

Joyce's *Finnegans Wake*

**Joyce's *Finnegans Wake*:
The Curse of Kabbalah
Volume 10**

John P. Anderson



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Joyce's Finnegans Wake: The Curse of Kabbalah Volume 10

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To Linda who has been with me to this end and
will be with me to the last one.

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Section I: Introduction

This is the tenth and last volume in this series. It covers Chapter 4.1, Joyce's swan song.

Volume 10 assumes you have read the first nine volumes by the same name. For a review or a starter kit, see Section VI of this Volume 10 and Volume 1 of this series for materials on FW generally, Kabbalah and Joyce's theories.

This volume attempts to decode on a word-by-word basis chapter 4.1 of *Finnegans Wake*, the only chapter in Part 4, which is the last Part. This is it. Like ALP in the last line, this chapter stands last lone and loved.

I hope my decoding efforts will help you enjoy the riches of Joyce's last literary blessing, a blessing 17 years in the making. My intent for 12 plus years has been to explore Joyce's novel as an art object, to examine how it works as art using the theories of esthetics developed by Joyce himself. I call it a novel, but it fits in no known category other than wisdom literature.

My particular emphasis is on the formal elegance of the chapter in question, how the parts are held together, the artistic Tikkun. Joyce must have loved formal elegance because every chapter in *Ulysses* and *FW* is constructed with a unifying pattern.

And as in *Ulysses*, the *FW* pattern around which elegance is woven rises closest to the surface at the edges, the birth beginning and at the death end of each chapter. Further, the chapters are organized into Parts, and each Part is also organized according to a broad-scale and general pattern. In addition, several patterns run throughout the book, like a big comprehensive woof.

You will note that I have changed somewhat my interpretation of the "ending" compared to the interpretation set forth in the first volume. Progress.

Section VII Debts and Methods contains information on sources, capitalization, meaning of parenthesis and such matters. I am not an academic, do not use footnotes and do not

scour all of the literature to find out if someone else has already said the same thing or just the opposite of what I am saying.

And a warning: Joyce is not PC when it comes to homosexuality. I intend no disrespect by reporting my take on his views.

There is plenty of FW to go around. Analysis of FW is not a zero sum game. It was designed so that analysis of its meaning would be an infinite series of finite understandings; some analysis makes more possible.

FW's depth is astounding. Like its god, it is an infinite source of meaning. It exalts connections, almost any kind of connection. Joyce seems to be desperately seeking attachment. He loves the pun, the joyful bridge to broader meaning.

Combining Kabbalah and modern cosmology, FW suggests the connections remaining in our world are background radiation from the destruction of a primordial unified and infinite structure known as ES god, a destruction made by a big bang set off by a succeeding and seceding TZTZ god, the god of separation in this world. The tension of unity versus separation is the mega-pattern that runs throughout FW. And this the last chapter brings this pattern to front and center.

This tenth in a series concludes this ground-breaking word by word analysis of *Finnegans Wake*, the literary monument which records James Joyce's desperate search for spiritual connection. In the chapter covered by this volume, the main connecting links are reincarnation of ALP and reincarnation of the novel itself.

Section II: Summary

Tikkun Weaves Kabbalah and Hinduism

For his last weave, Tikkun Master Joyce joins strands of Kabbalah and Hinduism to launch a fully realized ALP. She comes to roost but in a new home on the far shore.

The combined strands of Kabbalah and Hinduism support and shape ALP's late realization of independence as she throws off fear of the church, of males, and of death. The pivotal event for this purpose is closure provided by the funeral for Father Michael, ALP's sexmailer who represents all three fear sources. Freed from fear by his death, she finds god as she finds herself. She eliminates her self-waste.

The resulting freedom gives her independence as well as what she already had, her instinctive charitable nature. With this development she has freedom from others for self and freedom from self for others. With this formula, she reconciles independence and charity.

Given the unity of FW, it will come as no surprise that with this final development ALP shares soul with three of Joyce's examples of godliness: Jesus, Buddha and highest art produced by humans. They all share the weave of independence and charity, Joyce's pattern for godliness.

