

# Joyce's Finnegans Wake



**Joyce's *Finnegans Wake*:  
The Curse of Kabbalah**  
Volume 2

**John P. Anderson**



Universal Publishers  
Boca Raton

*Joyce's Finnegans Wake: The Curse of Kabbalah*  
*Volume 2*

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**Osiris is yesterday. Horus is today.**





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# Section I

## Introduction

### Protocol and Debts

This volume is the second in a series. It assumes you have read the first volume by the same name. In order to give this second volume some independence, Section II repeats some of the introductory conceptual material contained in the first volume.

This volume attempts to decode on a word-by-word basis all of chapters 1.3 and 1.4 of FW, as the first volume does for chapters 1.1 and 1.2. I hope my decoding will help you receive some of the riches of Joyce's last literary blessing on all mankind, a blessing 17 years in the making.

In addition to the sources mentioned in the first volume, I used the following: for matters Egyptian, principally E.A. Wallis Budge's *The Book of the Dead, Egyptian Heaven and Hell, Gods of the Egyptians*, and *Osiris or the Egyptian Religion of Resurrection*. In addition, I used R.T. Rundle Clark's *Myth and Symbol in Ancient Egypt*, Bojana Mojsov's *Osiris Death and Afterlife of a God*, and Rabinovich's on line *The Book of What is in Hell*.

For the Finnegans Wake text, I continued to use the 1960 printing by The Viking Press and took the text off line from [trentu.ca/jjoyce/fw-3.htm](http://trentu.ca/jjoyce/fw-3.htm) and [finnegansweb.com/wiki/index.php/TOC](http://finnegansweb.com/wiki/index.php/TOC). For analysis of details in the text, I continued to rely heavily on McHugh's *Annotations to Finnegans Wake* and for the first time [finneganswake.info/narrative/fwbk1ch3.htm](http://finneganswake.info/narrative/fwbk1ch3.htm) and [Will-miller.com](http://Will-miller.com). For concepts about Christ, I took from Power's *The Eucharistic Mystery*.

Finnegans Wake is abbreviated FW. EB means the Encyclopedia Britannica current edition unless other noted. Wikipedia is the online encyclopedia. JC stands for Joseph Campbell, WT or Tindall for William Tindall and JA or Atherton for Joseph Atherton. The Census is by Adaline Glasheen.

Capitalization and gender of god(s) are intended to be random. Materials within [square brackets], including those inside of quoted material, are my own editorial comments. Material taken from the novel is reproduced in **bold**. The Hebrew Scriptures are the genuine

articles; the Old Testament is different in terms of the books included in the official canon. The Roman Catholic Church is often abbreviated RCC or referred to as the church.

My intent is to explore this novel as an art object, to examine how it works as art. I call it a novel, but it fits in no known category other than wisdom literature. Like a new style of painting or music composition, FW uses a new language to deliver an old but often neglected message about the human condition. Joyce's achievement lies in the synergy between the new language and the message. Both speak independence.

I am not an academic and do not scour all of the literature to find out if someone else has already said the same thing I am saying. And for goodness sake, don't take my interpretation as the last and only word. Connect with mine and then do your own one better taking off from mine. I would sabotage Joyce's main objective if you only spoon feed.

There is plenty of FW to go around. Its depth is astounding. It exalts connections, any kind of connection. FW suggests these remaining connections are an afterglow or background radiation from a primordial unified structure destroyed by a big bang. In the chapters covered here, Joyce specifically mentions the cosmological Big Bang, what we can now see through Kabbalah doctrine as the Big Daddy Bang fathering our little human bangs.

### **Summary of Chapters 1.3 and 1.4**

Since for Joyce all stories are the same story, chapters 1.3 and 1.4 of FW continue to tell the same story told in chapters 1.1 and 1.2. That story is about the relationship between mankind and the powers that be. One premium version of that story is the loss of paradise in the Garden of Eden as told in Genesis and supplemented in the Legends of the Jews. Another version is the relationship of father and son, the metaphor used by Jesus to describe his relationship with his god.

