

Annexes

1. Liste des personnes interviewées

La liste ci-dessous présente les personnes dont le témoignage a été recueilli (que ce soit par entretien téléphonique ou de visu, par email, ou par questionnaire) dans le cadre de cette recherche, et peut être consulté dans le document annexé. Ne sont mentionnées que les personnes dont le témoignage a été effectivement pris en compte dans les analyses. Pour des raisons de confidentialité, la grande majorité des prénoms ont été modifiés.

a) Membres de la communauté Suryoye de Saint-Josse (Bruxelles)

Mr A.	prêtre
Mme B.	chercheuse
Mr E.	musicien
Mr G.	commerçant
Mme I.	femme au foyer
Mme M.	femme au foyer
Mr N.	commerçant
Mr O.	musicien

b) Auteurs de projets artistiques construits autour du mythe « La Descente aux Enfers d’Inanna » ou nommés du nom de la déesse Inanna

Bernard	France	spectacle de contes (2000)
Christine	Belgique	roman (depuis 1991)
Ivan	Ukraine	sculpture (2007)
Jan	Belgique	groupe rock (2008)
Jason	États-Unis	opéra (2008)

Josef	Pays-Bas	opéra (2003)
Julia	Royaume-Uni	opéra (2007)
Kathleen	France	spectacle de danse (2008)
Maureen	États-Unis	groupe de percussions (depuis 1989)
Monika	États-Unis	opéra (1997)
Nancy	Belgique	spectacle musical (chant) (2004)
Sofie	Belgique	spectacle de danse (1998)
Sylvia	Mexique	spectacle de danse (2007)

c) Auteurs de projets à visée thérapeutique construits autour du mythe « La Descente aux Enfers d’Inanna »

Bianca	États-Unis	psychanalyste jungienne (depuis 1980)
Emma	Belgique	ateliers de ressourcement (cancer) (2008)
Johanna	États-Unis	infirmière et sage-femme (depuis 1995)
Judith	États-Unis	ateliers thérapeutiques (depuis 1995)
Lydia	États-Unis	sage-femme
Marie-Pierre	Suisse/Mexique	dévelop. personnel (depuis 1990)
Pam	États-Unis	sage-femme, formatrice (depuis 1985)
Suzy	Royaume-Uni	psychodrame (2005)

d) Auteurs de projets sociaux ou politiques construits autour du mythe « La Descente aux Enfers d’Inanna » ou nommés du nom de la déesse Inanna

asbl migrantes (2001)	Belgique	association pour les femmes
Maison d’édition (1978)	Canada	Revue scientifique (woman studies)
Université de T. sc. naturelles (2007)	Pays-Bas	Commission d’étudiantes en

e) Auteur de pratiques spirituelles autour du personnage d’Inanna

Margaret	États-Unis	prêtresse de la Déesse (1995)
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2. Exemple de questionnaire utilisé⁷⁰

Comme annoncé dans la partie méthodologique, les questionnaires que j'ai utilisés dans le cadre de cette recherche furent systématiquement individualisés en fonction de la personne à laquelle je m'adressais, et des informations que je possédais à propos de l'initiative dont elle était l'auteur. Mon souci, en effet, n'était pas de recueillir des informations d'ordre général mais bien de connaître le contexte dans lequel furent conçus les projets inspirés par ce mythe, le processus qui leur a donné naissance, et les motivations auxquelles ils répondaient.

La retranscription des témoignages recueillis est présentée dans le tome II.

NB : Merci de ne lire aucun document de référence avant de répondre aux questions ci-dessous. Référez-vous uniquement à ce que vous savez / pensez. Je suis consciente que certaines questions portent sur des points qui sont développés sur votre site Internet. Je les ai reprises néanmoins afin que vous puissiez y apporter des informations complémentaires si vous le souhaitez.

D'avance, un grand merci pour le temps que vous consacrerez à ce questionnaire. Votre aide est précieuse.

À quelle(s) occasion(s) avez-vous entendu parler de la déesse sumérienne Inanna ? Lorsque vous faites référence à des projets artistiques ou des ouvrages, merci de mentionner le nom des auteurs ainsi que les titres et dates de parution approximatifs)

Qu'avez-vous ressenti / pensé en découvrant ce personnage ? (Merci de détailler)

Que savez-vous au sujet d'Inanna ? D'après vous, de quoi est-il question de son histoire ?

D'après vous, quelles sont les caractéristiques qui la décrivent le mieux ?

Comment avez-vous recueilli cette information à son sujet ?

⁷⁰ Ce questionnaire fut adressé (en anglais) à Monika.

Y a-t-il quelque chose en ce qui la concerne, ou en ce qui concerne son histoire, qui vous intéresse particulièrement? (Merci de bien vouloir expliquer)

Estimez-vous que cette déesse, ou son histoire, a une valeur particulière dans notre société? Pourquoi ?

Lorsque vous avez écrit les paroles de votre opéra rock, sur quelles traductions ou adaptations des textes sumériens vous êtes-vous le plus appuyée ?

Lorsque vous avez écrit les paroles de votre opéra, vous avez gardé une relative indépendance à l'égard des textes anciens (par exemple en ce qui concerne les raisons pour lesquelles Inanna descend vers le monde d'en bas, ou en ce qui concerne la relation qu'elle entretient avec l'Égypte et Astarte...). Pouvez-vous expliquer pourquoi ? Estimez-vous que certains des événements décrits dans les textes sumériens sont obsolètes, faux, ou d'importance secondaire ? (Merci d'expliquer pourquoi).

Lorsque vous écriviez votre opéra, aviez-vous l'intention d'adresser un message particulier au public?

À quel public s'adressait votre opéra?

A-t-il fait l'objet de représentations?

Avez-vous eu des retours (commentaires, critiques...)?

Connaissez-vous d'autres initiatives (pas nécessairement artistiques) inspirées par la déesse sumérienne Inanna?

Tout autre commentaire bienvenu!

