

Joyce's *Finnegans Wake*

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

John P. Anderson

Universal Publishers
Boca Raton

Joyce's Finnegans Wake: The Curse of Kabbalah

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From Joyce's *A Portrait of the Artist as a Young Man*:

[Teacher/Priest speaking of Stephen's essay]:

—This fellow has heresy in his essay. . . .
Here. It's about the Creator and the soul. Rrm. .
.rrm. . .rrm. . . Ah! *Without of possibility of ever
approaching nearer*. That's heresy.

Stephen murmured:

--I meant *without a possibility of ever reaching*.

It was submission and Mr. Tate, appeased . . .

--O . . . Ah! Ever reaching. That's another story.

As Joyce said in a Trieste lecture about Ireland:

The economic and intellectual conditions that prevail
[in Ireland because of the British] . . . do not permit the
development of *individuality*. [emphasis added]

**In considering this book, remember what Samuel Beckett said in an
article about Joyce's *Finnegans Wake*:**

Literary criticism is not book-keeping.

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Thanks

to Bernie and Harriet Lipnick,
righteous people who didn't waste their lives

Section I: Introduction

Protocol and Debts

I am not an academic and do not scour all of the literature to see if someone else has already said the same thing I am saying.

For the *Finnegans Wake* text, I used the 1960 printing by The Viking Press and took the text off line from trentu.ca/jjoyce/fw-3.htm. Joyce's *A Portrait of the Artist as a Young Man* is referred to as *Portrait*. Ulysses is referred to as such without the bold and italics.

For the sleep analysis of the FW text, I am inexorably indebted to John Bishop's *Joyce's Book of the Dark Finnegans Wake*.

Many of the factual and foreign language interpretations in my text come from McHugh's *Annotations to Finnegans Wake*. Glasheen, *Third Census of Finnegans Wake* was useful for names and places. Their citations were too numerous to indicate in this text without a mess. Where I used interpretations from Campbell and Robinson's *A Skeleton Guide to Finnegans Wake* or Tindall's *A Reader's Guide to Finnegans Wake* or *A Reader's Guide to James Joyce*, or Atherton's *The Books at the Wake*, or Hart's *Structure and Motif in Finnegans Wake*, they are cited by author. McHugh was also helpful on Joyce's sigla, as was McCarthy's *The Riddles of Finnegans Wake*. The material on Schopenhauer, particularly on homosexuality, is from Bryon Magee *The Philosophy of Schopenhauer*. Humpriad is an on line analysis of certain portions of FW.

For Kabbalah, I used Drob's *Symbols of the Kabbalah and Kabbalistic Metaphors*, Waite's *The Holy Kabbalah*, and Scholem's *Kabbalah*. For Rashi, I used the English translation of the Genesis volume of *Pentateuch with Rashi's Commentary* as translated by Rosenbaum and Silbermann and published in 1929 by Shapiro, Vallentine & Co. For the Jewish Legends, Ginzburg's *The Legends of the Jews*. The Pirke is from *Pirkê de Rabbi Eliezer* translated from Hebrew by M. Friedlander 2004 • Jewish Publication Society electronic version. For the Zohar, Tishby's *The Wisdom of the Zohar*. The reference to Brivic is to *The Mind Factory: Kabbalah in Finnegans Wake* in the James Joyce Quarterly.

The reference to Joyce's first drafts are taken from Hayman's *A First-Draft Version of Finnegans Wake*, University of Texas Press. I used them only when the general sense seemed to remain the same.

Vico is from *The New Science of Giambattista Vico* Unabridged Translation of the Third Edition by Bergin and Fisch, Cornell University Press. Vico was well worn after Ulysses.