Chapters 1.1 and 1.2 introduced the curse of Kabbalah as the core of the mankind/god relationship. The curse produces fear and dependency in humans which in turn produce a reduction, a fall, from individuality to commonality, from the one and only HC Earwicker to HCE for Here Comes Everybody. This reduction is parallel with the fall in the Garden of Eden from divinity-seeking crea-

tures to fearful and dependent fornicators and in general the shift from independence to dependence.

In the first two chapters this reduction process was accompanied by increasing darkness. In these two chapters total darkness prevails. Here we are inside the wraps of a mummy that is further enclosed in a double sycamore coffin, the traditional ancient Egyptian funeral practice. The inner coffin was in the image of the immortal Osiris.

Chapters 1.3 and 1.4 are joined at the hip by Egyptian death-obsessed theosophy—from the Book of the Dead about the land of the dead. Egyptians knew the land of the dead as *Amenti*, still registered in our English word *amentia* meaning a mental handicap. These two chapters increase the font on Joyce's principal subject matter—the loss of human potential to fear and dependency. For Joyce this is the ultimate mental handicap.

With exaggeration worthy of Monty Python, Joyce presents the victim of the curse of Kabbalah as like a totally helpless mummy in the land of the dead. The mummy can't move or talk but can worry and worry plenty. Predators in every corner are just waiting to tear the shrouds and gorge on the preserved body. The mummy lives in the dark, in fear and in absolute anonymity. It moves only with the help of others. It does not talk or relate to others and must await help in the form of the "opener of the mouth." The inanimate mummy begs for resurrection in order to avoid the "second death" as demon scat. Immortality or waste are the only two end games.

This image of the helpless and dependent mummy pervades the spirit of these chapters. It serves as an exaggerated version of dependent and fearful humans living subject to 'TZTZ' god's curses, the curse of Kabbalah. These dependent fearful are dead during life, just as if they were asleep or in *Amenti*. In short, Joyce finds 'TZTZ' cursed paralysis in ancient Egyptian religion. This is part of Joyce's effort to show the same paralysis in nearly all religions.

In these chapters the search for meaning in the god/mankind relationship serves up several father and son stories. This selection of material is based on the fundamental importance in Egyptian religion of the story of father Osiris and son Horus and the corresponding importance in Christian religion of Jesus as the son of god and the second person in the Trinity of three persons one substance. The second person in the Trinity is especially important in terms of understanding god because the second person was god on earth in human form.

These father and son stories include Attackler and Adversary, an exploration within RCC Trinity theory of the dependency-demanding father god betraying the independent son god on the cross. Note that a loving father would promote his son's individuality and that a father who demands a chip off the old block betrays his son. The story of Abelbody is based on the premise that the real son of T'ZT'Z god is the arbitrary and violent Cain. Abelbody besieges the at least partially independent Earwicker without apparent cause.

In only slightly veiled materials Joyce presents the main message of Christ to be the living Christ, the ultimate human individual. For Joyce, this individuality was the mark of His divinity. Joyce views the RCC emphasis on the dead Christ in the Eucharist as a tool to create dependency—He died to save you. This emphasis on the dead Christ corresponds to the paralyzing emphasis in Egyptian religion on life after death.

Dara Horn would make the same point in her 2006 novel *The World to Come*. A daughter whose father was recently deceased visits the Egyptian exhibit at the Metropolitan Museum. She learns that the grave gear for the mummies included a book called the Book of the Dead. She decides to write a Book of the Dead for her own father. The book she writes is a story called Dead Town. It is a town where people didn't ever die because they never lived. Likewise in FW, Joyce's counterparts of Dead Town feature the living worrying about and preparing for what happens to them in the land of the dead rather than living their life to the fullest.

## Style and Content

Joyce's masterful synergism of style and content continues. Joyce's synergism approaches that of music, in which form and content are one.

In these two chapters sentences are wrapped up like mummies. They are wrapped in parenthesis and parenthesis within parenthesis and slowed down by flow interrupting dependent clauses. The parentheses (. . (. .) . .) even look like multiple layer wrappings and one coffin within a second. Like mummies, these wrapped sentences cannot flow; these sentences hesitate, Joyce's symptom of the fearful and dependent human condition. Note the word parent in parentheses.

