



## THE REPRESENTATION OF SEXUAL/EROTIC DESIRE AND THE DESIRE OF INDIVIDUAL ACCOMPLISHMENT IN THE *AENEID* AND *THE EPIC OF GILGAMESH*

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The exploration of human nature in literary works generally occurs as the thematic component of the text; and the theme of “desire” has been one of the literary instruments that are applied to display the nature and emotional state of humankind. We can assume every person has his or her own desires to accomplish during a lifetime. Desires can sometimes be so powerful that they have the potential of changing the direction of our lives. However, desire emerges in different shapes as a thematic element, which could be erotic, sexual, individual, social, political, economic, and so on. From this point of view, I will examine the *Aeneid* and *The Epic of Gilgamesh* in terms of their application of the theme of desire, and focus on two aspects of desire – erotic/sexual and individual accomplishment – by applying them to the main characters of the texts. Each character manifests erotic/sexual desire and the desire of individual accomplishment on different levels by accepting or rejecting, and they build their path of life accordingly.

**Keywords:** Desire, Erotic desire, Individual accomplishment, Duty, the *Aeneid*, *The Epic of Gilgamesh*.

### Introduction

Within the wide scope of literary issues, the representation of human nature and the psyche can be classified as one of the oldest and most common topics. Having been the center of almost all literary works, human beings can be approached according to various facets, as Virgil evidently states in the opening lines of the *Aeneid*: “Arms and the man I sing of Troy, who first from its seashores, / Italy-bound, fate’s refugee, arrived at Lavinia’s / Coastlands.” (1.1-2-3) His famous epic narrates action as well as the spiritual nature of its hero; his fears, anxiety, love, anger, and desire are strengthened by the inevitable presence of fate. Among many different perspectives that Virgil exposes in his epic, the emotional position of Aeneas constitutes one part of my argument, which particularly focuses on Virgil’s portrayal of Aeneas’s desires in his destined path, considering his attitudes toward Dido, Turnus, and others, and his ambition to accomplish his duty.

The representation of the theme of desire appears to have both similarities and dissimilarities when the *Aeneid* is correlated with *The Epic of Gilgamesh*. Apparently, the notion of desire, as a part of human existence, is presented in *Gilgamesh*, starting from the very beginning with “the coming of Enkidu.” As the story proceeds, the friendship of Gilgamesh and Enkidu, and Gilgamesh’s yearning for immortality toward the end of the epic, provide readers with different stages of desire. Although many critics approach the theme of desire only by considering the homoerotic relationship between Enkidu and

Gilgamesh, I will incorporate desire as Gilgamesh's self-constructed mission, his desire to reach eternity, besides the epic's sexual/erotic content.

In this respect, I will compare and contrast the *Aeneid* and *The Epic of Gilgamesh* in terms of their depiction of two specific aspects of desire, sexual/erotic and individual accomplishment, by analyzing the main characters' emotional states and the way they demonstrate the two levels of desire.

### **Philosophical and Psychoanalytical Consideration of Desire**

Hellenistic philosophy and thought had a strong tendency towards reason and virtue, which was generally contrasted to emotions. The general idea that Hellenistic philosophy tried to teach people was to be virtuous in order to live a fulfilled life. Among these ancient philosophical thoughts, Stoicism was the one that evaluates the role of emotions and desires on human life the most. Their idea was to get rid of desires in order to be reasonable, for desires lead us to destruction. One can make healthy decisions and is able to predict the future once he or she becomes free from emotions. On the other hand, Martha C. Nussbaum reminds us of another aspect of this philosophy as a therapy:

[...]The Stoics have a high respect for each person's active practical reasoning. They give this activity great value – indeed, intrinsic as well as instrumental value. And they construct an account of philosophical therapy that does justice to this idea. According to this account, philosophy is still a compassionate doctor, ministering to urgent human needs... And yet, this compassion is combined with a fundamental respect for the integrity of the reasoning powers of each person. (317)

Besides this negative and radical understanding of desire by Stoicism, Hedonistic philosophy approaches the idea in exactly the opposite way by praising pleasure, emotions, and desires, which are necessary for a valuable life. Motivational hedonism as one of the divisions of the Hedonistic philosophy, explains that desires are the vehicles to which we appeal, in order to get pleasure and escape from pain.

