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The Hero-God and His Political Manifestations in Light of the Babylonian Creation Myth

A B S T R A C T

This study aims to highlight the role of the hero-god (Marduk) and his leadership role in confronting the darkness and chaos forces and how this effect the political power. After the young gods suffered from an attempt to be annihilated by the old gods, Marduk saves them and attain a high status among them; thus, becoming their leader. This study includes an introduction to the emergence groundwork for the hero-god, followed by a discussion of the confrontation with forces beyond the divine will. It also presents the goals of the hero-god, a discussion of the confrontation and the course of the divine battle, the most important weapons and methods used in the battle, and finally the conclusion of the confrontation. The study follows the historical approach, referring to the history of the use of weapons and their types. It also employed the descriptive approach, describing the divine clash and conflict. Moreover, the Babylonian creation Myth depicts the Babylonians' view of the issue of cosmic evolution and its organization. It is not a solid literary story, but rather a poetic image crafted in a dramatic style full of profound symbolic imagery created by the human imagination in Mesopotamia. As for analyzing the texts of the Babylonian creation story, being one of the masterpieces of Mesopotamia literature, this study follows an analytical approach in.

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الإله البطل وتجلياته السياسية في ضوء اسطورة الخلق البابلية

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الملخص

تهدف هذه الدراسة إلى تسليط الضوء على الإله البطل (مردوخ) ودوره القيادي في مواجهة قوى الظلام والفوضى، وكيف أثر ذلك على السلطة السياسية في بلاد الرافدين. فبعد أن عانى الآلهة الشباب من محاولة إبادتهم على يد الآلهة القدماء، أنقذهم مردوخ وارتقى إلى مكانة رفيعة بينهم ليصبح بذلك قائدهم. تتضمن هذه الدراسة مقدمةً عن نشأة الإله البطل، تليها مناقشة للمواجهة مع قوى خارجة عن الإرادة الإلهية. كما تعرض أهداف الإله البطل وتناقش المواجهة ومسار المعركة الإلهية، فضلاً عن أهم الأسلحة والأساليب المستخدمة فيها وأخيرًا الخاتمة التي سنعرض بها ابرز ما توصلنا اليه من الفكر الديني للإنسان العراقي القديم. تتبع الدراسة المنهج التاريخي بالرجوع إلى تاريخ استخدام الأسلحة وأنواعها، كما تستخدم المنهج الوصفي لوصف الصدام والصراع الإلهي، علاوة على ذلك تُصوّر اسطورة الخلق البابلية وجهة نظر البابليين حول مسألة التطور الكوني وتنظيمه. إنها ليست قصة أدبية متماسكة بل هي صورة شعرية مصاغة بأسلوب درامي زاخرة بالصور الرمزية العميقة التي أبدعها الخيال البشري في بلاد الرافدين. أما فيما يتعلق بتحليل نصوص اسطورة الخلق البابلية التي تُعدّ من روائع الأدب العراقي القديم، فإن هذه الدراسة تتبع منهجًا تحليليًا.

الكلمات الافتتاحية: بلاد الرافدين، اسطورة الخلق البابلية، الإله، البطل، السلطة السياسية.

Introduction

This study aims to analyse the concept of the hero-god and its political manifestations through the divine model presented in the Babylonian creation myth (Enuma Elish), embodied by the god Marduk, as a religious symbol reflecting profound shifts in the structure of power within ancient Babylonian thought. The study seeks to reveal how mythological narrative was employed to legitimise political authority, by highlighting Marduk's leadership role in confronting the forces of darkness and chaos, and the consequent granting of supreme sovereignty among the gods.

The study also aims to trace the stages that preceded the emergence of the hero-god, analyse the circumstances that paved the way for his rise, and then examine the nature of the conflict between the forces of order and the forces of chaos, whilst outlining the objectives Marduk sought to achieve, both on a cosmic and political level, It then describes the confrontation and the course of the divine battle, noting its tools and methods, and the symbolic meanings it carries that reflect the evolution of concepts of power and leadership.

As well as, The study also seeks to elucidate the relationship between divine victory and the consolidation of the political system, through an analytical examination that demonstrates how the mythical victory became a model for the establishment of centralised authority, reflecting the Babylonians' view of the organisation of both the cosmos and society.

In writing this article, we have adopted a historical approach by referring to the history of the use of weapons and their significance, whilst also employing a descriptive approach by recounting the events of the divine conflict, and subsequently employing an analytical approach to analyse and deconstruct the mythological texts that combine religious and political dimensions within a symbolic framework, the primary aim of which is to understand the intellectual and political implications contained within this literary text.

As regards the geographical scope of the study, it can be said that it falls within the general context of Mesopotamia civilisation; in specific terms, it is situated in the city of Babylon, which served as a religious and political centre and a place of worship for the god Marduk. The temporal scope coincides with the geographical scope in terms of the city and its high priest, The city of Babylon witnessed a cultural flourishing, specifically during the Old Babylonian period, i.e. approximately in the second millennium BC. These two periods saw the rise of Babylon and the rise of its national god, Marduk, in a roughly parallel manner, and mythological texts have immortalised this flourishing and development. Thus, this study focuses on a historical period that witnessed a clear intertwining of the religious and mythological dimensions on the one hand, and the political and authoritarian structures on the other, thereby allowing for a deeper understanding of the implications of the 'hero-god' within its cultural context.

First: The Groundwork for the Hero's Emergence:

The Babylonian creation story, known as (Enuma eliš), holds many philosophical themes, which served as a prelude to several events which contributed to the emergence and prominence of the hero-god character. The first of which is related to the issue of cosmic existence and the transformations associated with it, and the creation of the substance of conflict among them, represented by the gods of various ranks. Mesopotamia thinkers believed that everything before the formation of the universe, even if eternal, was in a stillness state, but had the potential of movement and beginning (Delaporte, 1997, p. 139)