Many of the flow interrupting clauses are **dependent** clauses in grammatical terms. This reflects Joyce's view of the dependent and bound condition of believers in T'ZT'Z god-like religions.

The short, staccato, and hard to interpret opening phrases of Chapter 1.3 mimic dense and dark Amenti. Like separate mummies, these opening phrases stand apart and unrelated, creating an Amenti kind of grammatical landscape. The transitions in these two chapters are often quite abrupt. As in the ancient Egyptian Books of the Dead, segments sit side by side cubist style without connectors. For ease of understanding, I have tried to smooth out some of Joyce's presentation.

The Egyptian funeral practice of placing one coffin within another is registered by Joyce's presentation in these chapters of double nested items, for example one trial within another trial. One trial encloses the second, like a play enclosed within a play. A parallel presentation is TZZT god as enclosed in Satan who is enclosed in the serpent in the Garden of Eden. Since the inner coffin is an image of the immortal Osiris, fake identity joins these ideas.

The general concept of enclosure is also registered in Joyce's presentation concerning the god head Trinity as developed in the RCC. The god head Trinity of three persons of one substance is an attempt to understand the relationship of god to mankind. In that trinity, the substance of the son and holy spirit must be the same as that of the father. The substance of the son and spirit can not be different from the father; they are enclosed by the nature of the father's substance. Unlike the loving human father who makes way for the independence of his son, this trinity father clamps down on the son and the holy spirit. They must be chips off the old block. This required identity is another example of fake identity, the type of identity produced in all humans by dependence and fear.

By contrast to the isolated, wrapped and enclosed style aspects of these chapters, the sentences at the end of chapter 1.4 display a new spirit. The unification aspect of the female psyche shows in long and open compound sentences joining many independent elements [much like Molly's soliloquy in *Ulysses*].

In addition, the transition at the end of chapter 1.4 to the female in chapter 1.5 [covered in volume 3] is made by poetry—at first doggerel and then dignified poetry. They bless the transition. Like the aspect of female mentality that Joyce focuses on, poetry is based on partial connection and unification of the sounds, words and thoughts. The words relate to and nurture each other. They open each other's mouth.





## Section II

# General Conceptual Materials

Let me repeat from Volume I [with a small amount of revision and new material] the rough summary of conceptual materials relevant to understanding FW. Those who wish to avoid repetition can skip to **Resurrection—Tikkun in Christian Terms—Trinity** in this Section II at page 30.

### Major Points

The foundation of FW is the curse of Kabbalah, namely the deliberate restriction on the potential of humans by the secondary and limited god of this world [T'ZITZ god]. This curse serves to create human fear and dependency that in turn restricts human possibilities.

This curse on human potential restricts individuality and produces uniformly limited and secondary persons described in FW as “here comes everybody.” Lacking individuality, they are incomplete. This restricted condition is experienced most forcefully in sleep during which voluntary free will and consciousness are off line. Joyce uses the human night experience in order to capture the essence of this limited condition, a condition that plagues most of mankind during the daytime as well as at night. Joyce called FW the “Book of the Night.”

Like dreams, FW has its own language delivering a manifest content derived from conscious experience and a latent or hidden content derived from the unconscious. The manifest content consists of Joyce selections from the entire collective of conscious human experience. The latent content hidden in the repressed unconscious of the race is the curse, the knowledge that the god of this world is death. As latent content distorts the dream, the curse operates as a black hole to distort the presentation in FW.

The curse is hidden, repressed and latent, because it causes fear, particularly the fear of death. We try to forget about our inevitable death. We joke about it but don't make friends with it. If we had to consciously recognize that T'ZITZ god wants us to die, then the fear of death would be increased exponentially, perhaps to an unmanageable anxiety.