Quelques informations à votre sujet:

- *Age*
- *F / M*
- *Nationalité*
- *Lieu de résidence*
- *Formation*
- *Profession*

3. Exemple de guide d'entretien⁷¹

Qui est Inanna pour vous ? Comment la voyez-vous ?

Y a-t-il d'autres récits ou mythes qui vous ont communiqué une émotion semblable à celle que vous avez ressentie à la lecture du mythe « La Descente aux Enfers d'Inanna » ?

Vous écrivez que votre rencontre avec la déesse Inanna s'est faite à travers l'ouvrage de Sylvia Brinton Perera, « Retour vers la déesse » :

- Quel âge aviez-vous lorsque vous avez découvert cet ouvrage ?
- En quoi cet ouvrage vous a-t-il tant touchée ?

Cet ouvrage, écrivez-vous, vous a « soutenue et aidée lors d'une descente dans [vos] propres profondeurs ».

- Quel(s) lien(s) faites-vous entre le mythe « La Descente aux enfers d'Inanna » et cette épreuve que vous avez traversée ?
- Comment ce récit vous a-t-il aidée ?

Y a-t-il un personnage du mythe dont vous vous êtes-vous sentie particulièrement proche ? (Inanna, Dumuzi, Ereshkigal, Geshtinanna...)

Vous écrivez que durant la période difficile que vous avez traversée vous étiez en contact avec des archétypes de l'inconscient collectif. Vous est-il arrivé de rêver d'un personnage de ce mythe ?

Qu'entendez-vous par "Féminin Sacré" ?

Qu'entendez-vous par "le souffle féminin" ?

Le nom du chœur de femmes que vous avez créé me rappelle l'ouvrage de Clarissa Pinkola Estès, Femmes qui courent avec les loups. Pour vous, Inanna est-elle liée à cette femme sauvage dont parle l'auteur ?

À propos de votre ouvrage, il est écrit : « comme un chemin initiatique où la réconciliation avec la mère, avec la femme sacrée sont des étapes fondamentales ». Pouvez-vous expliquer ?

À part le personnage d'Inanna, y a-t-il d'autres personnages féminins qui vous ont accompagnée ou guidée dans cette quête ?

⁷¹ Ce guide d'entretien servit de point de départ à la conversation que j'ai eue avec Christine.

Connaissez-vous d'autres femmes qui ont été bouleversées par le personnage d'Inanna ?

4. Version originale des extraits mentionnés dans le texte

Ci-dessous sont repris, dans l'ordre dans lequel ils apparaissent, l'ensemble des extraits qui sont présentés en français dans le texte alors qu'ils me sont parvenus dans une autre langue (anglais ou néerlandais). Ceux-ci sont signalés dans le texte par un astérisque (*) en fin de référence. Pour retrouver un extrait, il suffit de se référer au numéro de page qui le précède : celui-ci indique la page à laquelle il est mentionné dans le texte.

p. 8

I have come to believe that so-called "objective" research is impossible. We as scholar-students are always a part of what we represent. We affect what we study, and our objects and subjects of study change us in the process. We are part of the stories we tell. When we resymbolize aspects of cultural others, translating and transforming them into our own symbols on our own terms, we are constructing ourselves. Defining others is thus inextricably implicated in self-definition. The challenge is to recognize and represent the complexities, heterogeneity, and contradictions of the self/other binary and to avoid simplifying or essentializing it. Given this, the following are excerpts drawn from my ongoing journal of Mami Wata memories. They are personal and playful episodes in the subjection of the author by the object of his affection. In short, Mami seduced me. (Drewal, 2008, p. 13)

p. 23

The fundamental problem of a psychoanalytic anthropology is the manner in which the archaic motivations of childhood are transformed into symbolic forms, whether they be personal symbols, myths, or collective representations. (Obeyesekere, 1990, p. 54)

p. 29

M. told me about you, and it is of course wonderful to meet someone who is also touched by Inanna. (Sylvia)

I am eager to correspond with you about our shared love of Inanna and her therapeutic potential. (Lydia)

I was thrilled to hear of your interest in Inanna! (...) Thank you again for the opportunity to share my passion. (Johanna)

Ik heb geleerd dat in zo een zaken een return nodig is Ik kan de dingen wel zeggen maar wat heeft het voor zin dat ik het zeg: als je het niet echt begrijp omdat je de ervaring niet hebt? Dan zijn het lege woorden. Ik zie de zin niet in van woorden uitwisselen op zich: het heeft me nog niets gegeven. Jij bent aan het studeren en om ingewijd te zijn moet je er ook iets voor doen. We leven in een tijd waar informatie lijkt voor niets te worden doorgegeven. Dat je het van internet en zo kan halen. Maar de inwijdingen kan je niet van internet halen. Voel maar of je wil proeven van een inwijdingsweg en of je op die manier Inanna beter wil leren kennen. (Sofie)

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Words are repeated, sentence structure is repeated; and by this slow, studied, almost hypnotic repetition we are transported into another realm – the timeless realm of the gods, the soul, and the origins of life. (Wolkstein & Kramer, 1983, p. 136)

Only by keeping the actual Sumerian verse line could I hope to express the mystery and power that lay within it. (Wolkstein & Kramer, 1983, p. xvii)

p. 50

Myths are the embodiment of dogma (...) Their main characters are not usually human beings, but they often have human attributes; they are animals, deities, or culture heroes, whose actions are set in an earlier world, when the earth was different from what it is today, or in another world such as the sky or underworld. Myths account for the origin of the world, of mankind, of death, or for characteristics of birds, animals, geographical features, and the phenomena of nature. They may recount the activities of the deities, their love affairs, their family relationships, their friendships and enmities, their victories and defeats. (Bascom, 1984, p. 9)

p. 51

For the myth *form* takes precedence over the *content* of the narrative. (Lévi-Strauss, 1963, p. 204)

p. 53

(...) the complex patterning that has the effect of subverting the melodic line without obscuring it, and thereby leading the story, and the audience, into new layers of experience. (Scheub, 2002, p. 4)

p. 55

A myth expresses and confirms society's religious values and norms, it provides patterns of behaviour to be imitated (...) The ritual acting out of myth implies the defence of the world order (...) the world order, which was created in the primeval era and which is reflected in myths, preserves its values as an exemplar and model for the people of today. (Honko, 1984, p. 49.)