This creation process did not only represent the beginning, but also the end. The issue of its creation was not an unjustified or mysterious act, but came as a result of a cosmic battle between chaos and order (Roux, 1992, p. 95) . After this universe was a deep abyss in which the two male elements, represented by the god Apsu and expressed by fresh water, and the female element, represented by Tiamat, who represents salt water, and their son Mummu, who is expressed by the rising separating part (nebula) from the meeting of the salt and fresh waters (Heidel, 1963, p. 3), or that it represents the mist formed from their meeting (Hannoon, 2005, p. 18), As a result of the natural logical convergence between the male element (Apsu) and the female (Tiamat), who represent, as a universal concept rather than a personal one. (Konstantopoulos, 2025, p. 167)،

a pair of gods emerged from this chaos; the gods Lahmu and Lahamu. It is believed that they were the sedimentary silt formed from the confluence of the river and the sea. These two gods grew up and in turn created two other Anshar and Kishar. They were more intelligent than their predecessors and surpassed them in status (Qāshā, 1998, p. 116) ; (Ferrolo, 1990, p. 20). In turn, they created the god Anu, who was a rival to his father Anshar,

and even rivaled him. He, in turn, created the god Ea, the god of wisdom and the deep waters, who was characterized by strength to the point that he had no rival among the gods (Heidel, 1963, p. 18).Thus, the events of the first stage ended, represented by the cosmic emergence and divine creation process. As for second stage, it can be described as the stage of clash and conflict between the old gods represented by the gods of chaos and stillness (Apsu, Tiamat, and Mummu), Those whom we believe to be associated with the forces of chaos; the **Kingo** were later added to this group, as they represented the enemies of the Babylonian kings amongst their counterparts, the rulers and kings of neighbouring countries, represented by Elam and Sparta (Reynolds, 2025, p. 132).

and the new, young gods from their sons who represent order and movement. This matter is part of the cosmic organization in the Mesopotamia creation myths (von Zoden, 2003, p. 229) With the movement and order began to work, the gods of chaos and stillness began to complain about that. Thus, the god Apsu summoned his advisor Mummu, and advised him to go with him to the goddess Tiamat.

For the intention of consulting her concerning their young god sons, who began to raise their voices and make noise, when they arrived at Tiamat, and the conversation took place between them, about the young gods violating their privacy and disturbing them, the course of that conversation changed, until it reached the god Apsu shouting loudly to Tiamat. Perhaps this was in order to frighten her on the one hand, and in order to convince her of his proposal regarding the shameful behavior of her sons, for which they deserved death on the other hand. Thus, he intended to send a message that he would work to destroy and exterminate them, but Tiamat became very angry, and began to adopt the same method by shouting loudly in the face of her husband, saying: "Why should we destroy what we ourselves created?" **Here, we believe that Tiamat's objection to the killing of her children reflects a profound understanding of the concept of motherhood in Mesopotamia society, the depth of her emotional bond with her children, and her role as a symbol of care and compassion towards them; this is an integral part of the Iraqi female character, which is characterised by emotion and tenderness . It appears that the aim put forward by the god Apsu, together with Mummu, to persuade the goddess Tiamat to destroy her sons falls within the framework of consultation or seek advice as a new form of communication; however, Apsu ignored the collective dimension of that advice** (Haubold, 2025, pp. 200-201) .

The god Apsu stopped his plan at first, yet his advisor (Mummu) gave him an advice to implement what was on his mind to restore things to their proper place, which made Apsu happy. Accordingly, the two agreed to do this plan without the help of Tiamat (Heidel, 1963, pp. 19-20). However, the young gods learned of this plan through the god Ea, which caused them panic, fear, and confusion. Still, the god Ea has the wisdom and power and high magic abilities, who was considered a god of magic in Mesopotamia, and was called the lord of magic spells (Denning-Bolle, 1992, p. 39), he used his magic in two directions: firstly, to create a magic ring around his fathers, the young gods, to spare them from the wrath of the gods Apsu and Mummu. Secondly, it was directed towards the old gods, specifically towards (Apsu and Mummu). He made a perfect magic spell, read over it, then put it in the water. After that, he casted it on the gods Apsu and Mummu, who were in a deep sleep. Then the

god Ea took off the collar and crown that were on the Apsu's head and placed them on his own head. Eventually, he killed him and made a dwelling place above him for himself, thus taking from him his authority and divine title and taking it for himself. Meanwhile, he worked to end the existence of Mummu, so he defeated him and tied him with ropes that dragged him behind wherever he went (Qāshā, 1998, p. 141) .

Second: The Hero-God Confronting Those Who Rebel Against the Divine Will:

A- Choosing the Hero-God:

Once the first stage, represented by cosmic evolution and the birth of the young gods from the loins of the ancient gods, had ended, the second stage began, represented by competition and conflict among them. This led to the third stage, which constituted the core of the conflict and struggle between the ancient gods, led by Tiamat. Tiamat took up the matter after the murder of her husband, the god Apsu, and his minister, Mummu. This stage reveals the emergence of the leader and hero who would face the coming danger.

The ancient gods gathered with their mother Tiamat and worked to incite her to confront those who were against the cosmic will and its traditions. Though she was not convinced of the confrontation at first, she finally submitted to them. She began to prepare a huge army consisting of monstrous snakes that had poison instead of blood. She created enormous dragons, reptiles, giant insects, and wild animals, along with eleven types of strange monsters that she gave birth to. She began to arm and prepare them for battle. Then she took the god (Kingu) as her husband, made him the commander-in-chief of the army, and placed the rule of all the gods in his hand. She entrusted him with the tablets of fate so that his orders would be effective, his rule unchangeable, and heard by all (Heidel, 1963, pp. 29-30). It says:" **She exalted Kingu; in their midst she made him great , To march at the head of the army, to direct the forces, …. , She gave him the tablet of destinies, [she fastened (it) upon his breast], (saying:), "As for thee, thy command shall not [be changed, the**

word of thy mouth shall be dependable]!" ," (Heidel, 1963, p. 34).

The god Ea, in his wisdom, knew the plan of the old gods, represented by Tiamat and those with her, so he transferred her to the young gods. They gathered and were filled with panic and fear. The god Anshar decided to send the god Ea to save them from this difficult situation, by killing Kingu just as he had killed the god Apsu before. However, he returned terrified by what he had seen. Then, the god Anshar asked the god Anu to confront Kingu and kill him.

But he too fled in fear and panic after seeing the army and its mobilization. Thus, the young gods became in a state of being unable to make any decision, and they had no means of defending themselves, so they were in a state of panic and confusion to the point that their chief, the god Anshar, struck his thigh and bit his lips, because there was no one strong enough to go to battle, and here the god Anshar, after his heart suggested to him to choose the god Marduk for this confrontation, informed the gods of the divine council after he summoned them with this matter. Accordingly, their faces lit up and they were happy with the matter.