Psychoanalysis exhibits a kind of scientific approach to the issue. Sigmund Freud, the father of psychoanalysis explains desire under the title of human sexuality, and categorizes sexual desire as our natural instinctive need, which already exists when we are born, and he does not narrow the boundaries of sexual desire by defining homosexuality as part of our natural sexuality: "It can be traced back to the constitutional bisexuality of all human beings and to the after-effects of phallic primacy. Psychoanalysis enables us to point to some trace or other of a homosexual object-choice in everyone" (Freud 69). Jacques Lacan, on the other hand, designates desire as "unsatisfied demand," while also distinguishes needs from desires. "What is thus alienated in needs constitutes as *Urverdrängung* [primal repression], as it cannot, hypothetically, be articulated in demand; it nevertheless appears in an offshoot that presents itself in man as desire (*das Begehren*)" (579).

Desire, as a multidimensional concept, enables us to examine it within broad-scale fields of sciences, which provide a basis for employment of the theory in literary grounds. Therefore, character analysis is required to discover the aspects of desire that exist within that specific literary work.

### **The Representation of Sexual/Erotic Desire in the *Aeneid* and the *Epic of Gilgamesh***

Whether Aeneas has a heroic success or not from the beginning to the end of the epic is an argument which should be examined by considering his character formation, because it is obvious that Aeneas is not the same at the end of his journey. "[Virgil] takes his hero through a course of tests and trials, which are the indispensable condition of his moral development, and it is only after he has passed through them and found in them his moral weaknesses that he is allowed the vision of the destined glories of Rome" (Bowra 11). Book 4 is a crucial part of the epic in terms of Aeneas's transformation, in which he is tested by Dido's excessive desire for him, and for the fact that an exemplification of sexual/erotic desire appears for the first time.

However, heroic Aeneas seems to be with his leader position, until he arrives at Carthage with his men after their survival from a huge sea storm, Virgil reveals the hints of Aeneas's weakness on several occasions, which needs to be remedied in order to become an ideal hero. After the sea storm has passed, Aeneas tries to encourage his men to continue to their destined land; however, he cannot feel the same courage in himself: "Such were the words that he voiced. He, sick as he was with his / worries, / masked his expression with hope, kept gloom in his heart, deeply / buried" (1.208-9, 210-11). As Bowla claims, Aeneas is also blamed by the critics for sleeping in his house during the fire, for losing his wife, and for leaving Troy (10).

Dido's passionate love for Aeneas is impelled by the will of Venus, who is afraid for her son's safety, and who signals for her madness and death at the end of the book. Although Dido's emotions overweigh Aeneas's feelings, we at first see Aeneas while preparing for the wedding. However, he is not aware that this situation will be a threat to his duty and destiny to re-establish Troy. With the intervention of Mercury, sent by Jupiter, Aeneas is reminded of his purpose and after a moment of hesitation and fear, he concedes:

Stunned by the mighty force of gods' commandment and warning, Wondering what he should do, how he'd dare to get round the besotted Ruler with some explanation, or find ways of broaching the subject. This way and that, he cancelled his swift mind, testing his options, Every alternative he could conceive. He approached from all angles. This, as his thoughts vacillated, appeared the most forceful decision. (Virgil 4.282-87)

Upon hearing the Trojans' plans to leave Carthage, under the powerful influence of her desire for Aeneas, Dido bursts into tears and begs Aeneas not to leave. Nevertheless, even this piteous reaction of Dido does not dissuade him from his decision: "He, conscious, however, of Jupiter's warning, / never once blinked, and he struggled to keep his anxiety stifled / deep in his heart" (Virgil 4.331-33). His rejection of marriage and sexual/erotic desire as well – if we conform it to our context – is a compelling decision for Aeneas, as he internalizes his duty before everything else: "But, great Italy now is the land that Apollo of Grynia / and Lycian oracles tell me to seize, it is Italy's great land. / This is my love and my homeland" (Virgil 4.345-47). He clearly states that Italy is his love instead of Dido, by choosing the desire for duty instead of emotional desire.