And these three manifestations of godliness were described by those fortunate enough to personally experience them as **light within**: "in him [Jesus] was life and life was the light of men [Book of John]"; Buddha was the "illuminated" and "awakened" one to his followers; and the suddenly illuminating "epiphany" bursting in upon an arrested observer experiencing the highest art.

This chapter opens with the arrival of morning light within the Earwicker household and is anchored by a culminating debate between dogmatic Catholic and meditating Celt about reflected and absorbed color [think absorbed light as **light with-**

in]. Joyce chose light for this purpose because in a manner of speaking light is also a mixture of independence and charity.

Independent of the observer and time and space, light shows charity at the subatomic level. Light being absorbed shares vibration energy with and thus energizes sympathetic electrons of the absorbing material, becoming **light within**. By contrast, light reflected is not absorbed and does not energize. It is wasted.

Joyce presents ALP as having absorbed divine energy. She lights up from within with independent watts. Then she is absorbed in another in a charitable reincarnation.

Crowning the glory bestowed on the human female all through FW, ALP in this the last chapter has the last word, indeed the last several pages. These pages record her letter, her mamafesta now much revised [because she has changed], and then finally her private stream of consciousness as she gives FW a feminine and independent end. Just as Molly did *Ulysses*.

Reflecting her newly lit up realization, the final subject in ALP's stream of consciousness is herself in the present in the stream of life. In a real sense she is meditating ALP style. With this focus ALP merges into the novel and they both reincarnate back to the beginning.

The novel reincarnates by way of the joinder of the incomplete sentence fragment in the last line with the incomplete sentence fragment in the first line of Chapter 1. Joyce joins the two fragments. They fit.

ALP's spirit reincarnates to a new birth mother so as to assist in Tikkun, which so far is incomplete as separated fragments remain as the norm. Her reincarnated soul is to light up from within as it is absorbed by an infant.

So as we finish this reading of FW, we uncover a mother lode of connections in Joyce's light: ALP merges into FW; ALP's soul reincarnates into another; the book joins its ending with its beginning; and a punning connection in Tikkun holds it all together. Connections: connections: connections.

The Weave

The artistic Tikkun weave includes the following strands:

From Kabbalah: *Enne Sof* as an independent and arrested and unified bisexual god; the excremental T'ZITZ creation; correspondence of above and below; and Tikkun mending of the human spirit.

From Hinduism: Brahman as an independent and impersonal and unified bisexual god; and merger of human with that divine consciousness after relief from Maya delusion. Joyce welcomed a faith pattern that involved getting closer to god, as opposed to the stay away, can't reach, and see only my backside OT RCC god. Note the similarity of the concepts of ES god and Brahman.

And from their joint sponsorship: incarceration in reincarnation or rebirth prior to Liberation of the spirit into god. In Buddhism, rebirth of the spirit through emancipation is possible every moment.

Here is an example of the Joycean weave that launches ALP: In order to indicate the *ultimate* importance of throwing off fear of others and death, Joyce structures ALP's change as toward a merger of consciousness with the divine [Hinduism]. What could be bigger? Pursuant to the correspondence of above and below [Kabbalah], the divine correspondence partner must be a goddess not a god [Joyce]. But given the state of affairs in weedworld, a nurturing goddess would want realized souls not to merge with the infinite but to reincarnate back as finite to continue to work Tikkun [Kabbalah].

All through this chapter these concepts lie just below the surface, like old Dublin's hurdled or shallow ford across the river. They surface at the end to launch her crossing to the "far shore."

The New ALP

The new weave for ALP registered in her letter and stream of consciousness is a liberation: she has achieved freedom from

control by the church, by males and by others in general. Ironically, death of another provides this release.

In Joyce's Tikkun language, ALP has unified her soul and repaired its separate and fragmented condition, part for others and part for herself. She is one. She has achieved a living rebirth that foreshadows a living reincarnation.