p. 57

One type of myth at least arises in response to a situation of challenge, where justification or explanation of event has to be secured if status or more material benefit is not to be lost. (Firth, 1984, p. 216).

p. 64

Inanna/Ishtar represents the attraction necessary for all sexual copulation, regardless of its social purpose or value. This is sexuality – raw sexual experience and power – unbounded by human conventions, not constrained by marriage. (Frymer-Kensky, 1992, p. 48)

We see her (...) in all the roles a woman may fill except the two which call for maturity and a sense of responsibility. She is never depicted as a wife and helpmate or as a mother. (Jacobsen, 1976, p. 141)

p. 65

She represents the nondomesticated woman, and exemplifies all the fear and attraction that such a woman elicits. She is the exception to the rule, the woman who does not behave in societally approved ways, the goddess who models the crossing of gender lines and the danger that this presents. (Frymer-Kensky, 1992, p. 25)

p. 66

Inanna was a female who behaved like a male and lived “essentially the same existence as young men”, exulting in battle and seeking sexual experiences. (Stuckey, 2004, p. 1)

This makes her unlike all other women, and places her at the boundary of differences between man and woman. Inanna transcends gender polarities, and is said to turn men into women and women into men. The cult of Inanna exemplifies her role as boundary-melder (and therefore boundary-keeper) of the gender line. (Frymer-Kensky, 1992, p. 29.)

p. 68

What unifies Inanna is change – transformation and transition. She is the way in and the way out, the door, the gateway. (...) maiden Inanna was the eternal threshold through which everything passed in fulfilment of the cycle that is life. (Stuckey, 2004, p. 6)

The divine as goddess (...) is the all in all. Unlike the still pervasive western understandings of the divine, in which good is split from bad and male from female, understanding her obliges us to synthesize the opposites. This is perhaps the most profound of all the commitments in goddess thinking. It's a thinking that feels; a body that speaks; a seeing that rests blind; a fullness of perception empty of certainty. It's a deliberate embrace of paradox as a match to the experience of self and world. (Mc Vickar Edwards, 2000, p. 3)

p. 76

It is probable that what is told in *Inanna / Istar's Descent to the Netherworld* about the gradual undressing of the newly arrived goddess, who at each gate had to leave something of herself behind until she was entirely naked in the final circle, where she was to be detained, expresses a development of the same basic idea that death takes everything away from us, adapted to "topography". Once the deceased passes the Gate or the Gates of the Land-of-no-return, he is informed of the "laws" that will henceforth govern him. (Bottéro, 1992, p. 278).

p. 77

Thus the soul, represented by Inanna, fell out her arrogance to conquer the Netherworld. She 'died' in the material world, represented by the Netherworld, but was purified and born again. The kurgarra and galaturra (...) correspond to the Gnostic 'helper', or the 'call' sent by the Father (...) to awaken the 'sleeping' soul. These helpers comfort the suffering Ereskigal, who is, in fact, the sinful aspect of Istar (= the fallen soul), who at this moment is moaning like 'a woman about to give birth'.

One of the helpers sprinkles ‘the life-giving plant’ and the other ‘the life-giving water’ on the corpse. The sprinkling of Inanna’s corpse with the water of life corresponds to baptism which, in the Exegesis on the Soul, is *necessary for the rebirth and cleansing of the soul*. (...) Inanna, the defiled soul, was saved, and was able to return to her original state, thus showing the way of salvation for others. In other words, after being “awakened” by “helpers”, she was able to start her gradual ascent from death to living, from impurity to purity. Yet her salvation and resurrection could not occur without a savior, someone to take her place. It is the duty of the good shepherd/king Dumuzi, the husband of Inanna, to play the role of this savior. According to Parpola, the sacrifice of Dumuzi explains why the king, a son of a god and thus a god himself, had to die. He was sent to the world to be the perfect man, the shepherd, to set an example for his people to follow and to guide them on the right track. The king, as Dumuzi, died for the redemption of innocent souls, represented by Inanna. But as Inanna/Istar herself was resurrected from dead, also her savior, Dumuzi the king and the perfect man, was promised resurrection. (Lapinkivi, 2004, p. 192.)

p. 78

The world, perhaps even more so on the religious level, was full of Mesopotamian fragments of all kinds, of which a complete inventory has not yet been drawn up. (Bottéro, 2001, p. 218)

p. 80

According to most *Suryoye*, their history goes back to the Aramaic tribes, amongst whom Abraham once lived as the archetypical father, and where Christian evangelisation actually began to take shape. (Leman, 1998, p. 59)

p. 91

(...) to isolate and compare the *various levels* on which the myth evolves: geographic, economic, sociological, and cosmological – each one of these levels, together with the symbolism proper to it, being seen as a transformation of an underlying logical structure common to all of them. (Lévi-Strauss, 1984, p. 296)

p. 92

(...) sacred narratives, spiritual explorations of the place of the gods and the human psyche in the universe (Wolkstein & Kramer, 1983, p. 136)

p. 93

(...) the other, neglected side of Inanna (Wolkstein & Kramer, 1983, p. 158)

p. 94

Inanna and Ereshkigal, the two sisters, light and dark respectively, together represent, according to the antique manner of symbolization, the one goddess in two aspects; and their confrontation epitomizes the whole sense of the difficult road of trials. The hero, whether god or goddess, man or woman, the figure in a myth or the dreamer of a dream, discovers and assimilates his opposite (his own unsuspected self) either by swallowing it or by being swallowed. One by one the resistances are broken. He must put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely intolerable. Then he finds that he and his opposite are not of differing species, but one flesh. (Campbell, 1949, p. 108)

p. 96

Like Inanna, women have always experienced life as unfolding in rhythmic, wavelike cycles of light and darkness, fertility and barrenness, joy and pain. Our menstrual cycle itself leads us on a journey of descent and return, and so, a cyclical initiatory pattern is prefigured in the very makeup of our body. (Bonheim, 1997 bis, p. 238)

p. 98

Here was a myth that, however recently created, wielded tremendous psychological and spiritual power. (Eller, 2000, p. 5.)