Being influenced by the Hellenistic philosophy that dominated the period, Virgil makes undeniable references to philosophical ideas in his epic via his heroic character. Aeneas's rejection of marriage with Dido has been portrayed by many critics as an evidence of Virgil's inclination to Stoic philosophy, which eliminates human desires and emotions to achieve success. In this respect, Aeneas behaves in a very Stoic way to accomplish his duty by disregarding his feelings, albeit by the help of divine involvement. His situation of prioritizing one aspect of desire above the other objectifies Timothy Schroeder's explanation of the power of desires:

All desires play the role of tending to get the agent to bring about their contents. But some desires are better poised for bringing about their ends than others, all else being equal. Such desires are *stronger* than others, and other desires are *weaker*. If Brad desires both to own a new car and to avoid debt, and his desires ultimately move him to purchase a new car even though that involves acquiring debt, then that shows he wanted the car more than he wanted to avoid debt, at least in the normal case. (13)

While erotic desire is weaker for Aeneas who is able to ignore it for the sake of his stronger desire, for Dido it becomes such a powerful desire that she even breaks the oath which she took upon her husband's death not to love anyone else. With her tragic death chosen by her own will, her victimization by her desire is demonstrated evidently, while representing her anti-Stoic condition. Virgil reveals the destructive nature of love and erotic desire as if he is presenting a justification for Dido's situation: "Ruthless Love! Hearts break, humans die. How much must you force us? / Dido is forced once again into

tears, once again attempts pleading, / bending her pride to its knees before love. For she wants to leave nothing / unexplored to ensure that her long-doomed death isn't pointless" (4.412-15).

The traces of erotic/sexual desire reappear in Book 7 when Aeneas and his troops arrive at the destined land Latium. King Latinus gives permission to the Trojans to settle down on his lands on condition that Aeneas marries his daughter Lavinia. The course of erotic/sexual desire can be associated to the marital arrangement; however, Virgil does not disclose any emotional connection between Aeneas and Lavinia, for, the purpose of their marriage is totally political. Aeneas accepts the offer, because he no longer presumes marriage as a threat to his duty as in the case of Dido; on the contrary, this marriage will open his path to founding an empire.

Nisus and Euryalus, who appear in Book 9, are two young Trojan boys guarding the gates of their camp while Turnus and his army are waiting outside to attack. Their strong connection and friendship raise the suspicions about their homoerotic relationship; although Virgil does not provide any sexual affiliation between them, but he puts the word "love" in the description of their emotional connection: "They were as one in their love. They charged as a pair into battle" (Virgil 9.182). The poet reveals the most striking indication of their strong bond when Euryalus is caught up by the enemy and Nisus is trying to draw attention to prevent his friend's murder: "Me, look at me, here I am. I am the killer, Rutulians, attack me! / Leave him alone! The entire scheme was mine. He hadn't the daring, / even the strength. I call sky's omniscient stars to bear witness: / His crime was too deep a love for a friend who is a curse's fulfillment" (Virgil 9.427-30). He throws himself in front of the enemy to die and save his beloved friend. And their souls go to the Underworld together, while their bodies lie on the ground side by side. It is remarkable that Virgil again eliminates the existence of erotic desire by victimizing these two young boys to death, as he does in Dido's case. Though he pities them upon their death, he gives the message that their desire has led them to destruction.

The erotic/sexual aspect of the theme of desire is embodied in *The Epic of Gilgamesh* in an opposite way when compared to the *Aeneid*'s negative treatment to the subject. Whether or not this deviation is caused by *Gilgamesh*'s being an anonymous ancient Mesopotamian epic in a very different period of time is open to question.

"[Though powerful, pre-eminent,] expert [and *mighty*,] / [Gilgamesh] lets [no] girl go free to [her *bridegroom*.] / The warrior's daughter, the young man's bride, / to their complaint the goddesses paid heed" (I.75-78). Gilgamesh is introduced as a man who has excessive sexual desire, a strong alluring body, and takes the brides for the first night of the wedding before the groom. In such a way, the theme of sexual/erotic desire is presented at the beginning of the epic, which foreshadows the general erotic content. His people are so fed up with Gilgamesh's oppressive behaviors that they pray to Anu to create a match for him to distract his attention from them. That is how Enkidu is created. He is illustrated as a creature that resembles a beast and wanders around with animals like a part of nature. A contradiction is created between Gilgamesh and Enkidu, as the latter has a hairy and beastly body, while the former's beauty is highlighted. The erotic content expands when Enkidu is sexually seduced by the harlot Shamhat in order to "humanize" him. An interesting connection is constructed here in terms of determining the boundaries of nature and civilization; Enkidu's primitive and uncivilized essence is transformed into a civilized human being with the practice of sexuality. Enkidu's sexual drive is also presented in its pure form, as he is fully satisfied after a seven-night intercourse: "She did for the man the work of a woman, / his passion caressed and embraced her. / For six days and seven nights / Enkidu was erect, as he coupled with Shamhat" (I.192-95). Enkidu's transformation carries a significant symbolic meaning which can be interpreted from various angles. While it can be a reference to the process of the civilization of human kind, it is also related to the Mesopotamian understanding of gender, according to Walls.