This change in condition is reflected in her letter, which is quoted in full in this chapter and which has changed significantly since first reported in Chapter 1.5 [Volume 3]. These changes in the letter reflect the changes in her soul, her liberation. The changes in the letter will remind you, as part of her merger into the novel, of the many manuscript changes Joyce made in FW even deep into the publication process.

The first letter was addressed to **Dear whom it proceeded to mention**. The second and final letter is addressed to just **Dear**.

The salutation of the first letter suggests that it was written to her other self, the self for others, which is not identified since it has no personal identity. Her soul separation was so bad it approached the severity of a split personality in which one part could send a letter to but not know of the other [see below for the historical Beauchamp precedent]. Joyce suggests that given blessings and curses in weedworld, T'ZTZ god must have such a split personality.

The second salutation is not limited to a specific recipient, but instead is for everyone in the spirit of charity. The second salutation registers her new condition: both independence and charity.

Both letters mention the funeral of Father Michael, whose death freed ALP from sexmail in particular and guilt in general. This event seems to have triggered her change.

She graduates from the letter [by its nature sent to others] to her own private stream of thoughts, since she is now to be her own internal earwicker [not Mrs. Earwicker]. She has charity for all but control only for herself, her self control. She is no longer under anyone. No longer does she try to control her

children or try to hold her husband's attentions. Her charity gives them independence.

ALP's Mix of Independence and Charity

Under Joyce's supervision, an older ALP beyond child bearing and child raising experiences a radical shift on the mix of independence and charity. This happens, by the way, in many retired couples.

Joyce presents this change within the Vico systemization of opposites. In that system the opposites fluctuate from pole to pole as one goes up while the other goes down but with a tendency to reconcile. Independence and charity are opposites to the extent that compulsion of charity reduces the possibilities of independent choice, which inevitably involves doing what you want.

With her changes, the new ALP reconciles these opposites with both at the maximum. This is a real hat trick, especially in connection with death.

We saw in Chapter 3.4 the Holy Spirit-infused ALP treating Shem to a wet-bedside lesson in independence from fear of father. This she provided to her son in an act of maternal charity. In order to carry out this gift to her son, she neglected her husband's desire to keep humping his poke. But afterwards she returned to HCE with extra favors in order to restrict his choices by keeping him glued to support of the family. In these efforts she was all charity and, if you will, she transferred independence from father to son.

Here in the last chapter she leaves off controlling her children and husband and adopts the attitude of what will be will be. That gives independence to everyone. She is all independence, and Joyce would tell us that absent child raising that condition is the ultimate charity. So as she is about to die, ALP is at the max in both independence and charity.

Her pattern of change is 180 degrees out of phase with that of Christ's as portrayed by the RCC, and that is a reason why we have so much Christ in this chapter. During his adult life-

time, Christ was at the maximum of independent and charitable. He didn't want to do anything that was not charitable and he acted out of his own person rather than duty to family and religion. But after Gethsemane and on the cross he became the least independent [duty to die] and the most charitable [die for all], a swing from the maximum on both to the maximum on one of the opposites, the charitable pole, and the minimum on the independence pole. If you will, Christ transferred independence from son to father in connection with death.

With her change to both independent and unified, ALP is **ready to merge into deity**. And she does so, but not how you might think. She merges not into god but into FW, the book itself and Joyce's stunning achievement in artistic liberation. She merges into Joyce. As Flaubert said earlier, "Madame Bovary, c'est moi."

ALP, FW and Tikkun

As ALP owns the last several pages of this the "last" chapter of FW, we realize that while she does not merge into god Hindu style, she does merge with the book, she streams into the soul of FW.

Full appreciation of this chapter requires that the reader understand how this merger is indicated. It is stunningly simple: her stream of consciousness provides the only material in the last pages of the book. The book does not report her stream; it is her stream. There is no "third party" or neutral narrator aspect, no comments. There is no "other" in the text, just as there is no "other" in her soul life.