p. 101

There was no war, people lived in harmony with nature, women and men lived in harmony with one another, children were loved and nurtured, there was food and shelter for all, and everyone was playful, spontaneous, creative, and sexually free under the loving of the goddess. People were in touch with their bodies and the seasons, there were no rich and no poor, homosexuality (particularly lesbianism) was as valid or more so than heterosexuality. (Eller, 1993, p. 161)

p. 102

Three thousand years before, also, the women were regarded as a (...) of the society, and the women were very important in a religious sense. (...) Before, when you had the women goddesses, there was something that... more protective of the society. You know, the agriculture... and then the men started killing animals, then they killed each other and... (Kathleen, extrait d'entretien)

It is not itself, feminist spirituality, but an admixture of Jungianism, ecology, Native American religions, political feminism, paganism, Buddhism, Theosophy, and just about anything else you would care to list. (Eller, 1993, p. 39)

p. 103

The goddess is negative in the way that winter is negative, or storms or earthquakes are negative, or death is negative. (...) these events are all part of a process that includes spring, new life, regeneration – and often, reincarnation. (...) What appears evil is incorporated into an organic cycle that is ultimately good and positive. Death does not overwhelm the goodness of life. It cannot even be said to be truly evil, for it is life's other side, that aspect of life which serves to give it greater meaning. (Eller, 1993, p. 139)

p. 105

What is striking about our interviews with women is the extent of their questioning, opposing, resisting, rejecting, and reformulating the ways in which they live and the ways in which the society might work. (Martin, 1989, p. 194)

p. 106

We are the unmothered daughters of unmothered mothers; the lineage of pain and alienation has haunted us for generations. (Bonheim, 1997b, p. 284)

p. 108

One of the things I see is healing in the Inanna myth: she goes down. And in all the (...) she is supposed to go up. You know, in all the pages you are supposed to go to Heaven basically, you are supposed to transcend the body. You are supposed to go upwards. And so I think that the feminine way is downwards, but it is now inside the body instead of out of the body. So I think for women who are dealing with sexual issues, that's a

very powerful message that there is a way to go into the sexuality, into the body, that is a spiritual journey. (Extrait de l'entretien avec Judith)

p. 109

I am starting from the premise that girls and women necessarily, because of their sex, have the innate propensity to experience and perceive the world from a different slant. (De Shong Meador, 1992, p. 15)

p. 110

It had been God, God, God. Now it would be Goddess, Goddess, Goddess. We had to change! Out of all these newly discovered pieces of ancient earth-worship, we had to make a new religion for ourselves! Our health and the planet's depended on it. (Mc Vickar Edwards, 2000 (first edition in 1991, p. xv).

On December 3, 1995, I took vows as a priestess of the Goddess in a ceremony in New Hampshire led by Vicki Noble. The ritual symbolized my commitment to help restore the Feminine principle on the planet through my writing and teaching, as well as through prayer, ritual, and a decision to live with integrity, love, and compassion. (Rigoglioso, article publié en ligne)

p. 112

Woman is receptive, and man is sky, earth. So women take everything, what earth would be for the children. So we take all this. And men's energy goes up this (...). So women need to support the men, that is for sure. There is always a great woman behind a great man. (Entretien avec Kathleen)

p. 114

The whole tradition of considering ancient pagan religion sexy and its women cultic functionaries as sex partners is a myth. It speaks more about its adherents than it does about the ancients. It is born of conflicted attitudes towards sexual activity in Western civilization, of the inability to think of roles for women priestesses in any arena other than sexual. (Frymer-Kensky, 1992, p. 202)

p. 116

It is within deception that the truth lies. It is within fantasy that the political unconscious can awaken and map out the space which it needs and had been denied. (Zipes, 1994, p. 119)

p. 118

Perhaps we can now begin to reclaim a sense of pride in our own nature. (Bonheim, 1997b, p. 143.)

p. 125

The vocabulary matters less than the structure. Whether the myth is re-created by the individual or borrowed from tradition, it derives from its sources – individual or collective (between which interpenetrations and exchanges constantly occur) – only the stock of representations with which it operates. But the structure remains the same, and through it the symbolic function is fulfilled. (Lévi-Strauss, 1963, p. 203)

p. 127

The ideal ethnographer must not be afraid of diving deep and coming up with a little dirt; for, as the myth relates, such a particle may prove immensely valuable and may expand so as to form an entirely new world for the students of man. (Dundes, 1984, p. 290)

p. 128

Este espectáculo busca atraer a las personas a la presencia de la diosa, la naturaleza, "que vibra en nosotros y que necesita de nuestro reconocimiento y respecto; y lo creativo e intuitivo que late en el ser humano emerge con toda su fuerza y nos recuerda el carácter sagrado de nuestra existencia. (*Tiempo sagrado: danzas para la Diosa*, extrait du site internet)

p. 129

Voor mij is Inanna inderdaad heel erg de verbonden met sexualiteit maar dan als een inwijder: sexualiteit als inwijdingsweg: dieper en dieper in het leven en in de kunst vooral. Voor mij is sexualiteit en creativiteit, bewustzijn en bevrijding een verbonden weg van Inanna. (Sofie, extrait d'un email)

p. 130

To me, her story is about a woman who has struggled with her own passions and demons - who has been to hell and back in the name of Love (...) her story is of a woman who is trying to find her place, trying to feel like she belongs, whether it be through the love of a man or searching/praying for a temple/kingdom that she can call her own - she is searching for "home" (...) she is a

woman scorned, but it never halted her pursuit of love, beauty, pleasure and happiness - Inanna IS Love. (Monika, extrait du questionnaire)

