



The Interpretation of Dumuzid's Dream from Perspective of Jung's Psychology

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Abstract: Mythological themes reflecting the worldview and ideology of ancient societies have various applications. One of the applications is for rituals, which have a symbolic dimension. As if these themes are repeated in different societies, they are classified as archetypes. The archetype is derived from Jung's psychological theories, which is revealed in the form of a symbol in the context of myth, epic, and dream. Since dream and myth are the same in nature and structure, this study investigated Dumuzid's dream to find out the origin of mythological rituals in the third millennium BC in Mesopotamia. This study was conducted by a descriptive analytical method using Jung's archetypal approach based on library studies, the results of which showed a relationship between the myth of Dumuzid and rituals of Mesopotamia society, and the story of vegetation gods connected with the rituals of spring and fertility in nature as the source of collective mourning ceremonies and celebrations held every year in their memory. In fact, the rituals are cultural phenomena left over from the agricultural and prehistoric times in ancient societies.

Keywords: *Myth, Ritual, Mesopotamia, Dumuzid, Dream, Archetype.*

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Introduction

Sleep and dream are two complex phenomena that have occupied the human mind since the beginning of creation, and the relationship between these two and human life has become the basis for many questions. On the other hand, the exact and objective realization of some dreams has led to its transcendental interpretation, trace of which can be seen in the mythology of different nations, revealing the cultural realities of societies and leading to the relationship between dreams and mythology. Dreams and myths are similar since they are rooted in the depth of the human unconscious, but separated from each other as dreams are a personal and raw product of a person's unconscious. Through archetypes, Jung established a strong relationship between dreams and myths, so that by archetypes, the symbols in dreams can be investigated in mythology and the cultural background in ancient societies can be understood. In the third millennium BC, the Sumerians entered the stage of writing and the historical era by inventing the script. The clay tablets obtained in 3100 BC included their myths and beliefs, which have been written down. One of the reported stories is Dumuzid's dream, which is the oldest text about dream and interpretation. This story is the fourth part of the story of the goddess Inanna, who, while telling the goddess Inanna, mentions the tradition of dream interpretation. In this way, the path of the story is designed in such a way that we finally see the interpretation of the dream, indicating the importance of the dream and its place in the beliefs of the Sumerians. One of the advantages of reviewing dreams in ancient literature is to get to know the rituals of societies, which have been recognized for thousands of years and become a culture. Since myths are rooted in the depth of the unconscious of human, they have been repeated in many ancient societies and have similarities that can be reviewed in the form of archetypes. In this way, by archetypes, it is possible to understand the roots of mythological rituals in ancient societies.

The research questions are: 1. How is Dumuzid's dream interpreted based on archetypal symbolic elements? 2. How can we understand the rituals governing Mesopotamia community in the third millennium BC using these themes? Since the content of mythology shows customs, traditions, ethnic rites, religious beliefs and cultural approaches of ancient societies, by reviewing and explaining mythological dreams, we can understand the traditions and rituals of tribes in ancient societies. Therefore, given that these symbols create a relationship between past and present like a bridge, it is necessary to study them. This study was conducted to review the traditions and cultural phenomena of Mesopotamia society in the third millennium BC by analyzing Dumuzid's dream in the field of mythology through Jung's symbolism.

Method

This study was conducted by a descriptive-analytical method and the approach of Jung's archetype using library studies. Thus, Dumuzid's dream was first studied in Sumerian mythology, and then its symbols were analyzed based on Jung's persona archetype.

Literature Review

Many books and articles have been written on archetypes, including *Man and His Symbols* by Jung (2004), in which he discussed the collective unconscious and the role of symbols and archetypes in the human psyche and analyzed them by mythological narratives. In his book *The Archetypes and Collective Unconscious*, Jung (1968) investigated the role of the collective unconscious and the archetype of anima, mother, birth, etc. Campbell (2008) in the book *Hero with a Thousand Faces* investigated the mythological character based on the model of the