B: Elevating the status of the hero-god to enable him to face challenges:

Given that seriousness of the situation, a confrontation was inevitable. The old gods, now under the leadership of Tiamat and her followers, were determined to end the existence and existence of the young gods. Therefore, the god Anshar summoned Marduk for this confrontation to ward off the danger. This begs the question: Why did the young gods choose and elevate Marduk over anyone else? Answering this question reveals two reasons. The first:

- From the creation Myth events, it can be concluded that the older gods were unable to confront the younger gods, specifically the gods Ea and Anu. This stems from the nature and weapon of the two gods themselves, as whatever the god, his main weapon used to kill the god Apsu was the magic spell, i.e. the power of the word. This is part of the beliefs of theMesopotamia is that the word has the power to do all things, as it represents the ruling authority (Frankfort, Frankfor, Wilson, & jacobsen, 1980, p. 206) . The same is with the god Anu. Anu represents the ruling authority exercised by kings in Mesopotamia (Al-Ahmad.s.s, 1988, p. 24). Thus, the two are similar in their weapons to Tiamat, as she possesses the authority and word power.
- The second reason is that we believe that Marduk himself, as he possesses qualifications that make him a distinguished god among the gods. He is that young god full of determination and persistence, and full of youthful strength, in addition to being (very violent) (Frankfort, Frankfor, Wilson, & jacobsen, 1980, p. 206). So we believe that Marduk is distinguished by his muscular strength and youth, and this feature is a distinguishing mark in his conflict with the goddess Tiamat.

Thus, Marduk attended the divine council and agreed to this confrontation. Here another question arises, what made Marduk accept the agreement but with conditions? To answer this questioning the Researchers can draw two conclusions **:** The first is the shrewdness and intelligence of Marduk in reading the convened divine council, as the young gods were living in a state of fear and confusion from Tiamat and her armies and wanted any means to be a lifeline for them. As for the second matter: He wanted to seize the chance to elevate his status among the gods and be the highest among them, as he wanted to obtain the power of self-determination instead of the god Anshar, as well as the power of the creative word of the gods that cannot be rejected, as the text explains: "**Hasten to me (then) and speedily [fix for him] your destiny, [That he may] go to meet your powerful enemy!' " , When Laḫḫa (and) Laḫâmu heard (this),, they cried aloud; All the Igigi wailed painfully:, "What has happened that she has come to [such a decision?, We do not understand Tiʾâmat's ac[tion]! , They gathered together and departed**." (Heidel, 1963, p. 35).

Accordingly, the gods agreed to the request of Marduk, and they bestowed upon him the qualities and attributes that would make him supreme, and they established a throne for him among them, so he became the king of all the gods and the most powerful of them, as mentioned in the hymns and prayers (Rutten M. , 1984, p. 151). Thus, he combined divine power and authority (Frankfort, Frankfor, Wilson, & jacobsen, 1980, p. 210).

Third: The Goals the Hero-God Sought to Achieve:

Once Marduk had consolidated his position, he started to prepare for battle and implement his desired goals. These goals cannot be achieved unless he works to provide the means for victory, represented by weapons and equipment that are compatible with the nature of the enemy he intends to confront. He took it upon himself to prepare for the use of weapons specific to this conflict. However, it is important to point out a significant matter: necessity is the primary factor in man's invention of weapons.

This matter is considered one of the natural laws that man cannot deviate from, nor exceed, as it is considered part of the system of development associated with man, which stipulates that every human innovation is driven by the factor of urgent need for it (Rasheed, 1985, p. 39). Man has been directly connected since ancient times on this earth to the oldest machine that he used as a weapon to defend himself from animals and the dangers that befall him, in addition to using it as a tool to pursue and hunt animals because it is an important source of food for him. Thus, a weapon in its simple meaning is a machine or tool that a person uses to create an action against anyone who threatens his existence, whether it is from humans who compete with him over hunting and grazing places or animals of various kinds, predatory and non-predatory, who threaten his life and end his existence and existence (Al-Dabbagh, 1988, pp. 19-20).

Fourth: The Confrontation and the Course of the Divine Battle:

Once Marduk realized that the confrontation with Tiamat was inevitable, he began preparing the necessary combat methods for the battle, with divine precision and wisdom, in order to bring this conflict with Tiamat to an end, in accordance with his military plans and directions. Among these methods are the following:

A- The Hero-God's Weapons:

The weapons, equipment, and military tools used by Marduk were consistent with his goals. The hero-god employed a variety of weapons, including:

1- Traditional weapons:

Traditional weapons are the first type used by Marduk. These weapons were prevalent in ancient times and extended into historical times. The first of these weapons he used in his divine battle against Tiamat was the bow and arrow, which was mentioned in the Sumerian language as (GIŠ BAN) and in Akkadian as (qaštu) (Rasheed f. , 1988, p. 90). This weapon was considered one of the supporting weapons in historical times. As military units attacked the enemy's places wherein he was swarming, the bow and arrow served the main purpose in this case. Moreover, the bow and arrow is considered one of the weapons that were known before the formation of the regular army in the third millennium BC, and this is what was confirmed by the artifact known as (Stele of Lion Hunting of Uruk) which was found in the city of Uruk in the middle of the fourth millennium BC (Rasheed f. , 1988, pp. 79-80). The Akkadians also preferred to use this weapon as a supporting force for the infantry advance,

because it was easy to carry and did not affect the movement of the army during its advance or withdrawal (Rashid, 1985, p. 48). Marduk gave this weapon special importance as he even described it as (his son), and called it with three titles (Al-Majidi, 1998, p. 28); that is, after he made it and placed a blade inside and used it as his main weapon in the battles (Dalley, 2000, p. 251). This is what the text of the myth clarified: " **After the gods his fathers had determined the destiny of Bêl, They set him on the road—the way to success and attainment , He made a bow and decreed (it) as his weapon; An arrowhead he put (on the arrow and) fastened the bowstring to it** " (Heidel, 1963, pp. 37-38) .

Another traditional weapon that Marduk used in his divine battle is the club (baton). It was mentioned in the Sumerian language as (KUŠ KUKUL.SAR.GI.NA), while it was mentioned in the Akkadian language as (ḫutpalu) (Rasheed, 1988, p. 90). It is one of the personal weapons that assist its bearer, and it was mentioned in Mesopotamia in ancient times. The club was used for various purposes in peace and war, including to indicate the status and position of its bearer, in addition to its use in religious rituals. It is considered one of the weapons of the gods such as the god Ningirsu, the god Nergal, and the god Shamash (Abdullah, 1977, pp. 211-212). It is one of the effective weapons which were used in close combat, as it is made of stones or metal and at the bottom of the head there is a cavity to hold the handle, and in order for its head to increase the effectiveness of this machine by causing effective wounds in the enemy, prominent lines and protrusions were made on its surface. It was used in wars for the purpose of smashing the soldier's helmet or destroying his armor. However, if the enemy is not wearing a helmet or armor, then its carrier will inevitably kill his enemy (Abdul Wahid, 1987, pp. 25-26). Perhaps this is the main reason that prompted Marduk to acquire this weapon in his hand, since Tiamat was not wearing any means of protection, as the myth explains by saying: "**He took up the club and grasped (it) in his right hand** " (Heidel, 1963, p. 38).

