (+) KUB 48.109¹, scholars' attention has often been centred on this text and on KUB 43.60, which, according to Hoffner, might be connected, thereby forming one single document.

In his study, Hoffner, after identifying an indirect join between the two aforementioned fragments, put forward a transliteration, a translation and a very interesting interpretation of it. Indeed, he sustained that the text described “members of human society in a sad state in which even members of the same nuclear family (parents and children, the closest of siblings) do not recognise one another and no one eats or drinks well”, and that “we could draw some interesting conclusions about the Hittite conception of death and the afterlife”.

The word *tenawa-*, found in this text and in KUB 43.60² (which are the only attestations), constituted the main argument for the hypothesis that the two tablets KBo 22.178 (+) KUB 48.109 might be part of columns II and III (that are broken) “in which the journey of the human soul on ‘the great road’ reaches its end and the traveller sees the nether world”. In fact, according to Hoffner's interpretation, *tenawa-* means either “a location, perhaps a natural one like a plain, a river, a pond or a meadow” and, since *tenawa-* is defined “bad” (*idalu*), it suggested an identification with the “river of death” (the Styx); or “a phenomenon which restricted vision (such as a dense thicket, or mist, fog, cloud), or even a magical river of forgetfulness like the river Lethe of the Orphic conception”. In this study Hoffner did not give a complete transliteration and interpretation of KUB 43.60, however, the entire text was translated in 1990 under the title “The Voyage of the Immortal Human Soul”³.

¹ “A Scene in the Realm of the Dead” in E. Leichty et alii (edd.), *A Scientific Humanist: Studies in Memory of A. Sachs*, Philadelphia 1988, pp. 191-199.

² s. J. Tischler, HEG Lief 9 (1993) p. 308.

³ *Hittite Myths*, Atlanta 1999, pp. 33-34.

The issue was studied again by Watkins⁴ who picked up the Orphism mentioned by Hoffner and connected it to the “Orphic gold leaves”; that is the gold inscribed *lamellae* found in burials from 5th and mostly 4th century in southern Italy, Thessaly, Crete, Lesbos; nevertheless, Watkins also held that the text is “often barely comprehensible” and that his version is “meant to be an incitement to others to work on this rewarding challenge”⁵.

Accepting this challenge, therefore, I would like to suggest a “possible” interpretation of these texts which in some aspects is different; it is certainly not a better or more truthful interpretation, but one that is simply diverse, and may show, though, the complexity of the cultural implications that these texts connote.

According to the very different Watkins’s interpretation, the text, a late copy of an Old Hittite text, contains, at the beginning (KUB 43.60 I 1-24), “the scene for an epiphany or birth of a human soul”⁶ and then continues with the dialogue on the ‘great road’ that the soul travels to the underworld where it will find itself in the fortunate condition of being ‘initiated’, and not as one “of the souls who went to the evil *tenawaš* of oblivion and who ate only clay and drank muddy water”; and the phrase, intentionally enigmatic, “I will fall into the river, I will fall into the pool” might represent the equivalent of the Dionysian-Orphic *symbol* of “a ram/kid, I fell into the milk”.

Before attempting an interpretation of this text, it is necessary to bear in mind the concept expressed by the Hittite term *ištanšana-* which, as Kammenhuber has shown⁷, may mean “soul, but also spirit, mind, will”. The main characteristics is to represent “something” that is common to men, to the gods, to vegetable and to the dead; insofar as this represents an attribute, a quality, (if we want, a spirit) that constitutes an integral part of each being (dead or alive).

My interpretation starts by analysing KUB 43.60 separately from KBo 22.178 and studies in depth the Watkins’s hypothesis; in fact the interpretation of KBo 22.178 as a scene in the kingdom of the dead has also conditioned the reading of the other text which, in my opinion, describes the journey that “a soul”, in the aforementioned sense, takes before “entering” a newborn child. The text probably constitutes a mythical tale connected to a birth ritual⁸.