The Garden of Eden myth as interpreted by RCC tries to convince us that humans are responsible for their own mortality and death is “natural.” However, Joyce interprets the Garden of Eden, Babel and other Genesis dream-like myths featured in *FW* to teach us that TZTZ god wants humans to be small and especially wants our early death. That god reduced maximum human longevity from a thousand to 120 years. Coming first in Hebrew Scriptures, Joyce treats these myths as illustrative of the most elemental aspects of the man-god relationship.

Despite the curse, every person every new day can “wake” up to additional human possibilities. With sufficient courage to overcome the fear of death, each can wake up at their own wake. These continuing possibilities point to the primary and unlimited god in Kabbalah [Ein Sof or ES]. To this god, independent and courageous human individuality is the ticket.

## **Kabbalah**

First, what in god’s name is Kabbalah? Or Cabala or Cabbalah or Kabala? And what is Madonna doing studying Kabbalah? Should you be? A connoisseur of ideas himself, Joyce bought into Kabbalah for use in *FW* because it supports his emphasis on independence as the ultimate human value.

Kabbalah [sometimes abbreviated as “K”] is first of all a theosophy, that is an attempt at knowledge of ultimate matters, knowledge of the celestial powers that be in relation to mankind and what that means for mankind’s future. Understanding god is primarily aimed at predicting the human future. And in K that understanding is to be gained through mysticism, which is a version of the protestant principle of everyman finding his own god.

At the present time K is gaining traction among a broad range of spiritual seekers and showing up in the “New Age” sections of bookstores. Its popularity is based on its intuitively satisfying explanation of the unsatisfactory human experience in this world and because in this age the mystical approach means “me.” With the K approach, the Sunday school god turns out to be a sadist.

And don’t lose interest just because this is new age and about “god.” Everyone believes in a god as a first cause. The only question is what god or the gods are like. A benevolent shepherd or energy without purpose or an impersonal will force igniting the big bang for fun? And what does that mean for me? This has always been and

remains the ultimate issue, divining the future for the good and bad produced by god. For eons mankind has sacrificed to gods in an effort to secure a better future. Living in a world apparently filled with accident and coincidences, mankind has yearned for knowledge of or better yet control of the future. In the Hebrew Scriptures, one premium version of this control was filling the future with manifold offspring just like daddy, chips off the old block.

K has been nurtured over centuries in Jewish mystical circles. Mystical means that individuals independently intuit this truth themselves and do not receive it in dependent instruction at the feet of others. It is attained by independent personal intuition often during isolated meditation. While it is a “received” tradition, it is flexible enough to allow for subjectivity and individual differences. Doctrine has shifted significantly over time. There has been no K Inquisition. And it has been free of the responsibility of consistency. True to this tradition, Joyce uses his own customized version of K. He cherry picked.

Kabbalah was known to followers as the “Hidden Church of Israel,” the inward spiritual and mystical church. It claimed to hold access to the “light of a secret traditional knowledge preserved among the chosen people” [Waite]. It was derived from the Hebrew Scriptures, but was the secret oral doctrine behind the written law. Mystics are notorious for claiming to see into the heart of the matter but not being able to communicate the cardiology to the rest of us. The Kabbalists are no different; they have made do with metaphors instead of photographs.

Because Joyce designed *Finnegans Wake* as the psycho spiritual history of mankind, he gave an important part to Kabbalah. New Age Kabbalah is actually quite old. As stated in the 11<sup>th</sup> *Encyclopedia Britannica* [Joyce’s edition]:

[Kabbalah] is the technical name for the system of Jewish theosophy which played an important part in the Christian Church in the middle ages. The term primarily denotes ‘reception’ and then ‘doctrines received by tradition.’ \* \* \* It is only since the 11<sup>th</sup> or 13<sup>th</sup> century that K has become the exclusive appellation for the renowned system of theosophy which claims to have been transmitted uninterruptedly by the mouths of the patriarchs and prophets ever since the creation of the first man.

With venerable source claims reaching back to first man, Joyce was attracted to K doctrine as foundation stone for his history of man-

kind and his focus on first man in the Garden of Eden, the first and perhaps last time mankind was together with god.

Kabbalah reads the human experience as the product of a curse deliberately imposed on mankind by god. The curse is heavy, a curse of death and limits designed to restrict the potential of mankind. This is what I mean by the curse of Kabbalah.