Marduk also used a type of traditional offensive weapons represented by the chariot weapon. It is certain that the origins of chariot manufacturing in Mesopotamia date back to the last centuries of the fourth millennium BC, as the oldest evidence of this is what was found of a pictorial inscription in the city of Uruk. Chariots were used in military battles in the third millennium BC, and this appears clearly in the Early Dynastic Period, specifically in the Stele of Eagle (Rasheed f. , 1988, pp. 85-86).

As for the horses which drove chariots, they were introduced into the countries of the ancient East for service, whether in transportation, pulling chariots or pulling plows. With the passage of time, their use became a necessary matter in battles. The introduction of horses was a revolution in military armament, which is due to the speed of their movement and their ability to maneuver and move easily (Al-Dabbagh, 1988, p. 42). For this reason, chariots were considered among the decisive weapons in military battles. Perhaps this is the same matter that prompted Marduk to use them in his fight against Tiamat.

However, through the texts of the story, it can be noticed that he did not use ordinary horses, but rather resorted to using horses that were characterized by being of a mythical, imaginary nature and unnatural abilities, in harmony with the nature of the enemy who also created animals with the same characteristic, and thus Marduk used the same method, but with a difference in the type of weapons, as he used four horses, with a high ability to

penetrate, maneuver and destroy whoever is in front of them, and perhaps this is very similar to the chariots that the Akkadians used in their battles by providing the chariot with four animals that pull it, with the presence of a fighter and a driver in the war chariot (Mazloum, 1985, pp. 61-62). Thus, Marduk used a weapon with high capabilities and speeds in battle, and its names indicated its high capabilities in battle and the destruction of whoever stood before it, as he said: "**He mounted (his) irresistible, terrible storm chariot; He harnessed for it a team of four and yoked (them) to it, The Destructive, the Pitiless, the Trampler, the Flier , They were sharp of tooth, bearing poison; They knew how to destroy, they had learned to overrun; [....] they [smo]te, they were frightful in battle**" (Heidel, 1963, pp. 38-39).

Marduk used the traditional weapons, among which is the net weapon. This weapon is mentioned in the Sumerian language in the form (ŠUŠ. GAL) whereas in the Babylonian language as (šušgallu) (Rasheed f. , 1988, p. 90). The net is considered among the weapons that were prevalent in Mesopotamia since the Early Dynastic Period and through the ancient Babylonian era, as it was used to catch warriors in the middle of the battlefields (Al-Ahmad.s.s, 1988, p. 200) .

It is worth mentioning that Marduk was not the first god to use it. There are signs and texts older than that which indicate that the god Ningirsu, god of the city of Lagash, used the net to eliminate the army of the city of Umma, and this is what appears clearly in the stele of the eagles belonging to the fifth king of the city of Lagash called (Eannatum), in addition to the use of this weapon by kings in Mesopotamia, including King Gilgamesh, who is depicted in the inscriptions of the city of Uruk as hunting his enemies with his net like birds (Rasheed f. , 1988, p. 91). Thus, it can be seen that Marduk employed this weapon in a wonderful way in hunting Tiamat, and he began to restrict her movement, and this is what the text indicated: "**He made a net to inclose Tiʾâmat within (it)** " (Heidel, 1963, p. 38). However, since the fighter had to protect himself from the risk of injury, he had to equip himself with military-related items that would protect him, including shields, which were considered military protective equipment. They were mostly made of wood or metal, especially copper, and were usually rectangular in shape, and covered with a piece of thick leather, which was smeared with oil to keep it soft (Saeed, 1988, p. 200). Therefore, we note that Marduk began wearing the shield as a protective measure to protect him from the danger of the weapons of Tiamat, as stated in the text: "**He was clad in a terrifying coat of mail, Terror-inspiring splendor he wore on his head**." (Heidel, 1963, p. 39).

Depending on the mentioned above, it can be said that Marduk was well prepared for battle, by using various weapons, some of which were offensive in nature, and some of which were used as support weapons, in addition to wearing protective military equipment.

2- Divine Weapons:

While the second type of weapons could be described as weapons of an unconventional nature specific to the gods themselves—in other words, weapons of a divine nature—these weapons could be considered weapons specific to the gods alone, represented by the winds. The four winds were among the objects presented by the god Anu to his new

grandson, so that he could play with them in his childhood and use them to eliminate his enemies when he grew up. This idea is reinforced by the text: "At that time, Anu formed and created the four winds" (Al-Shawaf, 1997, p. 126). As Marduk grew up, getting youth, he began to employ the destructive powers and strength of Anu and Enlil in the decisive confrontation. The winds are the specialty of Enlil (Potts, 1997, p. 189), who represents strength and cruelty in oppressing those who oppose him until he forces them to submit. He represents the will of the ruling authority and the implementer of its decisions and the preservation of its entity, represented by the god Anu. He is the main supporter of it in implementing its decisions and orders, as he represents the supremacy and elevation among the gods. Therefore, he is considered the most important force in the universe. Thus, the god Enlil is the cosmic support that guarantees order in the face of chaos. Therefore, he leads the gods towards war (Frankfort, Frankfor, Wilson, & jacobsen, 1980, pp. 167-168) .

After the final decision was taken in the council of the gods, it was called (the decision of Anu and Enlil) or (the will of Anu and Enlil), and thus Marduk gained power from Anu, and gained the implementation of decisions from Enlil, meaning that he tightened his control over power and forced others to accept his decisions, and whoever violated that faced cruelty and destructive force, using Enlil's air weapon in its various forms and types (Von Zoden, 1994, p. 176). This is what the text indicated when it said: " **(And) had the four winds take hold that nothing of her might escape , The south wind, the north wind, the east wind, (and) the west wind, The gift of his (grand)father, Amu, he caused to draw nigh to the border(s) of the net. He created the *imḫullu:* the evil wind, the cyclone, the hurricane, The fourfold wind, the sevenfold wind, the whirlwind, the wind incomparable.He sent forth the winds which he had created, the seven of them; To trouble Tiʾâmat within, they arose behind him, The lord raised the rain flood, his mighty weapon**" (Heidel, 1963, p. 38).

3- Magical Weapons: The third type of weapons which god Marduk used in confronting the forces of chaos and stillness is the magical weapon. It can be considered a protective method that Marduk had to employ against the forces of evil represented by Tiamat. He had to resort to magical and non-magical means to defend himself and ward off the harm that Tiamat could inflict upon him. Thus, he adopted two methods:

The first Method: It was represented by carrying an amulet as a means of protection that was prevalent in Mesopotamia. It was one of the auxiliary means that meant to ward off harm from people and evils that descend upon them from goblins and jinn. It is noted that the amulet that Marduk took was red, which is considered one of the colors that were widely used in Mesopotamia to ward off jinn and goblins and some diseases. Thus, this color is considered in the view of the Mesopotamia as a protective shield from evil, worn by magicians while performing magical practices. (Al-Douri, 2009, p. 209).