Dumuzi was not the first love of Inanna; her first passions were shared with her twin brother, Shamash (Utu). There exists lesser publicized information about the affairs of Inanna and her brother (...) [I am certain that Shamash plays an important role in the reenactment of the sacred marriage... (Monika, extrait de son site personnel).

p. 131

I tried to view her like a real person, to get inside her mind and heart and understand why it all happened the way it did - a lover's quarrel is often what spurs a woman to run away and do something irrational, and considering her desire to possess her lovers' brother's land weighed heavily on me, and made for a great argument and motivation for her to run - she knew she would encounter troubles if she journeyed to the lands of Ereshkigal, but it matters not to a wounded heart and pride. (Monika, extrait du questionnaire)

p. 132

I invented a reason for Ereshkigal to kill Inanna because none is given in the narrative. Likewise, I also invented the reason Inanna sent Dumuzi to the Underworld. I felt some explanation for these actions needed to be provided. (Jason, extrait du questionnaire)

I strove to present the story as authentically as possible. (Jason, extrait d'entretien)

I incorporated some poetic license in a few areas in order to weave together the different portions more cohesively and to provide dramatic effect. (Jason, extrait du questionnaire)

The second act opens in the Netherworld. Ereshkigal, who inhabits this unknown place, grieves alone. She has manifested demonic creatures around her who amplify and act out her pain for her. In the poem she is mourning the loss of her husband – the Bull of Heaven. In the opera we have also included loss of her children, as well as her husband, as the cause of her constant mourning and fury. With so many stories in the news today of mothers losing their sons and daughters to war, gun crime, abduction and terrorism this felt like an appropriate extension of the image. (Roditi, 2007, p. 4)

p. 135

I was looking for a subject matter about which (a) I had an interest and (b) that had not received extensive operatic treatment in the past. I have long been fascinated with the history of the ancient Near East, but I also had considered an opera based on Beowulf prior to deciding on Inanna. The problem with Beowulf was that I found it too difficult to construct a workable libretto. (Jason, extrait du questionnaire)

p. 138

I would have to stop and think if I ever had a man who strongly related to that myth, and I can't think of that man right now. (Bianca, entretien)

p. 140

Inanna kiest de kwetsbare weg . Offer, aanvaarding, openheid, ontvankelijkheid, maar nooit lijdzaam, volgzaam, pijnlijk gedwee. Zij heeft de moed haar wapens neer te leggen, naakt het diepe water in te gaan. (extrait du site Internet)

p. 142

I will never forget the moment when I stumbled upon the four-thousand-year-old Sumerian story of Inanna's descent to the underworld. I was in a bookstore, idly browsing through a pile of books that had been damaged by recent flooding. The copy of *Inanna: Queen of Heaven and Earth* was in bad shape, and the wavy pages crackled in protest as I pulled them apart and began reading [elle cite les six premières lignes du livre de D. Wolkstein] The words sent shivers down my spine. I closed the book, purchased it and took it home, little knowing what an integral part of my life the goddess Inanna was to become. (Bonheim, 1997a, p. 7)

It motivated me to find out as much as I could about this goddess that had touched so many hearts and lands over the ages (...) through seven years of scholarly research, meditation and channeled information. (...) I delved into every bit of information I could find on Inanna -- ancient, modern, true or false. (Monika, extrait de son site personnel)

p. 143

I found this incredible, because when I was growing up, the American say "you have to be happy", you grow up, and when you get this kind of like... depression... I never was depressed,

but I know I was in... I've been a ...coholic, and I can be very sad... You know, we all suffer. In America, it was kind of "you've got to do this", and I felt something was wrong with me. Because everyone is supposed to be happy. And then I went to New York, I discovered Buddhism. So I had an incredible life process of opening up: okay, I can suffer, and I can help everybody else, and then... So, when I read this book about Inanna and the suffering, and this everything... (sourir) (Kathleen, entretien)

Through past-life regressions and channelled information, it was revealed to me that my earthly origins were in Mesopotamia. I began my musical research by spending a year or so examining the deities and religious practices of ancient Sumer. During this time, I was drawn to one deity in particular - Inanna, the goddess of Love and War. As I read her recorded experiences, I felt as if I had lived it before - seen this existence through my eyes, felt it with my heart and expressed it with my own tears. (Monika, extrait de son site personnel)

p. 144

I have read the Kramer Wolkstein poem and lived with the poem during the composition of an opera about her – so I feel I know a lot about her. In fact I think her spirit visited me when I was in the throes of composing in 1991. (Julia, questionnaire)

p. 145

My project consumed me like a fever. (Monika, questionnaire, p. 5)

De informatie die je vraagt heb ik veroverd met heel hard werken: mijn hele leven lang (...) wat het betekent heb ik zelf moeten onderzoeken en mij openstellen voor vele ervaringen. Daarna is een volledige inwijdingsweg begonnen: de ene na de andere. De ene al pijnlijker en dieper dan de andere. (Sofie, extrait d'un message email)

p. 146

When the fever ran its course i never looked back and do not continue to search for further works on the Goddess - i have sung the story to myself, for myself, and i feel complete. (Monika, questionnaire)

p. 155

It is our artists who reclaim our gods for us. Through their art – poetry, story, painting, sculpture, dance, music – they recapture our past, our gods, our origins, our essence. They do this by revealing myth in contemporary life. (...) Our everyday lives are thereby given a sense of myth, of mystery, and our activities are imbued with a sanction, a sense of direction that they may not, in fact, have. (Scheub, 2002, p. 186.)

p. 159

I found it very powerful. I enacted Inanna in the myth enactment mentioned above. My unconscious chose the role for me i.e. I chose the role instinctively without thinking about it intellectually. I then had a mini breakdown (not clinical) the next day (I was engulfed by tears and grief and wept constantly for hours). I subsequently needed to work on the myth to understand the process and why it might have happened to me. I was struck in particular by the images of the 7 gates to the Underworld, Inanna hanging on a nail and her being left there for 3 days. (Suzy, questionnaire)

p. 160

She remembers weeping and weeping, the tears welling up from the deepest part of her being, feeling cold and weak and needing support to eat and walk. The day after she reported 'something happened yesterday and I don't know what it was. (Extrait de l'article inédit « Lady of Largest Heart, Inanna and the Dark Path », H. B. & S. C.)

