

let the dark earth: an introduction to my goddess

translates: "Let the Dark Earth lift their illness with the hand"

yauwannisk- "keep crying / wailing" , perhaps present, tense
"The mortal does not overcome [...] again and [*keeps*] crying"
"The embers have vanished from (my) vessel" it's also possible.
one can translates in both ways

I see no reason why a "river" again should act as the subject:
in this line of thinking,

the posited restoration of a "mountain" goddess *assumes that
by crying did the scribe mean "to pour (out)" ?
did she cry a river into existence? or was she crying as a river overpours after a
shower?*

since the narrative here contains no conversation - *as Italian "versare", to pour,
like a river crying.*

there is also the synonym *ishuwaittat* (CTH 457.2; MH'/MS, obv. 2', 3')
both cases, to be read as "it poured out", are hapax legomena

another word: *tappiya*-

without a wood-determinative "GA" the word is translated generally as "fever,
heat, glow"

however, it is obvious that the word denotes in this passage something concrete
that is

poured out over mankind and has a glowing red (lit. **blood-red**) color.
The translator's guessing, the meaning "glowing fire, embers" is most
appropriate.

f.DUMU.MUNUS UTU "the daughter of the Sungod(dess)"

a sun is male in Mesopotamia, but the Anatolian mountains are ruled
by the sun goddess who sits below the earth

the scribe thus meant Baganzipa.

I guess you're wandering about the divine historical context,

but since the name carries the personal determinative "f" she
can also be interpreted as a human being,

isn't that liberating? a goddess can be human, relax

harnessar, written *har-ni-(e-)es-sar* but also in the older spelling *har-na-(a-)i-sar*,
denotes a tangible thing that is thrown into the fire such as an open flame,
brazier

or hearth by the king, priest or chief cook in the course of festivals;

however, *the precise nature and function of this material was so far not determinable*

(here's the references, go check for yourself: IBoT 3.1 obv. 28'-32', 39'-40', KBo 13.216+ 1 2'-7', KBo 17.15 obv.? 15°-16°, KBo 17.40+ IV 9°. 132164 12-710', KUB 58.50 obv. III 8-19)

new critical information reveals: *harnessar* has originated from the mountain. Therefore, a stone, mineral or dried mud-like natural substance is highly conceivable.

like you could read *harnessar* as a derivation of the verb *harniya-* "to sprinkle, spray",

something spit or thrown into the air by the mountain.

In the magical practice *harnessar* is combined with a sinew of a (dead) panther

and wound on the neck of the goddess as a pendant or amulet. There is also mention

of the mud of a ruined house (the scribe meant the rubble)

All figures here are ominous (someone just lost a house, the mountains are crying),

and the spell of the goddess is a malediction.

In other situations, the spell of *Kamrusepa* is a benediction.

as you may have figured, one of the key figures is this time DUMU.MUNUS "UTU "the daughter of the Sungod(dess)" who sits below the earth who looks through the window and speaks the spell in verses.

late summer stickiness, a lamentation to Inanna

tough humidity,
dense music ,
plow through the thickness of this swamp.
hi lady of the reeds,
whisper to me the coming of the clorox flood,
wash away from me the need
to deal with the thickness of this world.

at last i hear your whisper with the wind,
skies clear -
i just needed some fresh air.

prayer to the fluid goddess

*[to be sung in Kizzuwatnean scale, transcribed by Walwaziti the scribe
from a dream, upon request of a queen Puduhepa nostalgic of a home]*

DMa-la, DMa-li-ya,
rapid comes Maliya after the storm, oh
mother of wine, mother of grain, mistress
of the horn I heard from far, she who comes
after the storm, the flood after the storm,
she who comes in a dress of mud, dark
of the lives she sweeps, dark of the lives she
feeds, a train of nymphs choring her name,
Maliya of the river ^{DM}Mala, and of the
river ^{DM}Maliya, and of the peak ^{HUR.SAG}-Malimaliya,
far away in Mamu Dağ is her shrine,
Maliya of sacred waters,
cross your banks, raid our fields
trace your banks, draw our bounds
feed your banks, feed our fields

DMa-la, DMa-li-ya,
the echo of a goddess river
turns her a water nymph,
she poured over the oaths carved on stone
for letters to melt into new flow, following
the the flickering of her whispered name,
ma-lis, ma-li-ja
lady of Kaunos, lady of Lycia,
lady of the Propontis waiting for Jason in the river.

ma-li-ja hri-xu-wa-ma
Malija who watches over,
she who guards and judges and approves.
Malis who is idea, who is thought,
who is fruit of a longing, fruit of
a spark that begs to blossom.
a spark, an arrow, the vision of
a sudden flower in the wasteland.
her spear for a bow, every crowd remembers
a different version of the story.