This happens appropriately enough in the single chapter and thus naturally unified Part IV of FW. She is ready for this merger since with her change both she and FW are of the same stuff: both are independent and charitable. Joyce no doubt considered his FW as good as any god along these lines.

ALP has to reincarnate, among other reasons, because the novel reincarnates. She serves the novel since after her liberation they are connected, indeed unified, just as she and the

novel serve Tikkun toward unlimited charity and consciousness. Joyce believes reading his book expands the reader's consciousness. Joseph Campbell spent several years reading and interpreting FW and reported feeling less fragmented because of annual reading of *Ulysses*.

Tikkun Olam means humanity's *shared* responsibility to heal, repair and transform the world through spiritual progress. This is the group job. But it must be a group of individuals acting in voluntary charity according to their identity, not yes men being told what to do.

Both ALP and FW reincarnate as "works in progress." They both have continuing work to do. FW refuses to end; it recycles back to the first sentence. Like *Enne Sof* it is without end. Rereading is necessary for a fuller understanding. Likewise, a reincarnated ALP soul is to continue her efforts in Tikkun Olam, the continuous mending of this world principally by human females like herself. Both ALP and FW return to the "opening," Part I of FW and the reincarnation-serving mother's sex organ.

"Work in Progress" was the name Joyce used for this book for many years until Eugene Jolas guessed the name Finnegans Wake. Joyce changed parts that had been previously published as independent segments and he kept changing or adding to the whole right up to final publication. It was always a work in progress. Tikkun Olam is a continuous work in progress by its very nature but lacks an editor and proofs.

Both ALP and FW bring the new. Anna Livia Plurabelle, whose name indicates blessed be the possibilities of life, is FW the book of many possibilities. Both are open to the future and the new, not the past and the fixed.

Upstream from Dublin Bay and the ocean, ALP meets death in the River Liffey as she is speared by a trident yielding, two mile high archangel. For this event, there has been no preparation, her death coming like a "thief in the night." Apparently TZTZ god, the death controller, is displeased by her realization of independence and feels she needs a waste job.

Spearman, the male god TZTZ with his characteristic testosterone fueled militaristic aggression, immediately eats and eliminates ALP, sending her soul as a fecal covered lump into Dublin Bay. The god of death subjects her soul to a new coat of waste in an effort to limit her Tikkun power.

Since she is not to be liberated, ALP does not make it all the way to the unbounded ocean representing liberation but does make it to the inside bay, Dublin Bay. As suggested by the local cleansing gulls, the Bay represents her cleansing and re-birth vehicle for soul reincarnation, the amniotic waters of her reincarnation mother.

Death god wants reincarnated female human souls to have a coat of waste so they will serve him. Males don't need an outside coat since they already have it inside. Fortunately, this excrement covered female soul's first encounter is with the forces of Tikkun. They appear in the form of unity with the mother in the "opening," the womb where she will be wiped clean by the amniotic waters, the womb wipe.

Female Above and Below

This chapter uses the Kabbalah concept that what is below must also be above, that the major characteristics of humans must also be reflected in the nature of the gods and vice versa.

Since human men and women are so different in spiritual terms, women generally unifiers and men generally separators, Joyce apparently concluded that according to the above and below concept there must be in the secondary heaven that came with our TZTZ creation a female goddess as well as a male god.

The godheads assumed by Joyce for this chapter involve something like the following: The ultimate god is the K's ES god or Hinduism's Brahman, a spirit that merges male and female as part of an overall infinite unity. The next level "down" holds the gods of our TZTZ creation, which include a female goddess and the well-known Old Testament registered sex offender male TZTZ god. Like their human male and female

counterparts, this goddess and god remain separate but with a tendency to reconciliation. A permanent reconciliation would transform them toward the unified ES god/Brahman.

In order to produce a proper proxy in heaven for an independent ALP, Joyce collages a goddess combining a Hindu Brahma and a substantially customized Christian Holy Spirit.