The Second Method: It was used by Marduk in order to protect himself from the evils of Tiamat was to bring a wild herb that would help treat the poison that Tiamat might inject into his body during the confrontation. He would then prepare the necessary treatment for him. How could he not be good in medicines and treatment, as he was described as the skilled and expert doctor, in addition to being the one who heals all the woes of diseases , In order to maintain the momentum of the battle and avoid the enemy, he used these means to

protect him from any evils, as the text explained by saying: "**Between his lips he holds [a talisman(?)] of red paste; An herb to destroy the poison he grasped in his hand**" (Heidel, 1963, p. 39).

In light of the above, researchers believe that, the issue of diseases, their spread and treatment required more than one method. Sometimes it required treating them with a magical method, as the gods were the main cause of them, in addition to using the pharmaceutical method in treating diseases, including: treatment with herbal medicines. This matter indicates the knowledge of the Mesopotamia of the importance of plants and herbs and the extent of their effect in curing diseases, in addition to their great medicinal value.

B: The method of confrontation and its will:

Once Marduk had completed his full preparations (defensive, offensive, and preventive armament, etc.) for the anticipated confrontation with the god Tiamat, and in his divine battle, Marduk adopted a military doctrine stating that (attack is the best means of defense), which indicated that he was willing to direct the first blow at Tiamat, as he headed towards her, as indicated by the text, saying: "**The lord took a direct (route) and pursued his way; Toward the place of raging Ti'âmat he set his face**" (Heidel, 1963, p. 39) .

Marduk planned his management of the battle and proceeded according to well-studied scientific principles, based on wisdom and cunning in studying the opponent, understanding his mentality and his goals in managing the battle and how to do so. He knew their strengths and weaknesses, and this is what came in his saying:" **The lord drew nigh to look into the heart of Ti'âmat**" (Heidel, 1963, p. 39).

After he had seen what was going on inside Tiamat, he began to look at her army and knew its weak points. In order for the army to perform its military duties in the best possible way, a number of important conditions had to be available that would contribute to raising the efficiency and ability of the army to confront its opponents, including providing it with objective and positive conditions that would enable it to perform its military duties in a vital and dynamic manner, including: training, armament, mobilization, and providing it with supplies. All of this is conditional on the availability of good military leadership that works to lead the army in a sound manner and bring it to safety.

It seems that the issue of choosing Kingu as the leader of the army by Tiamat was an unsuccessful choice, as he was not qualified to lead the army despite the support, armament and logistical supplies that Tiamat provided him to confront Marduk, as he did not possess the leadership qualities for the confrontation. He was characterized by weakness in difficult situations, his inability to plan properly, and his lack of courage to make the appropriate decision at the right time. He was disturbed before and during the battle, which created a state of confusion within his camp, in addition to the disturbance of his assistants whom he chose in the battle, as they were not up to the responsibility, which caused their disturbance and fear of confronting Marduk, who appeared to have the characteristics of a shrewd leader. This is what the text explained: " **(And) to see the plan of Kingu, her spouse., As he gazes, (Kingu) is confused in his plan; Destroyed is his will and disordered his action , As for the gods his helpers, who were marching at his side, When they saw the valiant hero, their vision became blurred.**" (Heidel, 1963, p. 39) .

Here Tiamat realized the seriousness of the situation, so she began a strong reaction in order to restore the balance that her counterpart Kingu and his military leaders had lost, after their failure and fear of confronting Marduk. She began to try to arouse the attention of the opponent and to intimidate and frighten him by: cursing and insulting him, and that he came to bear the burden of others and to face inevitable death, while his fathers remained sitting in their positions and places, not caring about him.

On the other hand, Tiamat sought to diminish Marduk, by indicating to him whether he had risen to the level of the great gods and become great like them, or whether those gods had descended to your simple level. This is what the text clarified by saying: " **Tiʾâmat set up a [rroar(?)] without turning her neck, Upholding with her li[ps] (her) meanness(?) (and) rebellion: , ". . . " . . have the gods risen up to thee? , (Or) have they gathered from their [place] to thy place?**"" (Heidel, 1963, p. 39).

Based on what was mentioned above, the goal that Tiamat sought was to try to intimidate and frighten Marduk and weaken him psychologically, and to show herself as a strong and dominant one on the one hand, and on the other hand she sought to destroy him internally by diminishing him among the gods of his fathers or diminishing his fathers in particular, and this is part of the psychological war that she waged.

It is noted that Marduk began to deal with Tiamat through psychological warfare as well - in other words - he used the same method, but in a more intelligent and cunning way, as his goals took two directions, the first: was to destroy her will and self-confidence through the decisions she made regarding her god sons, and she went too far in her arrogance to the point that she raised those who were below them and did not deserve to be raised (here he meant her new husband, Kenfu), and she lowered some gods to positions below their natural status for the sake of her personal goals (i.e. the artistic gods with intelligence and cunning),

While the second trend was: taking the path of stirring up the mother's feelings of motherhood and tenderness towards her children and how she took such a step, he works with this action to transform her from a state of cohesion and strength to a state of disintegration and weakness, to the point of her inability to resist or the resistance that does not possess the sufficient focus that would make the leader plan well and soundly,

Here it is necessary to point out a very important point, that the actions and method undertaken by Marduk were not intended to win the favor of Tiamat, or to change her mind and return things to their old course, and thus change her convictions not to fight her god sons, but rather he was seeking to break her will and defeat her from within, in preparation for completely eradicating her from existence, and this matter appears clearly through threatening her with the deadly divine weapon, as the text made clear: **"(Or) have they gathered from their [place] to thy place?", Then the lord [raised] the rain flood, his mighty weapon, [As for T] iʾâmat, who was furious, thus he answered her: , "[In arrogance(?)] thou art risen (and) hast highly exalted thyself (?), [Thou hast caused] thy heart to plot the stirring-up of conflict, [....] the sons treat their fathers unjustly; (And) thou, their bearer, dost hate (them) wi[thout cause (?)], Thou hast exalted Kingu to be [thy] spouse; Thine illegal [authority] thou hast set up in place of the authority of**

Anu , [Against] Anshar, the king of the gods, thou seekest evil, And hast proven thy wickedness [against the god]s my fathers" (Heidel, 1963, pp. 39-40).

Following what was mentioned above, it can be noted that Marduk used psychological warfare as a tool to end the armed conflict with Tiamat, as she was an important element of war.

A: The end of the confrontation and the outcomes:

Marduk begins to provoke Tiamat by preparing for battle and preparing her armies. It is noteworthy that this call to war was not directed at the entire opposing army in general, but rather at the mastermind of the army's leadership in particular, represented by Tiamat, with the aim of eliminating her and physically eliminating her after he manipulated her thoughts and distracted her, which led her to make wrong decisions that caused her destruction and ruin. Marduk sent a message to Tiamat to engage in an individual duel, and this was one of the unconventional methods that were followed.