p. 174

A woman must give up many things like, privacy, sometimes her birth plan or even her own identity in order to give birth. She must be willing to do what ever is needed to give birth. The "maiden" part of her personality must die off in order to give birth to the "mother". (Johanna, extrait d'un message électronique)

At each gate she must identify herself and give something up in order to pass. With each gate she grows more weary and must continue to give and give until she feels as if there is nothing left to give. On the final gate she stands there naked, no longer adorned with her jewels, make-up or anything but her crown and yet she must even give up her crown to complete her journey. (Johanna, communication par email)

p. 175

She takes her faithful servant Ninshubar with her which is like having a doula (professional labor assistant) to help her along her journey. (Johanna, communication par email)

I know this rendition is not exactly as the history books present it but it helps my clients understand birth on a deeper more psychological level. (Johanna, communication par email)

p. 176

The story of Inanna's Descent has been a touchstone for me in many areas of my life. (Anna, extrait de messages électroniques)

I had to give up many things including my pride and asked my father for money to open my own birth center. It was as if I was standing before the gates asking the guard at the door for permission to pass. (...) the thought of opening up my OWN birth center seemed like I was not smart enough or did not possess all the skills that one needed to do such a thing. My friend and business partner L., also reported the same feelings. (...) Both of us independently felt ill prepared and lacked the confidence to do what would be needed to open a birth center. Together however, we were strong. That is why Inanna could make a difficult journey as long as Ninshubar went along. L. is my Ninshubar and I am hers. (Johanna, communication par email)

p. 177

She takes her faithful servant Ninshubar with her which is like having a doula (professional labor assistant) to help her along her journey. (Johanna, communication par email)

Together however, we were strong. That is why Inanna could make a difficult journey as long as Ninshubar went along. L. is my Ninshubar and I am hers. (Johanna, communication par email)

As I see it this is much like birth. A woman must give up many things like, privacy, sometimes her birth plan or even her own identity in order to give birth. She must be willing to do what ever is needed to give birth. The "maiden" part of her personality must die off in order to give birth to the "mother". (Johanna, communication par email)

I had to give up many things including my pride and asked my father for money to open my own birth center. It was as if I was

standing before the gates asking the guard at the door for permission to pass. (Johanna, communication par email)

p. 179

(...) from the most prosaic reality to myth, from the physical universe to the physiological universe, from the external world to the internal body. (Lévi-Strauss, 1963, p. 193)

p. 181

The effectiveness of symbols would consist precisely in this “inductive property” through which formally homologous structures, built out of different materials at different levels of life – organic processes, unconscious mind, rational thought – are related to one another. (Lévi-Strauss, 1963, p. 201)

p. 182

That is the area of ambiguity, where coalescence occurs, where fiction becomes truth and fact is endowed with meaning. Story begins where ambiguity, irony, metaphor – in that order – join forces. This where history, autobiography, reality merge with fantasy, fiction, fabrication. (...) At the blurred edges where the one comes into contact with the other, all becomes ambiguous, and then the real has an ironic relationship with the fictional world. (Scheub, 2002, p. xii.)

p. 184

We never escape those myths; the stories that we tell today, fiction or truth, occur within the context of the myths. (Scheub, 2002, p. xiii.)

Deep in the mythic image is a story in microcosm, in bits and pieces, the fragmented story of a people, of origins. (Scheub, 2002, p. 189)

p. 187

(...) that she could work with the images in various ways. (De Shong Meador, entretien)

(...) tells an archetypal story of the primacy of the primordial, natural, instinctual feminine over the world of culture. (De Shong Meador, 1992, p. xi)

p. 188

I think the myth is so much about how important suffering and conflict is in helping us to find our true path or our true self. (De Shong Meador, entretien)

p. 189

When we go out into the world, we put on the clothes that fit to what we think we are, who people want us to be or... we dress appropriately.

It's just such a fundamental process that as we grow and evolve, we run into conflict and have to sacrifice parts of ourselves like Inanna did. I mean it's such sort of a common human experience. (De Shong Meador, entretien)

p. 191

Every interpretation that comes anywhere near the hidden sense (...) has always, right from the beginning, laid claim not only to absolute truth and validity but to instant reverence and religious devotion. (Jung, 1984, p. 250)

p. 203

(...) vol iets van zij (Marijke, extrait d'entretien)

p. 204

Ik wis het wel. (Marijke, extrait d'entretien)

p. 208

I was enthralled and saddened to read of Inanna's triumphs and sorrows. (Monika, questionnaire)

One day I was in a bookstore, and they had had some kind of flood, and they were having a sale on books that had been damaged by water. And I just picked up this book called "the descent of Inanna". I had never heard of that. And I opened it and... you know... those beginning words, you know, "in the first times, in the very first times..." You know, how this sort of hypnotic rhythm is. And my head is (...) I was just... I could feel the power coming off the page. (Judith, extrait d'entretien)

p. 209

About twenty-five years ago, I read a short summarized story about Inanna somewhere. I read this soon after I had given birth to my first son (by caesarean) and was suffering from emotional

birth trauma, severe postpartum depression, isolation from my family, and in a bad marriage. So... in the back of my mind, this story kept playing out for me. (Lydia, extrait d'un message électronique)

I found myself thinking about her, talking to friends about her, and finally leading workshops in which I would tell her story to groups of women. (Bonheim, 1997, p. 7)

It touched a place deep within my Spirit, and brought to me images and memories of times, places and events long ago. (Monika, questionnaire)