The following is the transliteration of the complete text KUB 43.60:

Ro I

- 1 []x GU₄-uš šu-up-pa-at-ta UDU-uš []
- 2 []⁹-ta ne-pí-iš šu-up-pa-at-<at>-t[a]
- 3 []-a]t-ta¹⁰ ul-la-a-pa ka-da-an-ki¹¹
- 4 [] da-an-du-ki-iš ZI-an-za
- 5 [ku-wa-pí-i]t-še-pa ú-it-ta HUR.SAG-i-ku-wa-at-ša-an
- 6 [NI]M.LÁL-at ú-it-ta sa-an pí-e-di-iš-ši da-a-ú
- 7 [tak-š]a-an-ni-ma¹²-wa-aš-ša NIM.LÁL-at da-a-ú
- 8 [na-a]t pí-e-di-iš-ši da-a-ú ku-i-ta
- 9 [te-r]i-ip-pí-e-az-ma na-at NIM.LÁL^{meš} ú-da-an-du
- 10 [na]-at pí-di-iš-ši ti-an-du NIM.LÁL te-ri-ya-aš UD-aš
- 11 [m]i-i-u-wa UD-aš KASKAL-an pa-a-an-du na-pa i-ya-tar-mi-it
- 12 ú-da-an-du tak-ku a-ru-na-az-ma na-at la-ḫá-an-za
- 13 ú-da-ú na-at-ša-an pí-e-di-iš-ši da-a-ú
- 14 tak-ku ÍD-az-ma na-at ḫu-wa-la-aš ú-da-ú
- 15 na-at-ša-an pí-e-di-iš-ši da-a-ú
- 16 ku-i-ta ne-pí-ša-az-ma na-at ta-pa-ka-li-ya
- 17 ḫa-ra-aš^{nušen} kad-du-ut ú-da-ú i-la-li-an-za kad-du-uš-mi-it
- 18 wa-al-ḫa-an-za e-eš-du MAŠ.GAL-ša-an ša-ap-pu-it
- 19 wa-al-aḫ-du UDU.NITA-ša-an ŠI^{hi.a}-an-du wa-al-ḫa-du
- 20 an-na-ša-an UDU-uš ti-it-ti-it-te-it wa-al-ḫa-du
- 21 an-na-aš DINGIR^{lim}-aš iš-ḫa-aḫ-ru-it
- 22 wa-al-ḫa-an-za nu-uš-ši-ša-an ku-e a-aš-šu-u
- 23 8-an-da-aš ḫa-ap-pí-eš-na-aš še-ir ḫa-a-aš-ša-an KI.MIN
- 24 [wa]-al-ḫa-an-za e-eš-du ZI-an-za-ma i-ya-at-ni-ya-an-za
- 25 [ḫa-ap-p]i-en-ni-an-za nu-uš-ši-kán li-e a-ri-eš-kat-ta
- 26 [Z]I-an-za-wa-kán u-ri-uš ZI-an-za-wa-kán u-ri-is
- 27 ku-el-wa-kán ZI-an-za u-ri-iš da-an-da-ki-eš-wa-kán
- 28 ZI-an-za u-ri-iš nu ku-in KASKAL-an ḫar-zi
- 29 u-ra-an KASKAL-an ḫar-zi mar-nu-wa-la-an KASKAL-an ḫar-zi
- 30 ša-an-za-pa KASKAL^š KASKAL-la-aš ḫa-an-da-a-it
- 31 šu-up-pí^dUTU-aš ZI-an-za DINGIR-na-an ZI-an-za

⁹ Watkins, op. cit. integrates [šuppat]ta.

¹⁰ Watkins, l. cit integrates [KI šuppat]ta.

¹¹ According with Watkins, l.cit. n. 3, the words are “completely obscure”.

¹² Watkins reads [takš]anni=ku/w=<at>=ša<n>. J. T. Katz, Hittite *ta-pa-ka-li-ya-<aš>*, in O. Carruba - W.Meid (Heraus.), Anatolisch und Indogermanisch, Akten des Kolloquiums der Indogermanischen Gesellschaft, Pavia, 22-25 September 1998, Innsbruck 2001 pp. 205-237 reads [takš]anni=ma=wa=šša<n>.