## **Foundation of Finnegans Wake**

In my reading, the foundation of FW is the god-issued curse of mankind as understood in the Kabbalah tradition. Joyce found this curse at the heart of the Garden of Eden, Babel and other Genesis myths.

In order to read FW you need to understand the curse of Kabbalah and the implications of Kabbalah doctrine because Joyce starts his novel with the implications of that curse already in place. As usual, Joyce gives no Kabbalah primer.

In Kabbalah doctrine the curse is described as part of an excremental function of the ultimate god known as “Ein Sof” or “Ain sof,” pronounced something like **Enne** Sof. The independent and unified god Ein Sof [“ES”] contracted to produce our world but remained concealed—ES pulled what Joyce calls a “French leave,” which means an unnoticed departure. Our world came not with ES but with a secondary, dependent god interested in separation. This god issues blessings and curses, good and evil. For reasons set forth below, I call this god T’ZITZ god. As we shall see, it is Joyce’s position that the path to the secondary T’ZITZ god is dependence and fear [humility] whereas the path to the primary god ES is independence.

As we shall see, this curse foundation supports the materials that are repeated in various forms throughout the novel—for example materials about the Wake for Finnegan, the Fall of just about everyone including the Fall of Napoleon at Waterloo, opposition of brothers Shem the independent Penman and Shaun the dependent postman [who delivers the views of others], incest dynamics in the Earwicker family, the humpbacked Norwegian Captain and the tailor, the shooting of a Russian general, the first riddle of the universe and the culminating debate about the nature of colors.

## **Curse as Latent Content of a Dream**

In Freudian terms, the curse of Kabbalah is the latent or hidden content of the dream-like structure that makes up FW. The curse has

been repressed in the collective unconscious of the human race because it creates fear. Since it is latent or hidden content in the psyche of the race, the curse is hidden in FW behind the detail that is the surface.

In Freudian analysis, a censor that is vigilant during the day but somewhat relaxed at night prevents full disclosure of the latent content. In dreams the censor allows the latent content to appear in disguised fashion, so it will not cause too much fear.

In Jungian and Vician terms, the Garden and other stories in Genesis are an important part of the collective conscious of the human race. The curse of Kabbalah is also their latent content. The Jewish Legends help us to find the more censored parts of the latent content, such as the serpent bugging Adam. This content is hidden because it is too frightening, the recognition that god “has it in” for mankind and wants a limited, dependent and short-lived humanity. It is the secret cause that distorts the text.

These transhistorical factors in psycho-spiritual human life are the basis for the curse of commonality and limited possibilities presented by the ruling entity of FW—which is HCE, Here Comes Everybody. Sleep and the dream, lacking voluntary free will and new possibilities of action, are the cable service for the restrictions of the curse.

### **FW, the Garden of Eden and Curse of Kabbalah**

FW is, among many other things, a riff on the Garden of Eden myth, a myth about the relationship of god and first mankind, about the “Fall.”

A powerful piece of writing, the Eden myth still speaks to believers and non-believers alike after thousands of years. It speaks about the relationship of the powers that be and humankind and the effect of the perceived relationship on the human spirit. Like FW, the myth speaks through a particularly potent kind of art. Our literary arbiter Harold Bloom described the author, whom he thought female, as the direct ancestor of Kafka and “uncanny, tricky, sublime, ironic, a visionary of incommensurate . . .”

K helped Joyce find a radically new meaning for Eden’s message to mankind, a meaning that makes the most of the text of the myth itself, particularly the deliberate denial by god of human access to the Tree of Life.

With K help, Joyce reads the myth as a clear expression of the curse of mankind by god in order to restrict human possibilities.

God clearly wanted humans to be mortal, rather than either immortal or entitled to direct accession to heaven without death. T'ZT'Z god wanted all humans to die so T'ZT'Z god and his minions could make humans fearful, small and dependent because of the fear of death. Later, just before Noah's adventure, T'ZT'Z god limits the maximum human lifetime to 120 years. T'ZT'Z god is impatient in the desire for death. T'ZT'Z god can't wait.