hero. Eliade (2012) considered Jung's archetypal theories in the book *Myth, Dream and Secret*. He has introduced examples and discussed the patterns of creation. Most of studies on sleep and dream are related to Iranian mythology based on Ferdowsi's *Shahnameh*, including Asad (2017) in an article entitled "reflection of sleep and dreams in Ferdowsi's *Shahnameh*" on the phenomenon of sleep based on Verjavand and *Shahnameh*. Mahmoudi and Dejem (2011) in an article entitled "psychological review of the dreams of the *Shahnameh*" have discussed the mythological dreams of *Shahnameh* with a psychological perspective. Sanai (2015) in an article entitled "review of Jung's naturalistic method to explain the psyche and dreams by psychological methods and archetypes of Jung" has investigated the psyche and sleep. Saberi Niko et al. (2020) in an article entitled "interpretation of Siavash's dream in *Shahnameh*" from the perspective of traditional sleep interpretation and Jung's psychology have discussed the symbols by a traditional and psychological approach. The present study is similar to the above studies in terms of the archetypal approach, but so far, no study has been conducted sleep and dream in the mythology of Mesopotamia and Dumuzid's dream.

Dumuzid's Dream

Dumuzid's dream is the first recorded dream in the Sumerian literature published for the first time by Alster (Alster, 1972). He believed that this dream was derived from the oral and traditional traditions of Mesopotamia society (Alster, 1972: 43). In the Sumerian King List, Dumuzid is listed as an antediluvian king of the city of Bad-tibira and an early king of the city of Uruk just before the myth of Gilgamesh (Kramer, 2006: 142), historical literature copies of which belong to about 1700-1800 BC (Alster, 1972: 7). Dumuzid is one of the Sumerian gods, who is considered as one of the martyred gods related to agricultural rituals by Frazer (Frazer, 1976: 98). Bulkeley considered him as one of the spring gods and believed that Dumuzid has a historical character, which has gradually become mythical and turned into God. He considered Dumuzid as a martyred and reborn god and one of the agricultural gods related to the fertility myth (Bulkeley, 2001: 223-225). Given that he was a shepherd god, it seems that his identity was initially tied to fertility. In linguistic studies, Jacobsen mentioned the origin of Dumuzid. In Sumerian, the power hidden in plant sap that causes plants and trees to grow, and the power in grain and barley, is called Damu, from which probably the name of Dumuzid originated (Jacobsen, 1985: 41-45).

Dumuzid's dream is the fourth part of Inanna's descent. Inanna, the Queen of Heaven, decides to attend the funeral of her sister's husband Ereshkigal, Queen of the Dead. Since she knows that this journey is dangerous for her, she orders her minister, Ninshubur, to seek help from the great gods if she does not return after three days and nights. Inanna passes through the seven gates of the world of the dead and gives her clothes and jewelry to the guards at each stage until she appears naked and helpless when she faces Ereshkigal, and Ereshkigal kills her with a deadly look and hangs her body on a tree. After three days, Ninshubur asks for help from Enlil, Nana, and Enki. Finally, Enki, the god of wisdom and water, helps him and creates two neutral creatures and gives them food and water of life to sprinkle on Inanna's lifeless body, thus Inanna will come back to life (Kramer, 2006: 132-140). But until now, no one has come back from death. Ereshkigal releases Inanna if she selects a successor. Thus, Inanna returns with Galla demons to Uruk, where Dumuzid reigns. Dumuzid has no humility when facing Inanna, which causes Inanna to be upset, and shows her successor to the court. Dumuzid sees a dream in his sleep at night and wakes up trembling as its result. While he was scared, he calls his sister Geshtinanna and wants to share his dream with her. With the arrival of Geshtinanna, Dumuzid presents his dream like

this: in the field where I work, weeds surround me. The fireplace was extinguished with water and only one reed was moving for me. Out of a pair of reeds in my hand, one of them was broken. The shepherd who worked for me hid himself from me by trickery and stole my shepherd's staff from me. An eagle took a lamb from the stable, and a falcon hunted a sparrow from a fence. The male goats scratched their beards and the ram scratched the ground with its feet. My holy cup was torn from the stud that was hanging and fell to the ground, and the milk jugs were lying on their sides and there was no milk in them, as if Dumuzid had died and the pen was lost in the wind (Wolkstein & Kramer, 1983: 75-76; Alster, 1972: 55-57). His sister, Geshtinanna, interprets his dream as follows: the weeds in the grove are the same demons who want to kill you in the stable. The demons will attack you and dominate you. Shaking a reed on your head means the mother who gave birth to you and shakes her head for you. The twin reeds mean you and me, and one of us will die. When pure water was poured on the platform and there was silence in the stable. When the shepherd cunningly steals the staff from you and hides himself from you, the demons will hit you with the help of an evil man. The eagle that caught a lamb from the stable and the hawk that caught the sparrow from your thatched hut, represent the small and large Galla demons that stand before you in the hut, represent the fallen milk jugs and cups. Your hands are caught in handcuffs and you want to cross obstacles by your arms. Rubbing the goat's beard on the dirt means that I will disturb my hair in the sky for you. Scratching the ground with a ram's foot means that I will tear my cheeks for you with my fingernails (Alster, 1972: 59-61; Wolkstein & Kramer, 1983: 76-77). Geshtinanna says Dumuzid is in danger and suggests that he hide. So, she and a friend who is there swear not to reveal his hiding place.