⁴ *How to kill a Dragon. Aspects of Indo-European Poetics*. New-York 1995, pp. 277-291.

⁵ op. cit. p. 284.

⁶ p. 288.

⁷ “Die hethitischen Vorstellungen von Seele und Leib, Herz und Leibesinnerem, Kopf und Person”, ZA NF 22 (1964) pp. 152-208.

⁸ s. the ritual in Vo IV.

- 32 da-an-du-ki-iš-na-aš ku-wa-at a-ru-<na?>-ša-an pa-i-mi
 33 [ka]r?-ša-na-ta-an pa-i-mi ÍD-i[mu]-u-uh-ḫi lu-li-[ya]
 34 mu-uh-ḫi te-na-wa-ša-an pa-i-m[i] x¹³pa-i-[mi
 35 te-e-na-wa-aš i-da-a-lu-uš KA[SKAL-pa[
 36 ú-el-lu-wa li[-e
 37 ši-ú-ni-ya-[

In Hoffner's opinion the col. II e III of KUB 43.60 "could, but not have to, form a continuation of the scene in the realm of the dead described in KBo 22.178 (+)Ro II¹⁴.

We consider the translation of Ro I:

Ro I

- 1 [] . the ox is sleeping(?), the sheep
 2 [is sleepi]ng(?), the heaven is sleeping(?)
 3 []¹⁵
 4 [] the human (or mortal) soul.
 5 [Wher]e did it come for it? If it is on the mountain
 6 let the bee bring it and put it in its place,
 7 and if it is on the plain, let the bee bring it
 8 and put it up in its place. But whatever is
 9 from the ploughed field, let the bees bring it
 10 and put it in its place. Let the bees go a journey of three days,
 11 of four days and let them bring my "plenty".
 12 If it is from the sea, let the *laḫanza*-duck
 13 bring it and put it in its place.
 14 But if it is from the river, the *ḫuwalaš*-bird (owl?) bring it

¹³ There are traces of a vertical sign, Watkins, op. cit. pp. 285-286 integrates *lê* "not" and translates "Let me not go to the *tenawaš*, let me [not go (?), whereas Hoffner, op. cit. p. 193 reads *pa-i-mi* [-o] x *pa-i-mi*]" and translates "J will go to the *tenawa*-. J will go to the[...].

¹⁴ op.cit p.198. Ro II:
 x+1 x[(2') k[i- (3') i-y[a-tar (4') an-n[a- (5') li-l[i- (6') ḫar-ak-i[-z- (7') li-li-w[a- (8) nu-za -A-
 Š[AR (9') ḫar-ga-i[-z- (10') ú-e-e[ḫ?-(11') ÍD?-aš [(12') KLIMIN x-[(13') e-eš-[du (14') ešša-
 (15') e-e[š-du (16') x-[(17') x-x[(18') x-[(19') ḫa[r- (20') ú-[(21') ḫu-x[- 22' z[i

Vo III
 x-1' eš[(2') a-i-ú-[(3') šu-up-pí d[(4') x-zi?-an x[(5') ḫa-x-pi-še-ni-[(6') a-x-x-x-an a-[(7')
 a[-x]-x ti-it-TM[a- (8') [m]ar-ri-it-ti ga-[(9') KLIMIN GUŠKIN-aš KIM[IN (10') AN.NA ki-iš-
 øu-ut [(11') ki-iš-ḫu-ut wa-x[(12') x-aš ti-it-ti-x[(13') ešḫa-aš-ša-al-li[(14') la-ga-a-an ga-an-[
 (15') ku-e-da-ni-ya x[(16') ku-e-da-ni-ya-at-[(17') ḫa-ra-aš^{mušen} ḫi-ik-[(18') ÍD-i ma-al-ḫa-[
 (19') 9-an 9-an ki-[(20') ar-ki-ir x-[(21') UDU-uš-za ki-i-x[(22') ši-ya-at-ta-[(23') ar-ki-ir x[
 (24') ud-da-a-ar x[(25') me-mi-iš-ta x[(26') e-eš-du x[(27') a-ti-iš-š[a- (28') nu-uš-ša-a[n (29')
 [x-x]x-aš[

¹⁵ According to Katz, op. cit. p. 206 n. 3 "the words *ullapa kadanki*" are completely obscure".