This depiction of male response to feminine allure appears to reflect the traditional Mesopotamian ideology of gender and desire as it presents masculine sexuality in its most raw and natural form. Such an extreme scenario exemplifies the tension between nature and culture, the beastly and the civilized, in the construct of human sexuality. The poet works

with these themes to produce a nuanced portrayal of erotic desire in Shamhat's seduction of Enkidu, the epic's only explicit depiction of sexual intercourse. (Walls 18)

The Freudian idea of human sexuality is applicable to the epic's treatment of sexual desire; as it is illustrated in its natural form which comes out of an instinctual need as Freud suggests. It is also important to note that erotic/sexual desire in *Gilgamesh* totally excludes the moral concern about sexuality, which reveals the Mesopotamian attitude toward the subject.

The epic puts a boundary between nature and civilization with the symbolic meaning of Enkidu's separation from his primitive essence, by exhibiting the animals' escape from him while they were forming a complete unity before his humanization. "When with her delights he was fully sated, / he turned his gaze to his herd. / The gazelles saw Enkidu, they started to run, / the beasts of the field shied away from his presence" (I.195-98). He totally becomes a human, and he is weaker. He "could not run as before, / but now he had *reason*, and wide understanding" (I.201-2). Again the nature-civilization distinction appears with a metaphor to show that humanity is inferior to nature physically; however, he is superior by his wisdom. "Enkidu is no longer the rutting bull who abruptly mounts the passive female; Enkidu now knows eroticism, perhaps even affection, in contrast to his original beastly mating" (Walls 31). He is completely civilized; he even dares to go to Gilgamesh and challenges him for his "immoral" companion to the brides on their first night. His civilized morality reaches a level of correcting other people.

The atmosphere of the epic changes once the challenge turns into a friendship, and the concept of erotic desire, if not sexual, becomes appreciable by their intense connection to each other. *The Epic of Gilgamesh* is generally analyzed under the concept of the homoerotic relationship of Enkidu and Gilgamesh when the theme of sexuality comes into question. There are strong references in the epic that lead the reader to the inference of the existence of the homoerotic desire between the two characters. The first reference is revealed by Gilgamesh's dreams about Enkidu before they encounter. He sees an axe in his dream and his divine mother Ninsun interprets it as: "My son, the axe you saw is a friend, / like a wife you'll love him, caress and embrace him, / and I, Ninsun, I shall make him your equal" (I.288-90). Although this friend is male, the fact that Gilgamesh will love him as a wife is a direct association with their homoerotic relationship. Furthermore, the beginning of their companionship discloses an erotic expression: "They kissed each other and formed a friendship" (II.Y15). During their journey to the forest to kill Humbaba, their relationship gets stronger as they constantly support each other to keep going by exposing physical contact: "Take my hand friend, and we shall go [on] together, / [let] your thoughts dwell on combat! / Forget death and [seek] life!" (IV.253-55). Upon Enkidu's expected death while he is lying sick in his bed, Gilgamesh's lamentation reveals the intensity of his compassion for Enkidu: "Hear me, O young men, hear [me]! / ... / I shall weep for Enkidu, my friend, / like a hired mourner-woman I shall bitterly wail" (VII.42-45).