The third part of the story is about facing the dream. Thus, in this section, Dumuzid hides in the meadow and in the ditch according to his sister's suggestion. The demons, who are looking for Dumuzid on the advice of the goddess Inanna, approach Dumuzid's meadow. First, they ask Geshtinanna about Dumuzid, but she does not answer. However, they go to her friend and promise him a reward, thus revealing the location of Dumuzid's hiding place. Thus, Dumuzid is caught and his hands are tied. With tears and sighs, Dumuzid swears to God Otto (sun god) to make his hands and feet look like gazelles or snakes so that he can escape from the demons. His prayer is fulfilled and his hands and feet look like gazelles or snakes (Jacobsen, 1967: 48). Dumuzid runs away, but as long as the sun is in the sky, he can run away in the form of a gazelle and snake, and at night he turns into human form and has to hide. Therefore, on the first night, he hides in the meadow, on the second night, he enters an old woman's house, and on the third night, he takes refuge in his sister's stable. At night, the demons also enter Geshtinanna's stable after Dumuzid. The first demon entered the stable and set the door on fire, the second demon set the shepherd's staff on fire, the third one that entered threw the milk jugs and cups hanging on the studs to the ground and put out the fire with water (Alster, 1972: 60). In this way, the demons capture Dumuzid and take him to the underworld. The important point in this section is Dumuzid's encounter with the dream, who accepts what he saw in his dream with faith and does not make any effort to confront the demons. It seems that he has full faith in the dream and the interpreter's words, which is a sign of fatalism. Although this text is the end of Dumuzid's dream, the story continues in another tablet as Inanna regrets her anger and because of Dumuzid's disappearance, Inanna, Geshtinanna and Duttur (Dumuzid's mother) mourn for him. After finding Dumuzid's body, Inanna and Geshtinanna deal with the Goddess Ereshkigal and it was decided that Dumuzid would be in the world of the first world for six months of the year and in the underworld for six months, and during this time her sister would replace her (Jacobsen, 1967: 68). In this way, Dumuzid returns from the world of the dead to the world of the living (Hooke, 1968: 27) and his return is called the New Year celebration in the Sumerian

society, which is a sign of the revival and transformation of nature, as a result of which fertility, abundance and blessing return to the earth. In some Akkadian cylinder seals (2200-2350 BC) Dumuzid's dream is depicted. In the first cylindrical seal, in the center of the scene, there was an image of a man and an eagle carrying a sheep and other goats looking at it. Also, a thatched hut, a milkmaid, a cup, a shepherd, a man with a gun and two dogs can be seen under the eagle (Fig. 1).

In another seal, Dumuzid is depicted with snake-like arms and legs running away, caught by Galla demons (Fig. 2). The third and fourth seals show Dumuzid caught by Galla demons (Fig. 3-4).



Fig. 1. Dumuzid's dream on the Akkadian cylinder seal (Hoftman, 2004: 245).



Fig. 2. Dumuzid with snake-like arms and legs running away (Lost.history.com/Dumozzi.php).



Fig. 3. Dumuzid caught by Galla demons (Semanticsscholar.org).



Fig. 4. Dumuzid caught by Galla demons (Britishmuseum.org)

Discussion

Analysis of the archeotype structure of Dumuzid's dream based on the archetype persona