For the life of Jonathan Swift, I used Hardy's *The Conjured Spirit*. For Mohammed's, Holland's *Mohammed*. For St. Patrick, his autobiography, Confessions and Oliver St. John Gogarty's *I Follow St. Patrick*. For Joyce's aesthetics, Aubert's *The Aesthetics of James Joyce*. For aesthetics in general, Bosanquet's *History of Aesthetics*. Danielou is from his *The Myths and Gods of India*. For the primal horde, Paul's *Moses and Civilization*.

Some of the interpretation of the Garden of Eden myth appeared in my earlier book *The Sound and the Fury in the Garden of Eden* with a Faulkner twist. For the text of the myth, I started with van Wolde's in *A Semiotic Analysis of Genesis 2-3*. I also used many other versions of the text of the myth and shifted between them without regard to consistency.

EB means the Encyclopedia Britannica current edition unless other noted. Wikipedia is the on-line encyclopedia.

Capitalization and gender of god 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.

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.

My first task is to try to explain the conceptual material that I found in FW. In an effort to show the curse of Kabbalah at ground zero of this most mysterious and difficult novel, this book decodes on a word by word basis all of the first and second chapters and part of the last chapter. I hope my decoding will help you share some of the riches of Joyce's last blessing on all mankind, a blessing 17 years in the making.

You will find that I don't understand everything in FW. Perhaps you will fill in.

Is the Book Worth a Thousand Candles?

You have to work to read *Finnegans Wake*. It takes a long time and plenty of dedication. If you wonder whether the value of deciphering your version of the novel will be worth the work, that will very much depend on you.

Only a few readers, a select few, find *Finnegans Wake* worth the work. In general, I believe that the more of an independent individual you are, the greater is the chance you will cherish this work. In most cases you will find it as unique in literature as you are in the human kingdom. And the great wonder is that this is no accident but the product of deep order only Joyce could muster.

Some testimony: *Finnegans Wake* inspired a symphony named “riverrun” [the first word of the novel] by Stephen Alberts. John Cage wrote several musical creations based on Joyce’s work. Nobel-winner Murray Gell-Mann’s reading experience confirmed his decision to name a fundamental subatomic particle after the word “quark” in *Finnegans Wake*.

Our renown mythographer Joseph Campbell, rest in peace, who took several years off to devote to this book, described reading *Finnegans Wake* as a Zen experience; it gave him a hallucinatory conceptual reorientation, and:

But when you are reading Joyce, what you get is radiance. You become harmonized, and that is what it’s about. It is not teaching you a lesson. It is feeding you, giving you spiritual balance and spiritual harmony.

So for a dose of spiritual balance and harmony from Joyce’s last work, let’s give it a try. Let us join the privileged few.

Difficulties of *Finnegans Wake*

Finnegans Wake is James Joyce’s last and most sophisticated work of art. To the consternation of many would-be readers, Joyce deliberately made it difficult. There is no E-ZPass access to this literary paradise.

Much of what makes this novel difficult makes it good. In the final analysis it seems that the difficulties came as part of Joyce’s ultimate objective to expand the possibilities of literature as art, to make it do more than it ever had before. As part of this process he bequeathed to us magical new combinations of message and me-

dium, content and form, and a new language medium that is pregnant [for example] with meaning.

This new language is designed to communicate the nature of the human mental experience during sleep in this “Book of the Night.” This is a novel and daunting subject matter which adds to the difficulty of understanding and the level of achievement. For the Book of the Night, only obscured and distorted language would do.

These distortions are the primary language of the novel. This “distorted” language is playful, juvenile, sex-oriented. Among other methods, these distortions use the techniques of dreams such as unification of several subjects and displacement or separation of a single subject.

It is a mistake to try to read this Book of the Night in terms of just an interpretation into linear, daytime logic language. You need to find that daytime meaning as an intermediate step to determine what direction the distortion takes and what that distortion direction suggests. This is where the ultimate meaning of the novel is.