I can't think that a lover
was never tempted to read
me-li, me-li-tos,
river flowing of honey,

the sweetest idea to nurture:
to feed the land with amber,
the crystalline hum of bees.
the river flows towards the aegean

Ar-te-mis en xan-to

this hybris gets punished,
the goddess shoots,
stains the mellow stream
red, flows into the sea
dark of oxidation.

a river of blood shoves into the sea
a memory of violence. a river is the
mental thrust to archive into vastness.

A-the-na e-pi-sko-pos

a river goddess feeds the world the
wisdom not to trespass. a river is a
border made sound of water flowing,
songbirds, the wind whistling through
the reeds. this is when Inanna
whispered to Atrahasis our doom.

a covenant with the aurora got stuck in my eye

breathing the sun:
wind exhales,
blows life at me.
water, playing,
chirps.

my lashes twitch the sun:
a round stamp of iris in my eyes,
rainbow labyrinth manifesting our secret oath.

inner tuning

A standard translation of the prayer labelled Corpus des Textes Hittites 381:

'If a matter weighs on a man, he makes a plea to the gods'

I go check the cuneiform copies, are we really talking about a man here? We must remember that Hittite has no gender expression, one cannot infer it from word-endings alone.

Version A reads UN-[šj]: UN is a Sumerian word for 'person', šj (sign only scantily readable) is an indication of the Hittite word behind the Sumerian.

Version B reads *an-tu-uh-šj*: I was right, there is no male prerogative here.

I always thought the assonance between Hittite *antuhsas*, person, and the Greek *anthos*, flower, was cute.

Is there any etymological connection?

Wait, let me check the dictionary:

'According to Eichner (1979b: 77), this word shows a similar formation as e.g. Gr. 'having god inside', and is to be connected with the root **dhuH-* (Skt. *dh má-* 'smoke', Gr. 'spirited'), so literally 'having breath inside'. He states that the word originally must have been a hysterodynamic s-stem **dhueh2-* s, **dhuh2-* s-os. Rieken (1999a: 190f.) repeats this view and reconstructs the word as **en-dh Ńéh2-*°s, with *e > a in front of *nT. Formally, a reconstruction **h1n-dhueh2-* s is perhaps more likely (cf. *anda(n)* < **h1ndo(m)*). For other attestations of the root **dhuh2-* 'smoke, breath' in Hittite, see *tuššunaj-* / *tuššui-* and *tuššae-zi*. The root **dhuh2-* 'smoke, breath' is attested in zero grade in all outer-Anatolian IE languages. On the basis of Hitt. *antuŃaššas-* / *antušš-*, we can establish that the full grade form in fact is **dhueh2-*.'

Being a person means to hold breath, spirit, inside, as if a god.

What can even weigh on a vessel that can hold divinity within?

[*me-m*]i-aš, 'matter', but also 'word'. Words matter.

Oh, we need to take another step back.

na-ak-ki-ia-aš-zi was translated as 'weighs on'

'The Chicago Hittite Dictionary gives a detailed description of the semantic range of this word and its derivatives and must conclude that it means (1) 'honoured, important, valuable', (2) 'difficult' and (3) 'powerful'. According to CHD, a meaning 'heavy' cannot be established, which is important for the etymology.'

Important, difficult, powerful - incomprehensible.

One can only respond with an *ar-ku-wa-ar*, 'prayer; plea; excuse', from *arku-* 'to chant, to intone'.

I think we need to re-translate.

***'If words turn alien to a person,
little flower, holding divine breath,
they should tune to the gods within,
ask for forgiveness it took so long***

***to listen to their inner cosmos,
pray.'***

an emergent vision of the end of the world

walking a familiar path,
some erotic visions
of emergent landscapes:
pebbles as pretend-boulders,
twigs branches, branches trees,
trees hail forgotten gods, boulders
turn mountains, and the lines of
mountain-ridges reverberate the cosmic
battles of meteorites, cloud masses
hover at the spectral pace of nebulas.
i feel the weight of the crowds of stars
over my head, down my spine.

cicadas scream the beat of a lost love song,
the call to wake for an orgy of ancient demons.

my eyes follow the sloping contours of
the valley, they lull me into the gut-knowledge
the end of the world is gonna be all fine.