The term "archetype" is used in Persian in the form of "ancient example" and "eternal example", but from Jung's point of view, the term means experiences and information that have come to us from our ancestors and are common to all human beings. In other words, archetype is a term used by Jung for the collective unconscious, which means repetitive images that have remained in the human unconscious from the distant past and are reflected in the form of myths, religion, dreams, and symbols in literary and artistic works (Jung, 2004: 15). Thus, according to Jung, the elements of mythological dreams, fantasy, models and characters are called eternal examples that exist in the collective unconscious mind of human and are the result of past experiences of mankind, and for this reason, they are common and identical between different ethnic groups (Jung, 1968: 41). In his opinion, symbols are a sign of the unity of civilizations, which are rooted in the unconscious mind of human, to which he attributes a spiritual aspect. Jung mentioned characteristics for archetypes, including 1. Generality, 2. Potentiality of concepts, 3. Acquired and experiential, 4. Changeability and 5. Relativity (Jung, 2007: 354). From Argayel point of view, archetypes have a sense of religious meanings in them, which are found in all religions of the world and have a true meaning (Argayel, 2005: 235). The phenomena of sleep and dream and interpretation have long been observed in the most famous myths and the oldest religious traditions of ancient societies. Hence, by archetypes, the motivation of symbols that are different in details but the main form is the same can be investigated. Dumuzid's dream shows that his dream was interpreted by his sister Geshtinanna, taking into account the symbols, indicating the ancient knowledge of dream interpretation in Mesopotamia society. From the sociological point of view, myth is not only a sacred narrative, but also a set of mentality of a social group that includes hidden values (Bajlan Farrokhi, 1999: 27). Myths have various applications. One of the applications of myth is to show religious rituals, which are referred to as ritual myths, which are mostly symbolic and associated with respect and honor. Since these myths are common in most societies and have been accepted as collective symbols, they are presented as archetypes (Jung, 1968: 135). Next, we will interpret and analyze the symbols in Dumuzid's dream from the perspective of Jung's persona and collective archetype as a ritual myth.

Hero Archetype

The hero myth is one of the most common myths that can be seen in the ancient mythology of the Middle East, Greece, and Rome. According to Campbell, mythological stories and narratives, literary and non-literary, have a hero who reaches maturity and perfection in the process of the events he encounters. Campbell considered mythology as derived from archetypes and there is an archetypal mythological hero whose life has been copied by a large group of people in different lands. According to Campbell, the hero at the end of the story brings blessings to its people. Campbell considered three journeys for the hero: 1) a mental journey that is accompanied by psychological changes and a transition from conscious to unconscious, 2) a journey from the world of childhood to adulthood with the help of a guide, at this stage the hero experiences social responsibility along with rituals and passing some mental and psychological tests and 3) the hero's journey, which can be seen in most of the myths of the nations (Campbell, 2008: 189-190). In Dumuzid's dream, the archetype of the hero is shown in Dumuzid's character, which includes Campbell's first pattern. In this way, he sees a dream that he takes help from his sister to interpret, and then he takes action to prevent it from happening, and the end of the story leads to a ritual ceremony in Mesopotamia society.

Shadow Archetype

Another of Jung's persona archetypes is shadow archetype, which often symbolizes the enemy and opposing and incompatible forces. According to shadow archetype, part of a person's personality is suppressed and the person refuses to confirm it about himself. Hence, according to Jung, a person should first correct these negative characteristics to face other layers of his unconscious psyche. (Palmer, 2022: 173). The shadow has two positive and negative dimensions and the same gender as the dreamer (Jung, 1983: 257-263). The negative dimension of the shadow includes archetypes such as sin, the devil and the enemy (Lundin, 1979: 291) and the positive dimension included arousal, creativity and vision that lead to the growth of the hero (Schultz and Sydney, 1999: 302-4). In Dumuzid's dream, the negative dimension of the shadow is raised. Galla demon is a manifestation of demonic and repressed shadow forces and basically anti-heroes, and Dumuzid as the hero of the story should confront and defeat them.

Anima Archetype

Unlike shadow archetype, anima archetype has the opposite gender of the dreamer's gender. Thus, this archetype is called animus in women with masculine gender, and anima in men feminine gender (Palmer, 2022 : 173). In other words, every woman has a man inside her and every man has an inner woman. Jung believed that the anima also has two positive and negative dimensions. Anima mostly appears as a young woman who knows and has secret knowledge and a noble, pure and good face on the one hand, and on the other hand she is a witch, a charmer and a harlot (Fordham, 1953: 57-57). In this story Geshtinanna is the manifestation of anima. She knows the secret of dreams and is wise, and informs and guides Dumuzid about the ambush of his enemies, and finally, she mourns the loss of his brother.