Which leads us to the answer to the question of why the god Ea did not confront Tiamat, who had previously confronted the god Apsu and was able to defeat him, so he evaded confronting Tiamat. The answer to that is represented by the similarity of the method between them, but what is new is what Marduk brought in terms of a new method of fighting. When searching for the first roots that called for the use of this method in fighting in Mesopotamia, we find that King Sargon of Akkad (2370-2316 BC),

He was the first to adopt the use of the individual duel method, i.e. fighting one man against another man. His choice of this method of fighting was a conscious and necessary choice for the task entrusted to his army, in contrast to the systems that were prevalent in the era of the dawn of dynasties that relied on the method of fighting in rows or groups that used heavy weapons in fighting. This method of using light weapons was his transition in the method of fighting from slow movement to transformation, to be a lightning attack against peoples who were ignorant of this advanced method of fighting (Suleiman A. , 1993, p. 88). Perhaps the mythological thought in Mesopotamia came to clarify this fact indicated by the texts and archaeological inscriptions, which clarified this method of fighting, with which Marduk called upon his rival, Tiamat. This is what the text showed: "**Let thine army be equipped! let them be girded with thy weapons!,Come thou forth (alone) and let us, me and thee, do single combat**!"" (Heidel, 1963, p. 40) .

Another text refers to the same call for single combat, as in the following text:"**Tiʾâmat (and) Marduk, the wisest of the gods, advanced against one another;They pressed on to single combat, they approached for battle**" (Heidel, 1963, p. 40).

From the above, it is noted that Marduk left Tiamat no choice but to fight, taking into consideration his use of all means to prepare for the expected confrontation between them. He worked to organize himself militarily, meaning that the necessary military means were prepared for the battle on the one hand, and on the other hand, he began to work on non-military and unconventional means represented by verbal messages directed directly to Tiamat, in order to provoke her and eliminate her in any way possible. This was clearly affected by Tiamat, and this is what the text indicates: "**When Tiʾâmat heard this, She**

became like one in a frenzy (and) lost her reason , Ti'âmat cried out loud (and) furiously, To the (very) roots her two legs shook back and forth" (Heidel, 1963, p. 40) .

Depending on what was mentioned above, one of the reasons for Tiamat losing her balance is her awareness that she was facing an unequal confrontation. She was certain that she would lose the battle, as the method used by Marduk in fighting was an unconventional method, which she had not known before and was ignorant of how to deal with. This weakened her position in the confrontation, as she relied on a method of fighting represented by the use of magic in fighting, in addition to her use of psychological warfare and the use of the traditional fighting method. This matter was used by the god himself, along with the use of a method of fighting that differed from Tiamat. Thus, Marduk used more than one method and maneuver in the confrontation, and thus Marduk succeeded in employing the element of surprise and deception, in addition to the ability of Marduk to influence her psychologically.

As soon as the clash occurred between the two parties, and according to the fighting method that Marduk had planned with Tiamat, he began to use the weapons that he had prepared in advance for this confrontation. Marduk succeeded in trapping Tiamat and restricting her movement through the first weapon, using his divine net, until he was able to encircle her, as the text explained: "**The lord spread out his net and enmeshed her**" (Heidel, 1963, p. 40) .

While the second weapon was the use of the power of the winds to eliminate Tiamat, who did not realize that the attack directed at her by the wind would be a factor in her elimination, she imagined that she had the ability and strength to confront the winds that Marduk had launched, so she worked to repel them, but the exact opposite happened, as it was not an ordinary wind for her to be able to control it, but rather it was characterized by strength and destructiveness, and it had a magical dimension, which made her lose control of closing her mouth, and she was not even able to close her lips.

Perhaps this is due to the power and influence of the god Enlil through the effectiveness of his weapon, represented by the air that Marduk employed correctly, and this same action made Enlil separate the sky and the earth after they were united (Kramer, 1971, p. 66). Therefore, we find that Tiamat lost control of herself, which encouraged Marduk to eliminate her by directing a fatal arrow at her heart. He was able to completely end the life of Tiamat, and this is what the text clarifies: "**The evil wind, following after, he let loose in her fac. , When Ti'âmat opened her mouth to devour him, He drove in the evil wind, in order that (she should) not (be able) to close her lips, The raging winds filled her belly; Her belly became distended, and she opened wide her mouth , He shot off an arrow, and it tore her interior; It cut through her inward parts, it split (her) heart**." (Heidel, 1963, p. 40) **.** In light of the above, researchers believe that Babylonian military superiority can be described as the superiority of disciplined force over undisciplined force, as well as carry symbolic connotations that reflect the accumulated military expertise within the traditions of warfare in Mesopotamia during the period preced the Babylonian era, which the Babylonians successfully developed and utilised.

Once Marduk finished ending the life of his opponent, Tiamat, he devoted himself to completing the basic task of holding others accountable and organizing the universe anew,

which led to the sole god imposing himself as the sole leader among the young gods. This was politically embodied in the reality of Mesopotamia as part of the political development that took place in Mesopotamia, as the process of development of political systems in it was clearly manifested in this myth. After the emergence of the first systems of government, which distinguished Mesopotamia civilization, represented by the emergence of the (city-state system) in the third millennium BC, which appeared in the southern part of Sumer, in the era called the Early of Dynastic Period (2900-2370 BC), These states were in conflict with each other, and this conflict was based on the will to subjugate the defeated and annex it to the victorious party (Suleiman A. , 1992, pp. 139-140) , but as a result of the changes that occurred in the political systems and their development, change and adoption of a new system represented by the system of the unified country state, this was clearly embodied in wars in all their forms, whether in physical confrontations or in psychological warfare, as the new system (the system of the unified country) was adopted, represented by the complete elimination of the enemy, and the formation of a single state internally and then moving to the outside, which is something that began with the era of the Akkadian state and continued with the Babylonian and Assyrian states (Baqir, 2009, pp. 385-388).

Perhaps the adoption of this system by Marduk and his implementation of it is clear evidence of the beliefs of this god, as this god was not satisfied after achieving victory by killing Tiamat only, but he also worked to torture her even after death, ending her physical existence on the one hand, and on the other hand, it entered into the framework of the psychological war that he waged against her followers, as this generated a violent shock among the rest of the army members and aroused terror in the rest of the army ranks, which contributed to their internal morale being shaken, and this matter can be inferred from the text:"**When he had subdued her, he destroyed her life; He cast down her carcass (and) stood upon it**" (Heidel, 1963, pp. 41-42).