- 15 and put it in its place.
 16 But whatever is from the sky, let the *tapakaliyaš*
 17 eagle¹⁶ bring it in his defenses (=talons). Let the desired one be
 18 struck with their defenses. Let the goat strike her
 19 with his *šappu*-horns¹⁷. Let the ram strike her with his horns,
 20 let the mother sheep strike with her nose.
 21 The Mother Goddess(?) is tearful, she is struck
 22 with tears. Whatever good things are born ?/opened?
 23 over the 8! body parts, let her be struck
 24 (with regard to) them. The soul is thriving
 25 with (all) its parts(?). Let no oracle be taken for her (=the mother) or "for it
 (=the soul)
 26 "The soul is great, the soul is great"
 27 "Whose soul is great?" "The mortal(s)
 28 soul is great". What road does it have?
 29 It has the great road. It has the road that makes things disappear
 30 The traveler (man of the road) has fitted it out for the road
 31 A holy thing (is) the soul of the Sun god, the soul of the gods,
 32 (the soul) of the mortal¹⁸; why will I go to *arušan*
 33 I will go to the, I will fall into the river, I will fall
 34 into the pool. Let me not go to the *tenawa* , let me [not go
 35 *tenawaš* is evil[
 36 Let [me] not [go?] to the meadow
 37 [let me not be] struck down by a god?

The following is an interpretation of this part of the text: the world, perhaps, is asleep (it is night-time), the "souls" are found in the mountains (ḪUR.SAG-*i*), in the valleys (*takšanni*) or in the cultivated fields and are brought to be put in their place by the bees and, after a three or four-day journey, they will bring back "my plenty" (*iyatar=mit*) i.e. the soul, which will constitute the "plenty" of the child to be born. Watkins¹⁹, instead, means that "the bee or the bees are to bring back from the mountain, plain or ploughed fields the soul's plenty or nourishment. Three birds are envisioned if the 'plenty' is from the sea, river, or sky: a duck, an owl, and an eagle".

¹⁶ For this bird-name s. J.T. Katz, op. cit., pp. 205-237.

¹⁷ S. M. Poetto "Eteo *sappu*-" AION 1 (1979) pp. 117-121.

¹⁸ Watkins op. cit., p. 286 : "A holy thing of the Sun Goddess (of the Earth) is the soul. To the gods (Mothers?) belongs the soul: Why should I, (a) mortal, go(or,...belongs the soul of mortality/a mortal: Why should I go...)"

¹⁹ op.cit. p. 288.

In actual fact, each part of the world seems to be connected to an animal and identified by same, probably in a totem type relationship (the bee is connected to earthly places, the *lahanza*-duck to the sea, the *luwalaš*-bird to the river, and the eagle to the sky).

The difficult-to-interpret scene that follows probably alludes to the fact that the soul, which at that time is still in the phase of "being desired" (*ilalianza*) by the person who will receive it; in other words, the unborn child will be struck in successive phases by three domestic animals 'the goat, the ram, and the mother sheep'. This act, as Watkins says, may have a maieutic function of helping the birth; then the tearful scene of the Mother Goddess(?) unfolds, as does the delivery itself with the mention of the nine parts²⁰ of the body. Whereas Watkins believes it is the birth of the soul, I think it alludes to the birth of a child and to the moment when the soul, now "bursting with health, plentiful, and accomplished", is joined to the newborn child and "pervades it, and fills up" all its parts.