Joyce comments on the difficulty of his text at several points in *Finnegans Wake*, including the following address to the reader:

You is feeling like you was lost in the bush, boy? . . . you most shouts out: Bethicket me for a stump of a beech if I have the poultryer notion what the farest he all means. (112.3-6)

“Lost in the bush” is Joyce’s shorthand for the human experience in this world ruled by the lord of the abyss as understood in Kabbalah. Lost in *Finnegans Wake* and lost in the bush of the abyss—that is an example of Joyce order—lost in reading *Finnegans Wake* and lost in human experience in terms of the ultimate meaning of life. The identity of this lord and the location of the bush referred to may surprise you. To give you an example of reading Joyce’s distortion: Paltry [means trivial and derived from words meaning trash] is distorted to poultry and triest in **poultryer** to suggest that only a chicken won’t try to find out and will be sorry he or she didn’t.

Finally, this novel is also difficult because its foundation is in Kabbalah and Kabbalah features an unusual view of the relationship of humans to the gods, the subject of theosophy. Kabbalah is a Jewish gnostic and mystical tradition that presents a strange but compelling view of the human experience. So compelling that even someone like Madonna has been reported seeking meaning through Kabbalah. Kabbalah also worked for Joyce to create meaning. It worked for both of them, different though they may be.

Madonna's T shirt said, "Kabbalists do it better." Joyce's T shirt would have read, "Kabbalists do it independently." And therein lies the tail—I mean the tale.

Achievements of *Finnegans Wake*

Joyce's final work achieves a revolutionary expansion in the possibilities of art. In both content and form.

FW is a new kind of presentation, not a novel, not a myth, not a legend. It is something of all of these in its presentation of a truth about the human condition in the form of a story. The story is blurred and blurred for a purpose. Its distorted language takes us into the Night, where we find primitive, mythical soul space, Joyce's take on the cumulative history of the human experience. It is a form of wisdom literature. Let us call it a novel for convenience.

With its focus on independence and dependence, FW is something like Kafka's *The Metamorphosis* [1916]. In that short story a change—a metamorphosis—to partial independence by a young man is visualized based on his dependent parent's perspective as a large bug living in their apartment. The son had a picture of a young woman with a fur boa, a furry Eve. If you read the young man as Adam or mankind, and the parents as the gods in our limited and finite experience, you will be on the trail. FW also features independence, a remarkable bug and many versions of furry Eve.

Content enjoys a remarkable synergy generated by a merger of human spirituality, theosophy and aesthetics—that is in life, in relation to the celestial powers that be and in art. The result of the synergy is expansion of human possibilities in these three areas.

The common synergy is the condition of being complete in oneself and independent of external factors. Joyce found this condition in the lives of independent individuals, in theosophy in the ultimate god of Kabbalah and in art based in objectivity [he called arrest] and organic unity. The enemies of this complete and independent condition are human efforts to achieve external approval, the curse issuing lord of the abyss registered in Genesis, and their analogs "non-arrested" art based in desire or loathing.

Kabbalah's ultimate god contains unlimited possibilities and as viewed by Joyce sponsors independent human individuality as the path to god. Independent human individuality produces more life possibilities than approval-seeking and dependent repetition. Art produced in arrest, as opposed to desire or loathing based art, can access more possibilities in terms of form and content.

More possibilities in art gave birth in FW to a revolutionary new subject matter and language, a language invented by Joyce just for this book to complement the new subject matter, the Book of the Night. This language approaches being complete in itself, complete in itself without regard to traditional English. More possibilities also forged new connections between form and content, even new types of connection.

Additional human possibilities are Joyce's ultimate objective. Indeed, it would not be too much to say that additional human possibilities are Joyce's god, or put another way that additional human possibilities are the path to or the manifestation of the real god. Composed with new possibilities in art, Joyce's book itself is an example of what it sponsors. It is a demonstration of the amazing things independent individual humans can do when the circumstances are right. But they have to be awake, and in FW sleep is the condition of less possibilities.