Once Tiamat was killed, her army was shaken and retreated, as they were filled with feelings of anxiety, confusion and fear of the unknown fate they would face. This is a natural result of the psychological conflicts that arose among the followers of Tiamat, as war itself is a negative factor influencing the behaviour and actions of individuals. This naturally differs from one person to another, according to the nature of the individual and his ability to bear such situations, as soldiers, whether before or during battles, are subject to factors that contribute to influencing their psychological side.

These feelings (fear, anxiety and disturbance) come at the forefront of the factors that affect their behavior and actions, as this feeling is linked to their mind and body, because it is considered an indicator that warns them of the presence of a danger that threatens their lives, and when this war ends with victory, this feeling ends temporarily, in addition to what the horror of the battle and its danger leaves on their psyche, which pushes them to flee from the battlefield (Aziz A. J., 2011, p. 175), and following) and try to seek refuge in a safe place, or their inability to fight, and this is what the text clarifies: "**After he had slain Tiʾâmat, the leader, Her band broke up, her host dispersed, As for the gods her helpers, who marched at her side, They trembled for fear (and) faced about, They tried to break away to save their lives, (But) they were completely surrounded, (so that) it was impossible to flee**" (Heidel, 1963, p. 41).

It is noted from the above-mentioned text that the battle had ended from a military point of view, as it was shown that the army of the ancient gods and their leader had been captured. It is worth noting what was mentioned in the mythological texts of the Babylonian creation Myth regarding the treatment of prisoners. From an examination of these texts, it becomes clear that there are three types of prisoners and the methods of dealing with them differ from one type to another. The first type are ordinary soldiers who have no position in the army other than being fighters. The second type are the first-class army leaders who are close to the army's high command and have high privileges and positions. The third type are the army's high commanders, who represent the top of the leadership pyramid and have the final say in decisions, whether related to war or peace, etc. They are primarily responsible for any event that occurs before or after the war.

As for the first type, it is clear from the text above that the majority of the soldiers of Tiamat and her husband, the commander-in-chief of the army, Kingu, were stricken with panic, fear, and low morale after the killing of their mistress and the capture of their army commander. The texts did not indicate that they fought a battle, but rather fled and were subsequently captured. It was a given in battles and what came after them, that as soon as a group of fighters fell captive to the other side during the battle or after it ended, the victorious side would proceed to strip these defeated fighters of their weapons, so that their danger would end.

And then they were transferred to places designated for arrest, detention, or imprisonment, or to designated places where they were imprisoned. This is what Marduk did, after he had set the appropriate plan for dealing with the army's high command and other soldiers. The text explained how the leader dealt with his enemy's army after they were captured, by restricting their freedoms and putting them in prison. This is what the text explained by saying: "**He imprisoned them and broke their weapons, In the net they lay and in the snare they were; They hid in the corners (and) were filled with lamentation; They bore his wrath, being confined in prison**." (Heidel, 1963, p. 41) .

This mythological text reflects this political reality, as the captured soldiers suffered from great psychological pressure, which is logical because they felt that their future was unknown, which made them easy prey to despair, fear and turmoil, as they did not know what would happen to them tomorrow, as they were deprived of will and restricted in movement (Al-Hassan, 2016, p. 272). Therefore, they resorted to hiding in the corners of the prison in which they were placed, in addition to wailing, crying and their fear of the unknown that they might be exposed to by Marduk.

The second type of prisoners represented the first-class leaders and commanders of the army. One can notice, from the texts, that their treatment was different from the soldiers who preceded them, which is a natural thing depending on the soldier's status and position above him in rank, whether in status or in privilege. They were exposed to more and greater harassment and transgressions than their predecessors. This was evident in the political reality in the strategies followed by the victor towards the high-status leaders, as the goal of this was to destroy their morale and ambitions and freeze their activities, so that they would turn into people with weak, fragile qualities, and owners of confused values, in addition to

their feeling of frustration and disappointment. Thus, Marduk proceeded to tie up the leaders close to the high-status people with ropes.

And then he tied them with chains to restrict their movement, and he even humiliated them even more by trampling them under his feet, which is something similar to what the Akkadian kings were keen on, and what the Akkadian sculptures (see Fig. 1)

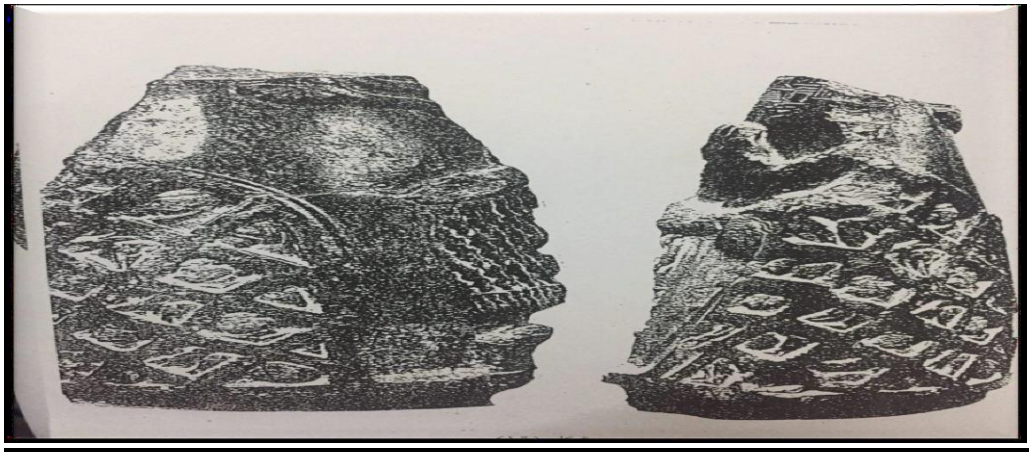


Fig. 1: Mortkat, A. (1975). *Art in Ancient Iraq*. Issa Salman and Salim Taha Al-Tikriti (Trans.). (p. 158).

made clear, which show the Akkadian king Sargon standing on his throne with a canopy above him and in front of his army, humiliating the bound prisoners of war, as he proceeds to beat them in front of the goddess Ishtar while she is sitting on her throne (Mortkat, 1975, p. 159) , and in another sculpture from the Akkadian era (see Fig. 2)



Fig. 2: Naji, A. (1968). *Akkadian Sculpture (Iraqi Civilization)*, *vol.* 4, p. 121

When analyzing it, we can notice the presence of a number of captured soldiers walking in a procession, naked, with their hair curly at the top and short at the sides, and they are tied with ropes with their hands behind their backs, led by one of the soldiers of the Akkadian state (Mortkat, 1975, p. 168). This matter applies in a similar way to what the text expressed by saying: "**As for the eleven (kinds of) creatures which she had laden with terror-inspiring splendor, The host of demons that marched impetuously before1 her, He cast (them) into fetters (and) [tied(?)] their arms [together (?)]; With (all) their resistance, [he tr] ampled (them) underfoot**" (Heidel, 1963, p. 41).