Prior goddess worship of Isis, Istare, Ninsurhag, Innana and more [mentioned in this chapter] has throughout history been replaced or overlaid by the male deities of conquering groups such as the Aryans and Semites. The males came out on top in this process. This process is recorded in the Genesis garden myth which punished the independent Eve to be “under.”

But the feminist Joyce brings his goddess out from “under” or “below” the male T'ZIT'Z god. As ALP self-realizes, this goddess arises into long awaited equality [if not equal pay]. She arises from a prone and lesser posture in which human females and their corresponding goddess have served pursuant to religiously sponsored subordination, such as the Old Testament punishment of Eve to be “under” Adam. This subordination sponsored Father Michael's sexmail of ALP.

In Joyce's revised deity pantheon for this world, the goddess shares the controls, directing the fate of female souls after death as the male god does the same for male souls. No uni-sex accommodations in Bardo. The male souls wait in a bus station sort of affair with T'ZIT'Z god releasing souls for reincarnation based on his discretionary choices and then current mood [remember the discretionary rejection of the Cain tribute]. By contrast, female souls are sent back according to principle, based on their Tikkun potential.

In her presumably intangible mode, the Joycean sired goddess must share the spiritual aspects of ALP's use of her female breasts and sex organ: nurture, creation and independence. Their OT proxy is Sarah, who laughed at god and whose elderly tent was made supple by the goddess angel so Sarah could bear a child. Later work by the goddess angel included saving that child from T'ZIT'Z god ordered sacrifice by his father.

The female goddess has to include a *Brahmā* component, bra ma [the long “a” sound is sounded not as “a” in way but longer in exhalation as in Ma for Mother] being too much for Joyce to resist. Brahma is the name in the Hindu trinity for the male creator-demiurge. Joyce makes Brahma into a female Bra ma with a focus on the moist breasts above and the procreation tools below. Bra ma for nurture is combined with Joyce’s customized independent Holy Spirit, the version of the holy spirit featured as coming on strong in the immediately preceding Chapters 3.3 and 3.4. The human female is even independent to a limited extent during her bearing years: she chooses for her temporary nest occupiers who and when.

The term Brahma is derived from a root meaning to enlarge or swell, which must have reminded Joyce of pregnancy. Joyce ignores for the human level of reality the Brahman, the name for the impersonal, absolute and unconditioned deity in Vedantic Hinduism. Joyce seems to say that as long as the human male mentality remains as it is, the females must be females and not neutral.

Bra ma and the Holy Spirit are not named but they are hidden in the Maya clatter of this episode and their spiritual powers are at work. You will feel them.

Joyce shows us ALP at the moment of reaching her epiphany-like self-realization in individual and non-fearful identity, even throwing off the Eden sponsored fear of death. This is new for her and would seem to qualify her for liberation, going above by merger into god, but the last page of FW depicts her being automatically and immediately reincarnated, going below. Understanding that “failure” is the chore of this chapter.

The Boys

Joyce continues to treat TZTZ god as a patriarchal god, a personally conditioned and limited male god in tune with the life denial, aggression and separation instincts of the human male. This correspondence is suggested for Joyce by the Hindu term *Atman*, the name used for the individual soul or self.

Joyce's Atman is typically filled with the spirit of "at them," the T'ZTZ god sponsored attitude of up boys and at them other men with swords and at them women with rape ready erections. Male souls with that "hard" attitude need considerable soul change to avoid reincarnation and achieve Liberation.

Joyce presents exclusively male souls awaiting reincarnation in the Bardo soul bus station and being preferred for departure after a long wait based on how they have pleased their discretionary master by way of cleaning his but and the degree of dependency and militancy exhibited in their prior lives. This by contrast to female souls who are immediately reincarnated based on the principle of Tikkun.

The male process opens the last chapter but the female process hands the narrative back to the opening of FW.

Waste and Water

Joyce fills the pants of this chapter with the basic metaphor from Kabbalah cosmology: that our weedworld here in T'ZTZ creation sucks in god's shit. Or if you prefer more refined language, our human suffering is the result of divine excremental elimination by the independent ES god into our toilet world, our world serving as a waste disposal dump site presided over by T'ZTZ god interested in separation and aggression.