At this point a more speculative part with the following fundamental positions are included in the text:

- 1) man's soul is great.
- 2) travelling a great road
- 3) the road is invisible (or seems invisible)
- 4) a "traveller" provides for her along the road

5) The soul of the Sun god, of the gods and of man is a "holy thing"; if this interpretation is correct we might have another attestation here of that "soul, disposition of soul" concept that we also find in the text of the Instructions for the Temple Officials (KUB 13.4 I 21).

Lines 32-36 show a change from the third to the first person and, if lines 26-31 are the narration of an imaginary dialogue, at this point the soul is introduced and wants to know where it is going. The reply shows the verb *paimi* (I will go) twice, preceded by two unknown terms, and the verb *muḫḫi* "I will fall" twice preceded by two designations of places bathed with water (river, pond); according to Watkins' interpretation, the soul follows the exhortation "not to go to the *tenewa*", whereas Hoffner is of the opposite opinion and translates "I will go to the *tenewa*"; in both cases there are difficulties because it is not clear how *tenawašan* (*tena=wa=šan?*) should be understood, nor if the negation precedes the phrase or follows the verb *paimi*. In addition, all the context is extremely fragmentary; in any event, the only thing that can be said is that there is nothing that leads to a subterranean or funeral

²⁰ In the text the numeral is written as 8.

context, and maybe the presence of *welluwa* induces us to think of a 'terrestrial' designation - the opposite to "aquatic" ones - defined 'bad', if the interpretation of the phrase is correct in the nominal case. We may think that after their journey the souls, before reaching the person to whom they are assigned, arrive at their predestined places, careful not to go to the destinations held negative.

We know from anthropological studies that, among some peoples, the belief is widespread that souls, before birth, live in the trees, in bushes, in the rocks, or in other places on earth; but it is also a very frequent idea that unborn children initially live in fountains, springs, lakes, or running waters. In our case the rite of the animals that strike might be understood as a classic rite of passage which has the purpose of carrying to completion the aggregation of the newborn, by that time provided with a "soul", into society.

We now pass onto the analysis of KBo 22.178:

KBo 22.178 (+) KUB 48.109²¹

Ro II

2' x [na-an HUL-lu-u[š/n	
3' te-e-na-u[] ka-ni-e-[eš-zi]
4' a-ra-aš a-r[a-an	ka-ni-e-e]š	-zi
5' an-na-ni-ki-e[-eš	ka-ni-e]-eš-ša-an	-zi
6' pa-ap-pa-ŠE[Š ^{mes}	ka-n]i-e-eš-ša-an	-zi
7' an-na-aš-za DUMU-a[n-ša-an	k]a-ni-e-eš-zi	
8' [DUMU-aš-za A]MA-a[n-ša-an	k]a-ni-e-eš-zi	
9' []x [ka-]ni-e-eš-zi
10' []ŠE[Š?	ka-ni-e-eš-zi

Vo III

1 [ša-ni-i]z-ya-a[z-ká]n^{gis}BANŠUR-az[
 2 [Ú-U]L a-da-an-zi [ša-n]i-iz-i-ya-az-kán ḫa-ap-š[a-al-li-az

²¹ Hoffner, op.cit. p. 191 think that "are respectively the left and the right sides of columns II and III of the same tablet".

- 3 [Ú-UL] a-da-an-zi [ša-n]i-iz-zi-ya-kán GAL-az[
 4 [Ú-UL] a-ku-wa-an-zi [a-aš-š]u a-da-tar Ú-UL a-da-an-zi[
 5 a-aš-šu a-ku-wa-tar-mi-[it Ú-UL] a-ku-wa-an-zi
 6 šal-u-i-nu-uš az-[zi-kán]-zi[
 7 mi-ir-mi-ir-ru-uš [ak-ku-uš-k]án-zi[
 8 u-e-ri-iš[-]x[
 9 še-ir-ša-ma-[aš?]x x[
 10 nu ad-d[a-aš
 11 ḥa-az-[-

Vo IV

- 1' []x
 2' []
 3' [w]a-tar e-ku
 4' []le-e

Ro II

- 2' .[the evi]l?
 3' tena[does not(?)] recogn[ize
 4' One [doesn't(?)] recogn[ize the other
 5' Sister by same moth[er do not(?) re]cognize each other
 6' Brothers by the same father [do not (?) reco]gnize each other
 7' A mother does [not (?) reco]gnize [her] own child
 8' [A child] does [not (?) rec]ognize [its own m]other
 9' [does not re]cognize.....
 10' [does not (?)] recogni[ze.....