Time and Place Archetype

The symbolic place in Dumuzid's dream is his hiding in the ditch as suggested by Geshtinanna, which is a symbolic form of returning to the mother's womb and is considered as one of the important stages of individuality. A well, a hut, a crypt, and anything similar are symbolic places where twinning takes place, i.e., it is a sign of the process through which the psyche becomes internalized and thus a person reaches maturity (Chevalier and Gheerbrant, 1997:344). The ditch in Dumuzid's dream shows that he, in the role of the hero of the story, took refuge there instead of winning or surrendering to Galla demons, so that he might be able to think better. At this stage, instead of going and fighting with demons, the hero goes inside to be reborn. Another archetype is time, the symbolic time in Dumuzid's dream is night. His story begins at night and ends at night. Night is also a symbol within the archetype and has two positive and negative dimensions. Night is a symbol of fertilization, budding, insecurity and corruption. The night is a symbol of the unconscious. On the one hand, it is the time for the activity of demonic and magical forces, and on the other hand, it is the preparation for the day (Ibd: 30). In this story, the night shows the troubled state of Dumuzid and the activities of Galla demons, and is a symbol of demonic and magical activities, and finally, it is at night that Dumuzid is caught and killed by Galla demons.

Mourning and Return Archetype

The final part of Dumuzid's dream story deals first with his death and then his return to nature. By collecting many ancient symbols, legends and rituals, Eliade concluded that religious people in ancient societies believed in two types of time, one is natural and irreversible, which destroys everything (Eliade, 2004: 8). In Dumuzid's dream, his death shows the natural time, which led to the establishment of a mourning ceremony in Mesopotamia society. In the Torah,

women's mourning for Dumuzid is also mentioned (Bible, 2008: 144). By reviewing the mythologies of other nations, we can realize that mourning is one of the recurring universal themes. Hence, they are among the archetypes and ritual myths. Today, one of the rituals of the people of different societies is collective mourning, indicating the existence of this ceremony in today's societies. According to Eliade, the other time is the sacred time, which is considered as mythological, stable and irreducible time. This time, unlike natural time, has a circular movement and is constantly renewed and repeated, and is considered as an eternal moment in the life of an ancient human being, return of which coincides with the auspicious days of New Year celebrations and rituals (Eliade, 2019: 8). Accordingly, all events in the universe happen in the form of a round, after death, resurrection, and after the destruction and collapse of the world, a new creation arises. In mythological beliefs, the world is created by gods, which has a beginning and an end, and its beginning and end are mentioned in different ways, but behind every death lies a new beginning, indicating the cycle of life. Finally, it can be said that the archetype of Jung's collective unconscious represents the lower layers of societies that are formed on a biological basis and the history of individuals along with sub-topics that appear in different forms throughout human societies and at different historical times, and the differences in their appearance are the result of the environmental conditions of their society and region (Campbell; 1991: 85-86). The myth of Dumuzid, his death and his return from the world of the dead can be seen almost in the mythology of the Middle East in ancient times, which differ in the way they are expressed according to their environmental conditions. Fraze believed that the myth of Inanna and Dumuzid, known as Ishtar and Tammuz during the Akkadian period and Marduk and Assur during the Assyrian period, is similar to the story of Sudaba and Siavash in Iran, the story of Isis and Osiris in Egypt, and the story of Adonis and Aphrodite in Phoenicia (Fraze, 1976: 453, 459 and 766, Bierlein, 1994). In fact, all these stories have common themes that show the history of vegetation gods connected with the rituals of spring and nature's fertility. In all these myths, vegetation gods are related to rituals related to agriculture and the afterlife, and thus they are connected with the rituals of society and present an optimistic view of life, which in fact the theme of rebirth has become a fixed and main attribute of these gods and its effect can be seen on the collective unconscious of people in the form of ritual ceremonies in the East.

Conclusion

Mythologies are related to rituals in societies in various ways. In this way, by reviewing mythological narratives, one can understand the origin of rituals common in societies. Among the myths of Mesopotamia, the most prominent mythological character associated with rituals and in society is the myth of Dumuzid, which is related to the mythology of fertility and agriculture culture, and is known as the martyred god. Since this myth is a vegetation god in many nations and its rituals are among the archetypes repeated in the rituals of martyred god of Western Asia and Eastern Mediterranean regions. By reviewing this myth based on Jung's persona archetype, we see symbolic elements such as hero, shadow, anima, and in the collective archetype, we have mythical time and place symbols, leading to the holding of collective mourning ceremonies and celebrations in the region. In fact, the rituals are cultural phenomena remained in societies since the agricultural era from the prehistoric era, connected with rituals. Hence, it is considered as one of the ritual myths.

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