"Waste" includes food materials not absorbed such as feces but more importantly human talents not developed to the fullest extent. This includes the wasted potential of all fearful and dependent humans. For Joyce, the church wasted even Jesus and wastes the potential of its fearful and dependent faithful. Weedworld is indeed *The Waste Land*. Waste is the "in" deed. As potential energization, light reflected is light wasted.

When Joyce finished FW in 1939, the Germans were wasting Europe, and only two years later ulcerated providence would waste Joyce's potential for more art. Given what happens in this chapter, he must have hoped for personal reincarnation of what he believed was his partially female soul in order to

continue to serve literary Tikkun, but unfortunately his unified likes have not been seen again.

Joyce's take on Waste Management in this excrement laden experience features these three related removal services: sea gulls serving Dublin by cleansing human waste from the waters of Dublin Bay; human females serving their fetus by self-cleansing waste from their amniotic waters; and Kabbalah style reincarnation of female souls serving spiritually cleansing Tikkun.

Moist is the key to the feminine character of this chapter, moisture in the lactating breasts and lubricating the receiving vagina. The major water icons are the Liffey River, Dublin Bay and the boundless ocean beyond the "far shore." They represent life, reincarnation and liberation from reincarnation. The human female is the water bird whose bottom rests in water.

Gilgul and Girl Gull

Although seemingly qualified for liberation, the soul of ALP passes immediately from death to reincarnation. She is pre-cleared by the goddess for immediate return as if she were carrying a diplomatic passport. This immediate pass of ALP's soul to the fetus of the birth mother is made to the calling of

"A gull. Gulls. Far calls. Coming, mememormee!"

In this pre-clearance program, ALP follows *Gilgul*, the Hebrew word for the Kabbalah endorsed special program of immediate reincarnation for those souls especially qualified to assist in Tikkun. Her part is to serve the whole. In some K thinking on this subject, the five levels of the soul recycle separately.

Note that absent this special return program for female souls instead of liberation, eventually only male type souls would be sent back, no infants would be nurtured to independence, and TZTZ death god would inherit the earth.

With Joyce alchemy, *Gilgul* in Hebrew becomes *Girl Gull* and the five levels of the soul give us the five separate “a’s” that float separately in the last line of FW: “**A way a lone a last a loved a long the . . .**” With Joyce, waste becomes gold.

In thinking about Girl Gull, note for your pleasure that according to mythologists human females have widely and long been associated in art with aquatic birds [see Gimbutas]. This in connection with life giving fluids and the female’s moist hind end, like the water bird that sits in the water. Joyce presents the female as the life-giving remover of waste, and the bird in the bay uniquely qualified for that representation is the seagull. Joyce refers to the bird as just a gull and not a sea gull in order to make the pun work more easily and to avoid focus on the unbounded sea, which suggests liberation. Gull also means one who is easily fooled, like the first female in the Garden.

Note also that in the change from Girl to Gil the submissive “r” is left out, just as with meaning it has been added or left out throughout FW. That leaves Gil gull which puns with gilgul. Even though left out here, the dismissed “r” is just around the corner with back up.

As the novel begins its reincarnation, the five “a’s” circle back to the opening separately. There they encounter a gang of “r’s” loitering ominously in the first word **riverrun**. The five soul “a’s” are loose and detached and solitary while the “r’s” await them as one gang. By this touch Joyce indicates that these independent “a” powers of the five levels of a realized soul have been disconnected from the amplification potential of being unified.

In this weakened and non-unified condition these loose female-like “a’s” are mugged by the bent over and hump-backed thug gang of male-like “r’s”, who have “under” in mind. The “a’s” and humpbacked “r’s” combine in *Arar*, the Hebrew word for curse. The composition of *a r a r* of an “a” being followed twice by an “r” is a picture of the potential of separated female “a’s” being “ended” repeatedly by male “r’s”.