Vo III

- 1 From a [fi]ne table
 2 they do [no]t eat, from a [fi]ne stool
 3 they [n]ot eat. From a [fi]ne cup
 4 they do not drink. They do not eat
 5 [good] food, they do not drink my good drink
 6 They eats bits of mud
 7 they drink muddy waters
 8 emation
 9 over them
 10 and the fa[ther
 11 drie[d

Vo IV

- 3']drink water!
 4']do not

It is not sure that we must integrate in every lines the negation "not" (Ú-UL), but if it is so, the scene in which brothers and sisters do not reciprocally recognise each other, and the mother not recognising her children and viceversa closely recalls the consequences of the disappearing deity²², and thus the refusal to eat at the magnificent banquet with fine bric-a-brac and elegant furniture (table, chairs, silverware).

The phrase "to eat mud and drink muddy waters" is definitely a motif typical of Mesopotamian literature on the other world, as Hoffner already showed²³, but in this case it is possible that the imagery must not be considered as a real description of the other world but pertains exactly to a literary motif drawn to describe that "upside-down" world, which is the consequence of the disappearance of a deity. It is something similar, in its "literariness", to the description of the "cauldrons" where whatever goes in will no longer come out in the myth of Telipinu's disappearance, also an original Mesopotamian motif²⁴.

Some clues might make one think of a connection with the version of the myth about the disappearance of the Sun, already studied by me²⁵; in fact, in that version, particular and unusual consequences were described for the disappearance of the god, such as the madness of man and of some animals, and the aforesaid behaviour might have been caused by its disappearance. Other elements are to be taken into consideration in this myth like the *ex abrupto* use of either the first person singular, the mention of the mother (*annaš*), the form *ḥaz-* "dried" and, above all, the "brothers of the same father" (*pappanekna-*) in VBoT 58 I 36-37. It should be noted, moreover, that if the integration that I have suggested in KBo XXVI 136 ro 8' is correct we also have the mention of *salwina-* "mud" and on line 14' another evidence of the term in the plural ([*šaluw*]inuš"²⁶.

The fact that KBo 22.178 (+) KUB 48.109 does not pertain to a scene in the nether world, in my opinion, is also shown by the phrase *aššu akuwatar=mit* "my good drink", which is hard to explain in a totally negative world, but which can, instead, be related either to a deity or to the person who does the ritual. The phrase in question was put there by Watkins and Hoffner in connection with *iyatar=mit* "my plenty" of the soul, but in this case we would have the curious situation of a

²² S. KUB 33.70 ro II 14'-16' studied by G. del Monte, "Su i rituali di Mallidunna di Turmitta" in *Silva Anatolica. Anatolian Studies Presented to M. Popko on the Occasion of his 65th Birthday*, Warsaw 2002, pp. 70-71: (14') nu-za UDU-uš ma-aḥ-ḥa-an SILA₄-an ka-ni-eš-zi (15') [GUD-uš ma-a]ḥ-ḥa-an AMAR-ŠU ka-ni-eš-zi at-ta-aš an-na-na-aš (16') [ma-aḥ-ḥa-an] DUMU-ŠU-NU ka-ni-eš-ša-an-zi.

²³ Op. cit. p. 193 n. 9.

²⁴ KUB 17.10 IV 13-14; s. M. Popko, *Religions of Asia Minor*, Warsaw 1995, p. 87 with bibliography.