The notion of sexual/erotic desire evidently strikes attention when Ishtar meets Gilgamesh and her sexual desire is aroused for Gilgamesh's alluring body. Unlike the indirect erotic attribution to the relationship between Gilgamesh and Enkidu, the presentation of sexual/erotic desire is highly explicit in Ishtar's attitude toward Gilgamesh. Before Ishtar sees him, Gilgamesh cleans himself after his fight with Humbaba, and his beautiful body comes in sight as if the poet creates an atmosphere for the arousal of Ishtar's sexual desire. She directly addresses Gilgamesh and invites him to sexual intercourse: "On the beauty of Gilgamesh Lady Ishtar looked with longing: / 'Come, Gilgamesh, be you my bridegroom! / Grant me your fruits. O grant me! / Be you my husband and I your wife!'" (VI.6-9). However, Gilgamesh rejects her offer by reminding her of her disloyalty to her former lovers, and states that he does not want to be one of them. This part is important in understanding the manifestation of the gender issue in the epic. There is a kind of reversal of gender roles in terms of sexuality. Contrary to the general situation in a male-dominated society, the need for physical and sexual love is attributed to Ishtar, a female, and Gilgamesh is depicted as a man for whom the emotional bond and loyalty is more important. However, Walls associates his rejection of Ishtar with his homoerotic affection for Enkidu and his unwillingness of giving up his masculine authority:



Thus, Gilgamesh's rejection of Ishtar's desire allows him to continue his exclusive friendship with Enkidu, just as it allows him to retain his masculine identity instead of submitting to her controlling power. The integrity of the heroes' relationship is contrasted with the treachery of Ishtar's love as Gilgamesh implicitly denies the validity of female sexual subjectivity and erotic desire. (Walls 49)

Each character from the *Aeneid* and *The Epic of Gilgamesh* demonstrates a sexual/erotic aspect of desire in their own ways and with their own purposes. Dido becomes the victim of her desire for Aeneas, while Aeneas denies any kind of sexual/erotic involvement and desire. In *The Epic of Gilgamesh* on the other hand, the intense display of sexual/erotic content has a special function within the epic. First of all, there is no negative tendency toward the theme, and the homoerotic passion between Gilgamesh and Enkidu is dignified. Furthermore, an interesting anti-Stoic role is attributed to sexuality and sexual desire which enables a kind of humanization and civilization process.

### **Desire of Individual Accomplishment in the *Aeneid* and *The Epic of Gilgamesh***

Before Aeneas leaves Troy, he has already been destined for his ultimate goal of founding his city for his future generation. The influence of fate on Aeneas and his determination of completing his task may seem contradictory because of the dilemma that if fate exists there is no need to struggle to achieve the target since the result has already been determined. Therefore, the role of fate will be ignored in the analysis of Aeneas's desire for achieving his goal, for it is more important to present his dedication and courage for his mission.

Although it is decided by fate, reaching the destined land and founding the new empire turn into a strong desire for Aeneas. Everything he does from the beginning to the end, he does just to achieve his destination. His journey can be expounded as a road of trials, in which he is tested by many obstructions. The biggest and strongest obstacle for Aeneas' reaching the new land is definitely the goddess Juno and her hatred of the Trojans. However, whatever she does, Aeneas completes his mission heroically, for he is transformed into a successful leader during his journey. So, why does Aeneas desire this accomplishment so much, though it has been instilled into his mind by divine entity? Does he want immortal glory? His desire of eternal dignity is not explicitly given by the poet, but it would be unexpected for a human being to refuse such a thing. However, what is openly revealed about Aeneas's motivation for his desire of accomplishment is the fact that his only concern is his people, his son, and the future generation of Troy.

The most important part that demonstrates the transformation of Aeneas and his determination is the end of Book 4, when he decides to leave Dido and rejects experiencing sexual/erotic desire for the sake of his desire of accomplishment. Virgil clearly exposes Aeneas's power of enduring Dido's piteous reaction and his willpower to keep going: "Righteous Aeneas, much as he wished he could soften her angry / pain by consoling her grief and find words to rechannel her anguish, / much as he groaned and felt shaken at heart by the great force of love's power, / nonetheless followed the gods' commands, and returned to his navy" (4.393-96). "Now all commands have to come from within himself, and he cannot afford to acknowledge any desires that are contrary to his duty. Every loss in the pursuit of his mission must be fully recognized as in a sense willed by himself, for he can no longer dissociate himself from his destiny" (Wilson 71). He exhibits the same determination and strength toward the end of the epic when the battle between the Trojans and Rutulians is about to start. He feels sorry for the people that are going to die at the battle; however, he risks everything to achieve his desire for accomplishment.