The issue of the victor humiliating and torturing his opponent has become part of the strategies followed. When the fighter is taken prisoner, he is at the mercy of the victor, who imposes whatever he wants on him and treats him with contempt. In this case, the prisoner has no choice but to obey the victor, submit to him, carry out his orders, and comply with his will, because his freedom is restricted (Al-Hassan, 2016, p. 271) .

The third type of prisoners is the captivity of the commander-in-chief of the enemy army, represented by (Kingu), and the way he was dealt with. He was treated in a special way that differed from the two previous types. Perhaps this stemmed from his military nature and position, as he represented the head of power and was the one who bore responsibility for all the evil deeds that he wanted to inflict on the young gods. Therefore, he was stripped of all the privileges that he obtained without right, the first and most important of which was the taking away of the tablets of fate from him. Marduk took them for himself, and thus he became the master of fate, and thus he acquired an unlimited role in the course of even (Rutten M. , 1984, p. 163) ts .

Then the rebel Kingu sealed it with his own seal, and here we believe that he branded him in a way that indicates his allegiance to (Marduk), which is a sign of slavery, which was placed on slaves and indicated them when they tried to escape, so that they would be easily recognized, especially since wars were considered a basic source of slaves in Mesopotamia (Saggs, 1979, pp. 195-196) , and this is what the text clarified by saying:" **As for Kingu, who had become chief among them, He bound him and counted him among the dead gods, He took from him the tablet of destinies, which was not his rightful possession , He sealed (it) with (his) seal and fastened (it) on his breast.** " (Heidel, 1963, pp. 41-42).

It would appear that the god Marduk did not pass judgement on Kingo himself, but rather delegated this task to the divine court, which comprises specialist deities represented by the divine judiciary; one of whose duties is to determine the punishment commensurate with the crime committed, in accordance with a system characterised by fairness in its application (Gabriel, 2025, pp. 187-188).

Then, the court of Kingu was formed. Marduk asked all the gods to meet and decide, and that the prisoners who joined Tiamat's army should be among those present, in order to determine who committed the crime after they gave their testimony so that the necessary punishment could be inflicted on him. This is what the text indicated by saying: "**Let the great gods assemble hither, Let the guilty one be delivered up, and let them be established." Marduk assembled the great gods, Ordering (them) kindly (and) giving instructions , The gods pay attention to his word, As the king addresses a word to the Anunnaki, (saying:) , "Verily, the former thing which we declared unto you has come true!, Who was it that created the strife, And caused Ti'âmat to revolt and prepare for battle? , Let him who created the strife be delivered up; I will make him bear his punishment, be ye at rest." , The Igigi, the great gods, answered him, The "king of the gods of heaven and earth" the counselor of the gods, their lord , "Kingu it was who created the strife, And caused Ti'âmat to revolt and prepare for battle**" (Heidel, 1963, pp. 46-47) .

Once the consensus was reached that Kingu was guilty, the sentence was carried out on him It should be noted here that the shedding of blood was regarded as a necessary measure in deal with the state's enemies, as it helped to maintain the stability of the political system, given that rebellion serves to undermine that stability (Gabriel, 2025, p. 185)

After he was bound by ropes, the gods authorized Ea to carry out the death sentence on him. Perhaps the imposition of the death penalty was considered one of the harshest punishments because of its great moral impact, as it was imposed on those who threatened the security of society and worked to destabilize it, in addition to the fact that the crime was directed primarily at the authority, trying to undermine its prestige (Abdul-Ghani, 2012, p. 494) .

The purpose of the issue of imposing punishment on the offender is one of the positive factors that appeared in civilized societies that have reached advanced stages of primitiveness and savagery, whether it is thought or viewed from a legal perspective. It is known according to descriptive laws as: (The punishment that is imposed on the perpetrator of the crime for the benefit of the social body), meaning that punishment does not exist in the first place if there is no social body with its laws and rulings that protect its public interests, which is something that only occurs in societies that have made progress in the path of civilization and are distinguished by progress and development (Suleiman A. , 1979, p. 186) . This is what Congo did, and his punishment was death, as the text explained: " **They bound him and held him before Ea; Punishment they inflicted upon him by cutting (the arteries of) his blood**" (Heidel, 1963, p. 47) .

Thus, came the end of the main culprit in the clash that occurred between the old and young gods, and the state of chaos and stillness ended and order and movement replaced it (Hooke, 1968, p. 10) , and Marduk assumed the supreme authority of the gods and began to organize the universe after he brought it out of the material realm to the existential realm (Aziz A. J., 2017, p. 16).

We therefore suggest that this victory, as recounted in the creation narrative, was not merely a military triumph but carries profound symbolic significance, pointing to political and intellectual transformations framed within a mythological context, since political authority is an extension of divine authority, and the establishment of the hero figure represented by the god Marduk is a symbolic indication of the legitimacy acquired by the Babylonian king in imposing his authority over the city and the surround peoples, as well as present the city of Babylon as adopted a political project consist of a unified centralised system of government at the expense of the city-state system, and acquir a further dimension—the religious dimension—alongside the political one. Thus, the city and its temple became the embodiment of a cosmic order imbued with sacred character through its national god Marduk; for this reason, Babylon came to represent the centre of the political system in Mesopotamia. (Reynolds, 2025, p. 134)

Conclusions

In light of the detailed analysis of the texts of the Babylonian creation myth (Enuma Elish) presented above, it can be said that this study has sought to move beyond the traditional descriptive approach to the myth, offering an in-depth analytical reading that highlights the intellectual and political dimensions underlying the concept of the 'hero-god' and its manifestations within the structure of the mythological text. It has become clear that the emergence of the god Marduk was not merely a coincidental or narrative event, but rather the result of an integrated system of cosmic transformations and structural conflicts between the forces of chaos and order, reflecting an Mesopotamia awareness of the nature of change and development.

This study has made a significant contribution by linking the mythological structure to the political reality of Mesopotamia, through an interpretation of Marduk's rise as an ideological embodiment of the shift in governance systems from a polycentric city-state model to a centralised authority within the framework of a unified state.

It also revealed the use of military, psychological and magical elements in mythology as symbolic tools expressing concepts of power, legitimacy and control, highlighting the depth of strategic thinking among the Mesopotamia.

Recommendations

The researchers recommend the following studies, as future studies, following the current one:

1. The role of the hero-god and his political manifestations according to ancient Egyptian mythological thought.
2. The role of the hero-god and his political manifestations in the ancient East.
3. The motives and manifestations which contributed to the rise of the hero-god in ancient Eastern civilizations.

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