I knew I was in a Descent, like Inanna, and that everything I thought was true, and that I valued, seemed to be "taken" from me. ((Lydia, extrait d'un message électronique)

p. 214

The experiences of healers and healed are generalized with culture-specific symbols in cultural myth. (...) A suffering patient comes to a healer who persuades the patient that the problem can be defined in terms of the myth. (...) The healer attaches the patient's emotions to transactional symbols particularized from the general myth. (...) The healer manipulates the transactional symbols to help the patient transact his or her own emotions. (Dow, cite par DuBois, 2009, p. 218)

p. 216

The boundary between psychiatric diagnosis and cultural milieu is a blurred one, revealing the delicate interrelation between medical perceptions and social understandings. (Prager, 1998, p. 139)

The first requirements for symbolic healing is that the culture establish a general model of the mythic world believed in by healers and potential patients. In the curing process the healer particularizes part of the general cultural mythic world for the patient and interprets the patient's problem in terms of disorders in this particularized segment. In particularizing the cultural mythic world, the healer forms transactional symbols to which the patient attaches emotions. (Dow, 1986, p. 60)

p. 217

Some descriptions of psychological healing suggest that people are sometimes able to particularize myths, form the transactional symbols, and heal themselves. (Dow, 1986, p. 60)

p. 219

Since the shaman does not psychoanalyze his patient, we may conclude that remembrance of things past, considered by some the key to psychoanalytic therapy, is only one expression (whose value and results are hardly negligible) of a more fundamental method, which must be defined without considering the individual or collective genesis of the myth. (Lévi-Strauss, 1963, p. 204)

The modern version of shamanistic technique called psychoanalysis thus derives its specific characteristics from the fact that in industrial civilization there is no longer any room for mythical time, except within man himself. (Lévi-Strauss, 1963, p. 204.)

p. 221

In the immediate effect, what of the things that happen a lot is they let go with shame. Because a lot of women come with a lot of shame about, you know, “why did this happen to me? There is something wrong with me.” You know, and I’m sure if you’ve worked with women who have gone through sexual abuse, that’s very common to see a lot: “I must have done something. It must be because I’m... or that’s something wrong with me.” And you really cut through the shame. And I really emphasize that the reason that it’s such a powerful myth is that it’s a collective experience. This isn’t just your personal experience. No, this is a collective experience. And by sharing it and realizing that other women have had similar experiences, the shame dissolves: “it’s not just me, it’s not just mine”. And people come out of that isolation. (Judith, extrait d’entretien)

p. 225

The “work of culture” is the process whereby symbolic forms existing on the cultural level get created and recreated through the minds of people. (Obeyesekere, 1990, p. xix).

Human beings may express the ontological problems of existence and being through systems of multiple meaning or symbols. (Obeyesekere, 1990, p. 17)

p. 228

Perhaps abandoning the Temples represents the change of heart that accompanies accepting a life-changing call. (Pam)

p. 229

I had to give up many things including my pride and asked my father for money to open my own birth centre. It was as if I was standing before the gates asking the guard at the door for permission to pass. (Johanna)

Zij heeft de moed haar wapens neer te leggen, naakt het diepe water in te gaan. (Sofie)

p. 230

Her pain is unedited, unfiltered and unconscious. It is also, she feels, misunderstood by the upper world – that is why she hides away in the Netherworld. (“Shadowland in the World of Inanna. Discussion of the opera based on the poem”, J. R., p. 2)

p. 231

The Netherworld (shadow) represents (the container of) our most deeply held fears, losses, hurts, rages and fantasies. (“Shadowland in the World of Inanna. Discussion of the opera based on the poem”, J. R., p. 1.)

The underworld is doing a research and (...) I think there's a lot of darkness and suffering going into that. But I think this is any individual. It's a voyage, and for me I'm on every time I do a new work. Ah la la! I'm going in the underworld. (Kathleen, entretien)

Ereshkigal, haar zus, de godin van de onderwereld, die precies Inanna's eigen onderwereld verpersoonlijkt. (Sofie, extrait de son site personnel)

p. 232

Ereshkigal is grievously harmed in her inner world - and we must imagine her childhood was not like Inanna's. We know that she is in mourning. And we know her mourning is as painful as giving birth for her (a bizarre irony). A physical agony assaults her body and mind. She is beside herself deep down, and yet she presents, during the Gates, as cold and calculating. She does not let go to her pain here – but works it out by making someone else suffer. (J. R., p. 6.)

p. 233

Ninshubir, her trouwe slavin, die kant van de godin die het hoofd koel houdt. (Sofie, site personnel)

She takes her faithful servant Ninshubar with her which is like having a doula (professional labour assistant) to help her along her journey. (...) Most of us can identify with one particular moment in time or person that gave us that realization that we were a much stronger person than we realized. For my self, the thought of opening up my OWN birth centre seemed like I was not smart enough or did not possess all the skills that one needed to do such a thing. My friend and business partner Lynne, also reported the same feelings. She told me that when I thought we could open the centre then she also developed the feeling that we could do it together. At the same time I was feeling just the opposite. Both of us independently felt ill prepared and lacked the confidence to do what would be needed to open a birth centre. Together however, we were strong. That is why Inanna could make a difficult journey as long as Ninshubar went along. Lynne is my Ninshubar and I am hers. A doula is a Ninshubar for the individual labouring woman. We all have a Ninshubar. (Johanna, questionnaire)

p. 234

These demons represent the defences we might erect in order to protect ourselves from our basic condition, which here is profound loss and isolation. The demons parade false smiles, whimper, cackle uncontrollably, echo and amplify all the stirrings of the Goddess of the Netherworld herself. ("Shadowland in the World of Inanna. Discussion of the opera based on the poem", J. R.)