Institutional Christian religion used the Eden myth to point the finger of blame at a seducible Eve. She was the source of "Original Sin," and in the "Fall" she and Adam shrunk spiritually to something less than they could be. Thanks to St. Augustine, Catholicism taught millions of dependent faithful that Eve's Original Sin and reduction in the "Fall" were inevitably passed on to every subsequent generation through sexual intercourse, apparently on the corruption gene. This made sex the connection to the past, the bad past.

The basic point of the traditional interpretation, the manifest content, is that mankind is to blame for its own troubles in life and to blame because of disobedience, breaking god's rule about eating from the Tree of Knowledge. For this disobedience mankind was hit with a big timeout, time out of paradise. This punishment made mankind's life less than it could have been. Compared to gigantic pre-fall mankind, fallen mankind out of the garden was like a small bug.

This was the "Fall," the fall to mortality, lesser possibilities and a lesser life in a time-ruled world full of trouble that Joyce calls the "weedworld." In the traditional interpretation mankind is to blame for its own problems and can come to god only through a sense of sin and dependency administered in proper dosage by the Church. Independence and striving for more in life only feed the primal sin of pride. In this fallen, original sin-driven condition, you need Christ who died for you. You killed Christ because he had to die for you because of original sin. By this tricky argument original sin became original guilt. In these chapters Harold Earwicker is declared not guilty but only because of the benefit of clergy. On his own, he as the avatar of humanity would be guilty of original sin and jointly responsible for the troubles in the world.

In a radical reinterpretation, Joyce reverses the traditional judgment. Rather than mankind, God is to blame for the trouble in the world and inevitable human death. Inspired by Kabbalah doctrine, Joyce uses the same Eden myth as evidence to point the finger of blame at god. God is to blame for mankind's problems. This is the first "Fall," the fall of god [Atherton], not of man.

As Joyce reads it, the Eden myth registers a curse in the god/man relationship, a curse of mankind initiated by god for god's own purposes and not because of disobedience. The purpose of the curse is to produce a fearful and dependent mankind limited in potential, a fallen mankind. God generated dependency with the blessings of paradise and fear with the sufferings of curses. God wanted the Fall of mankind; god wanted small humans, dependent and fearful humans. God wanted fewer human possibilities. God wanted humans to die, and soon.

And Joyce's reading makes much more sense of the actual words of the myth than the traditional interpretation. This reading turns on identifying the god in the Garden according to K.

### TZTZ Creation

Joyce's reading of the Eden myth is inspired by the creation doctrines of Kabbalah. These creation doctrines are known as the *Tzimtzum* theory of creation ["TZTZ"].

In the TZTZ theory the original creation of our universe occurred within a formless ur-unity in which ES god was all and all potential was merged in god. Nothing could or did exist separately. The ur-unity god merged everything everywhere at all times. The essential characteristics of this god are unlimitedness and unity.

This god [ES that literally means "nothing without end"] made a hole or void in the ur-unity especially for this creation. In this hole cleared out of the boundless unity, ES contracted and deposited its own opposite, namely a bounded experience, a limited and separate experience, a universe separate from ES. That experience is our universe. In other words, ES god defecated our world.

In this separated TZTZ creation everything is finite, so it **inevitably** features death and limitation. As we shall see, this creation also **inevitably** came with its own god, a limited, secondary and finite kind of god who has human death for breakfast. This limited god is TZTZ god, the Jehovah of the Hebrew Scriptures, the bearer of curses as well as blessings. Meanwhile ES—the infinite, unified and now purified of the finite—remained concealed behind its creation and unknowable and unreachable.

This **inevitable** presence of death and limitation is the curse of Kabbalah. Since it brought death and limitation, Joyce treats the TZTZ creation itself as the first fall, the original fall of ES god brought on by ES god's apparent desire to manifest the limited and

finite part of his unity [Atherton]. For Joyce, this T'ZTZ creation is a fall because of all the possible creations god could certainly have done better than this one. And to manifest in a creation that is totally limited and finite was an indecent exposure of ES, the ultimate celestial pornography.