As with anything this "elevated" and difficult, Joyce certainly didn't spend 17 years of his post-Ulysses life writing this book for the approval of others, but for himself. It is a product of his fiercely defended independence. If you don't like it, that's ok. If you do, you can create your own version of the possibilities inherent in this text, your own individual text.

From now on *Finnegans Wake* is abbreviated sometimes as "FW."

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.

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."

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 mystic 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 psychospiritual history of mankind, he gave an important part to Kabbalah. New Age Kabbalah is actually quite old. As stated in the 11th *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 11th or 13th century that K has become the exclusive appellation for the renowned system of theosophy which claims to have been transmit-

ted uninterrupted 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 mankind and his focus on first man in the Garden of Eden. 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.

Major Points

With that as K background, let me give you a rough summary of major points I would like to make about some of the conceptual structures of FW:

- The foundation of FW is the curse of Kabbalah, namely the deliberate restriction on the possibility potential of humans by the secondary and limited god of this world [T'ZT'Z god]. This curse serves to create fear and dependency.
- 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 daytime as well as 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 human conscious 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." As interpreted by Joyce, the Garden of Eden, Babel and other Genesis dream-like myths featured in FW teach us that T'ZITZ 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.

So with these major points at least in mind if not in the convinced zone of your consideration, let us start.

Section II: Conceptual Material

Foundation of *Finnegans Wake*

In my reading, the foundation of *FW* is the curse of mankind by god as understood in the Kabbalah tradition. Joyce found this curse at the heart of the Garden of Eden and Babel 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 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 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.

For an example of the curse in its foundation role, consider the structure of the interconnected end and beginning of this circular novel. This mimics dream structure in which separate parts are always connected by the same latent content.

The novel ends mid-sentence and connects right back to the beginning which starts in mid-sentence. The ending—**A way a lone a last a loved a long the**—features many “a’s” that are loose or standing alone while the opening features the many bent over “r’s” loaded in the first word **riverrun**. The “a” serves in English to deny individuality, to depict a general type not a specific example—as in “a person.” The bent over and humpbacked “r” reflects the effect of the curse. Separated by the ending and beginning, the loose and individuality denying “a’s” and humpbacked “r’s” combine in *Arar*, the Hebrew word for curse. For Joyce, the biggest curse is the loss of individuality.

That is an example of Joyce's combination of method and message. If you don't get a charge out of that, stop reading. This book is not for you.

As we shall see, this curse foundation supports the materials that are repeated in revised form 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, 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 is FW, the meaning that has been repressed in the collective unconscious of the human race because it creates fear. Because it is the latent or hidden content, the curse is hidden in FW behind the detail that is the surface.

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

In Jungian and Vician [more on this later] 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, that god "has it in" for mankind and wants a limited, dependent and short-lived humanity.

These transhistorical factors in psychospiritual 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. Harold Bloom our literary arbiter described the author 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. Later, just before Noah’s adventure, T’ZITZ god limits the maximum human lifetime to 120 years. T’ZITZ god is impatient in the desire for death. T’ZITZ 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 bug.

This was the “Fall,” the fall to lesser possibilities and a lesser life in a time-ruled world full of trouble and death 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. Independence and striving for more in life only feed the primal sin of pride.

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, as we are to see, 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 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.

In this separated 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 TZTZ 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 TZTZ creation humans live finite and limited lives—lives born of survival instincts and characterized by limitation and separation. The purest expression of the TZTZ 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.

TZTZ God and ES God and FW

The product of a manifestation by ES, this TZTZ creation came with its own god, a secondary and inferior TZTZ god. That secondary god and not ES is the co-star with Eve in Genesis. As we are to see in a detailed analysis, the Garden of Eden screenplay makes more sense if TZTZ god is the god on the garden set.

This TZTZ 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 here. Unlike the independent, unity-based and concealed ES, the TZTZ 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 TZTZ 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. TZTZ god is all too human.