²⁵ A.M. Polvani "KBo XXVI 136: una versione del mito della scomparsa del dio Sole", in *Eothen* 4, Firenze 1991, pp. 69-75.

²⁶ Not in CHD s.v. p. 109-110

kingdom where the souls of the dead eat mud and drink turbid waters and of a soul who instead speaks of "his good drink". Neither must we neglect the fact that in the fourth column of the very fragmentary context on line 3', we read "drink water!" (*w]a-tar e-ku*)²⁷ and a prohibition on line 4' (*]le-e*); in addition, as we have already said, on KUB 48.109 Ro. II 3' the remains of the sign do not allow *UL* ("not") to be integrated.

In conclusion, if the central theme in KUB 43.60 is connected to the birth of a newborn child, it could apply to the description of a myth that gets recited at the time of delivery, and particularly if the main scene is the mother crying, either an earthly or divine mother, we may think about the ritual KBo 17.62 + 63 I 9'-12' in which it describes a woman screaming due to her labour pains at birth and the midwife reciting the "Incantation of Cry[ing Out (*ŠI-PAT ú-i-ú-i-iš-ki-u-wa-aš*)²⁸, but, above all, it specifies that "the tablets of incantation are separate" (*hu-uk-mi-ya-aš DUB^{bi.a}-TIM ar-ḫa-y[a-an*). Our text just might be one of those separated tablets or, since in a library catalogue of 13th century, KUB 7.74 II 3'-4' are mentioned a "festival for crying cut" (*EZEN ú-e-ú-e-eš-ki-u-wa-aš*), and a "festival of the womb" (*EZEN ḫa-aš-ša-an-na-aš*), it might have been recited during this celebration²⁹. We must remember that according to KUB 43.60 IV 16' the tablet contains two texts and that the ritual seems to have nothing to do with the mythological tale³⁰.

As mentioned at the beginning, these observations should not invalidate the interesting interpretations done so far on this difficult text, but show only the complexity of mythological and cultural motifs which pervade this document, and the different ways of reading the text.

²⁷ Hoffner. op. cit. p. 199 n. 51 listed all the possible integrations.

²⁸ s. G. M. Beckman, *Hittite Birth Rituals*, Wiesbaden 1983, p. 33.

²⁹ s. G.M. Beckman. op. cit. p. 222.

³⁰ s. Vo IV

- x+1']x[
 2']x-aš-ša at/la-[
 3' na-at kap-li-it ki-ša-[ri
 4' ar-ḫa e-ku-zi ^{na4}ZA.GÍN 9 ^{na4}[
 5' ta-a₁-na-ra-aš an-da-ma-kán ni-x[
 6' ^{g18}hu-u-la-li 1 ^{g18}PAL-ŠA-ZU [GUŠKIN] nu-uš-ša-an
 7' SÍG GE₆ an-da hu-li-li-an -a
 8' 7 ^{g18}ša-ma-ma 7 ^{g18}]x-x[ḫa-i-ša 7 ^{g18}GESTIN.ḪÁD.DU.A 7 ša-an-ḫu-u-wa-aš
 9' na-at-kán A-NA 1 ^{g18}ti-i-pí šu(?) -uḫ-ḫa-an-te-eš
 10' na-at-kán ar-[]-az da-a-i na-at ga-ra-a-pí
 11' 1 ^{na4}ku-ri-eš-šar x [] I-NA ^{g18}BANŠUR ki-it-ta
 12' kat-ta-an-ma 1 NINDA ERIN^{meš} []x-ta nu-uš-ša-an KÙ.BABBAR GUŠKIN
 13' AN.NA AN.BAR URUDU A.BAR lu-ul-lu-ri na-at-za kap-li-it ma-aš-du
 14' pu-u-ri-ya aš-ša-an pí-ra-an e-ep-zi
 15' []x-ta gal-gal-tu-u-ri ḫa-az-zi-an-zi
 16' ki-e-da-ni-iš-ša-an TUP-PI 2 INIM^{bi.a} a-ni-ya-an