Joyce built FW on the principle that the actions of humans in general throughout the ages follow a hardcore version of this original desire of ES god to be manifest in finite and limited terms. In the finite and limited T'ZTZ creation humans live finite and limited lives—lives born of survival instincts and characterized by limitation and separation. The purest expression of the T'ZTZ spirit is competitive activity for survival resources. This competition has ripped apart the human unity starting with Cain and Abel. Per Joyce, humans could certainly have done better than they have—just as god could certainly have done a better job of creating than it did.

### **T'ZTZ God and ES God and FW**

The product of a manifestation by ES, this T'ZTZ creation came with its own god, a secondary and inferior T'ZTZ god. That secondary god and not ES is the co-star with Eve in Genesis. The Garden of Eden screenplay makes more sense if T'ZTZ god is the god on the garden set.

This T'ZTZ god, this forger of a god, falsely claims to be the creator god whereas, as the Kabbalah close reading of the initial lines of Genesis shows, all he really does is separate and discriminate what is already there. Unlike the independent, unity-based and concealed ES, the T'ZTZ god reflected in Genesis is manifest not concealed, operates in this world to separate and discriminate rather than unify and relates to humans and is interdependent with them.

The primary mode of expression by T'ZTZ god is to create opposites, a primary source of friction. The Tree of Knowledge of Good and Bad will come to mind in this connection. T'ZTZ god is all too human.

By contrast, ES is simple, of one piece, complete in itself, reconciled even in opposites, unified without multiplication, without sex or form, unknowable and symbolized by the letter Aleph. ES is also symbolized as the Vast Countenance with hair like fine wool, eyes always open, and a baldhead. T'ZTZ god gets the Lesser Countenance referred to as “I am”; this secondary god comes with black



locks and eye lids [eyes closed sometimes]. T'ZT'Z god blinks and may even sleep.

Unlike ES, this T'ZT'Z god is not independent; it depends on humans, on others. It is not complete in itself. Humans make this god with human behavior. This all too human god gets mad, issues curses and urges the Israelites to commit genocide against those tribes standing in their way of their territorial ambitions. Like a shark that must continue to move, T'ZT'Z god apparently needs human death in order to continue to prosper.

With the T'ZT'Z god, what is above must be below and what is below must be above. This is the celestial closed feedback loop. A close parallel, and a striking parallel, is the concept made famous by the philosopher Immanuel Kant—that what we experience in this phenomenal world is subject-dependent. The experience received is conditioned by the limitation of the humans experiencing it—through human developed concepts of time, space and causality that do not necessarily exist independently. The T'ZT'Z god is also subject-dependent in the same sense; it works through humans.

The T'ZT'Z god isn't all a god can be so it doesn't want humans to be all they can be. Misery loves company. T'ZT'Z god delivers the curse of Kabbalah; it serves as postman for the curses—delivering curses that limit and make humanity suffer. With humankind, T'ZT'Z god wants separation, limits and dependency. T'ZT'Z god wants little bent over bug-like humans, humans that look like the letter “r” not upright like the letter “l”. The fire-bringing Prometheus is exactly the kind of hero T'ZT'Z god doesn't want. T'ZT'Z god would personally eat his liver for breakfast. T'ZT'Z god has made this world of violence and injustice ending irrevocably in death of “living” creatures.

Theoretically at least, T'ZT'Z god is not permanently stuck in its curse-bearing mode. Interdependent with humans, the T'ZT'Z god can be brought by way of sanctified human behavior to a higher level. Humans can make T'ZT'Z god better by living better lives. But T'ZT'Z god cannot get better on its own. When humans through their own activities create a T'ZT'Z god that is like ES, then there will be celestial reunion. This process is known in K as *Tikkun Olam*. When Tikkun is achieved, T'ZT'Z god along with our universe will merge back into ES. Disappear into the merged unity.

Tikkun is the Jewish concept of “mending the world,” a concept that threads together tailor references in FW—such as the recurring story of the humpbacked Norwegian Sea captain, the tailor and the tailor's daughter.