Aeneas's fight with Turnus represents his last trial in his journey to his target, in which he is tested through his emotion of pity. Presenting it in the last scene of the epic, Virgil wants to demonstrate Aeneas's impressive devotion to his duty and to the accomplishment of his desire. He exhibits the same consistent reaction as he did for Dido; in spite of Turnus's miserable situation, begging for mercy, and giving up Lavinia and other claims, Aeneas kills him in a cold-blooded manner. Aeneas annihilates Turnus not because he sees him as a threat to his new empire, but to prove himself that he is an accomplished man capable of overcoming pity and sorrow.

Admittedly, Aeneas sacrifices many things that he wishes to have for the sake of his desire for success. He could have a happy life and family with Dido in Carthage, he could have stopped a war that causes many people's death, or he could have spared Turnus's life and felt at peace; however, he gives up all these by concerning himself with the accomplishment of his duty for his people.

The representation of the desire for individual accomplishment gains a different shape in *The Epic of Gilgamesh*, when Gilgamesh's objectives and his determination to achieve them are considered throughout the epic. Contrary to Aeneas's only ultimate goal to which he is devoted, Gilgamesh designates himself more than one destination to reach. The first lines of the epic describe Gilgamesh as a powerful, ambitious and greedy man who even wants to possess the brides.

The main reason for Gilgamesh and Enkidu's journey to the cedar forest is Gilgamesh's desire for eternal name and glory, for which he ventures to kill great Humbaba. In this part Gilgamesh is faced with the same trial as Aeneas when Humbaba begs for mercy and pleas to spare his life. With the encouragement of Enkidu, Gilgamesh manages to ignore Humbaba's begging and slays him. Here, it is important to note that the compassionate relationship between Gilgamesh and Enkidu is a supportive force for Gilgamesh's achievement, which can also be interpreted as the integrity of the two aspects of desire of Gilgamesh, which are erotic/sexual and individual accomplishment.

Upon the death of his beloved friend Enkidu, Gilgamesh decides on another target to accomplish: "For his friend Enkidu Gilgamesh / did bitterly weep as he wandered the wild: / 'I shall die, and shall I not then be as Enkidu? / Sorrow has entered my heart! / I am afraid of death, so I wander the wild, / to find Uta-napishti, son of Ubar-Tutu" (IX.1-6). Utnapishtim is the only survivor from the great flood, to whom immortality is granted by the gods. To find Utnapishtim and gain immortality, Gilgamesh sets off for another journey to the edge of the world. Again his desire for individual accomplishment is encouraged by his erotic desire, as the loss of his erotic source becomes the motivation for his search of immortality. This journey seems more compelling when compared to the adventure of the cedar forest, as "... there never has been a way across, nor since olden days can anyone cross the ocean" (X.79-80), but this will not be an obstacle for Gilgamesh in reaching his destination. However, after overcoming a challenging process, he finds Utnapishtim and is offered a test to prevail against sleep for six days. However, he could not resist and falls into sleep, which ends up his search for immortality. Gilgamesh understands the impossibility of his desire returns home. He now knows that he is a human being like everyone else, and some day he will die as Enkidu did. Gilgamesh could not accomplish his desire, for he exceeds the limits of nature and existence.

## Conclusion

*The Aeneid* and *The Epic of Gilgamesh* are two epics from different times and locations, which adopt the heroic actions and transformations of their main heroes. However, in this study, the theme of desire that is employed by these two epics is examined by applying particularly two aspects of desire to the characters, which are sexual/erotic desire and the desire of individual accomplishment. We have concluded that the *Aeneid* and *The Epic of Gilgamesh* exhibit the sexual/erotic desire in a diverted or opposite way. While the *Aeneid* makes a negative approach to the concept by refusing it in a Stoic manner, *The Epic of Gilgamesh* includes the theme by adopting a Freudian idea of sexuality as a part of human nature. For Aeneas, erotic/sexual desire is a handicap for his duty; however, it is presented as a complementary instrument for Gilgamesh's progress. The desire as individual accomplishment has parallels between the two epics when Aeneas and Gilgamesh are considered. They both designate a duty and destination for themselves, which they try to maintain throughout the epic. Nevertheless, the context of their ideals varies and reveals their personalities. Aeneas attains his desire for accomplishment heroically by sacrificing himself for his community and future generations, whereas Gilgamesh fails to achieve his desire because of his selfishness. Although he is a king and has a community to govern, he totally forgets about it and pursues his individual desires.

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