Holy Flies – agents that fly between the worlds – those mythical creatures who both have the gift of flight but who also sit on shit" ("Shadowland in the World of Inanna. Discussion of the opera based on the poem (J. R.)

p. 235

All her powers are restored to her. She returns with renewed authority and greater self-knowledge having met her shadow. (Suzy, article inédit)

The renewal is not without sacrifice though. She has to let go of her beloved husband in order to preserve herself. (Suzy, article inédit)

p. 236

She is a guide, mentor. (Johanna)

p. 237

(...) degene die wijsheid verstrekke. (association étudiante aux Pays-Bas)

Zij hongert naar de kennis van de dood en daalt af naar de onderwereld. (Josef)

(...) intense desire to "know". (Monika)

I imagine her as a seeker of truth concerning the condition of being human. (Julia, questionnaire)

(...) geeft het verhaal ook een aanwijzing hoe je waarheid kunt vinden. Om de waarheid te krijgen moest Inanna alles opgeven waar ze gewend aan was, laagje voor laagje. Wanneer Natuurkundigen iets uitzoeken zijn ze ook gewend om een fenomeen laagje voor laagje heel kritisch te doorgronden, totdat ze op de kern van het probleem zijn geland. Inanna lijkt dus wel op vrouwelijke natuurkundigen. Ze is slim, vindt waarheid op dezelfde manier als ons. (association étudiante aux Pays-Bas)

She was a mother. (Kathleen)

p. 238

A woman who (...) does not birth children, but concepts and nations...who births the energy of fertility itself. (Monika)

Fully woman (Suzy)

Ze is een echte vrouw. (association étudiante aux Pays-Bas)

She was a prostitute, she was a mother, she was a lover... She was... she included all women. (Kathleen)

Strength, yet insecurity - love, yet hatred.....her qualities are contradictory - she is a creature of opposites. (Monika)

We discovered a goddess who was fully woman combining dark and light in one. (Suzy)

(...) whose hand can crush as well as caress. (Monika)

p. 239

She is a woman of lust, of strength, of gentleness, of passion and determination. (Monika)

(...) warrior, and a model for strength for women. She is someone who will not give up and do what ever it takes to complete her task. (Johanna)

There's fragile and strength. I am a strong woman but I can break down in few seconds. I don't know... "The heart trembling weakness. Shivering cramps, illness are yours, Inanna. (Kathleen)

Inanna kiest de kwetsbare weg . Offer, aanvaarding, openheid, ontvankelijkheid, maar nooit lijdzaam, volgbaar, pijnlijk gedwee. Zij heeft de moed haar wapens neer te leggen, naakt het diepe water in te gaan. (Sofie)

She is a woman despised. (Monika)

She was a very suffering... (Kathleen)

To me, her story is about a woman who has struggled with her own passions and demons - who has been to hell and back. (Monika)

(...) so filled with a need for power and destruction... (Monika)

She split the mountains apart because with the men ordering, so she destroyed. (Kathleen)

p. 240

Haar liefde en leven zijn een groot onschuldig kinderlijk feest. (Sofie)

(...) her pursuit of love, beauty, pleasure and happiness" (Monika)

In the first act Inanna accumulates everything a woman could want – a happy childhood – she enters the drama singing of her joy, a best friend, (Geshtinanna) a sensitive relationship with nature (the Huluppu Tree), sexual liberty, a marriage, children and power over her people who idolise her as a Goddess. (Julia)

Fully sexual, fully woman, fully alive (Suzy)

She is a woman of lust. (Monika)

She was a prostitute. (Kathleen)

Voor mij is Inanna inderdaad heel erg de verbonden met sexualiteit maar dan als een inwijder: sexualiteit als inwijdingsweg: dieper en dieper in het leven en in de kunst vooral. Voor mij is sexualiteit en creativiteit, bewustzijn en bevrijding een verbonden weg van Inanna. (Sofie)

p. 241

Inanna IS Love. (Monika)

She was a lover. (Kathleen)

I consider Inanna as Goddess of Love. She had other functions as well, but only she had net of love to catch men for love, and she is described as very sexual goddess. If we compare it with ancient Ukrainian Goddess of Love Lada, Lada is more associated with harmony in relations between man and woman, in marriage. And Inanna brings sexual energy. (Ivan)

She is a woman who will only allow the world to treat her as an equal or better, but will never be subjugated to a man. (Monika)

(...) de confrontatie en de integratie van onderwereld, schaduwkanten zowel in de maatschappij als in het individu. (Sofie)

The descent to the underworld is a metaphorical journey of grief and depression, a journey that each of us will have to make at some point in our lives. Whether it is the loss of a relationship, home, role or identity, the death of someone close to us, a traumatic event, a transitional period that involves major change, illness, an encounter with death, bereavement or betrayal. (Suzy)

p. 242

De godin Inanna ons gidst in het meer vertrouwd geraken met de wetten van een veranderingsproces. (Marijke)

The promise is there that when our despair seems never ending, renewal will come. (Suzy)

The story is a metaphor for personal growth, transformation and re-birth. (Johanna)

The story of The Descent of Inanna is a story of spiritual growth. (Julia)

She models transformation of the self. (Johanna)

p. 252

(...) theoretical understanding of the sort that psychoanalysis provides in its metapsychology. (Obeyesekere, 1990, p. 222)

p. 254

As the world is in the process of re-creation in myth, so the individual is being recreated in the tale. The world is being reformed and redefined, and this is why myth is at the heart of all stories. This period of upheaval between two times of

equilibrium is the key (...) That intervening moment of change is theater, everlasting, the eternal moment. It is a season when everything is joined, everything is disjoined, when the world is formless yet harmonious, when all is movement: creation is occurring. (Scheub, 2002, p. 150)

p. 255

Fiction is obviously not a falsehood, but a way of expressing a truth that cannot be expressed otherwise. (Obeyesekere, 1990, p. 94)

p. 256

We have lost the ritual enactment which served to orient us during such periods. With our ritual meaning gone, we flounder, mapless and rudderless, at the mercy of tides of emotion. (De Shong Meador, 1992, p. xi)

p. 259

When stories are told, they are never cut out of whole cloth; they are always derivative of stories from the past, ever familiar, as tale-tellers construct contemporary images around motifs in which are lodged compressed cores of those ancient narratives. (Scheub, 2009, p. 35)

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