

MOVIE AND DREAM: THE QABALAH OF STAR WARS

by Monty Tyson

With all the Sequels of Summer upon us, it might well serve those who seriously avoid packed picture-houses to take another easy chair look at some of the originals now on video.

But oh, we hear the readership grouse already, we've viewed *Indiana Jones and the Temple of Doom* at least twelve times, we've watched the Ghostbusters do in that "ol' Zoolie minx" to the point where we mutter all the punchlines in our sleep...just how does one propose to squeeze extra mileage out of film fare that can—and therefore often does—get played with the frequency that used to characterize 45s?

In order to understand how indeed this may be done, you must first understand a certain "peculiarity" of this journal's monthly film critic. Most critics we've ever known seem contentedly concerned with acting and plot line, production-values, technical or artistic merit, the success with which the filmmaker's interpreted intentions were carried out etc. This is well-and-good at one level since there are standard value-premises assumed between ticket buyer and merchandiser, a certain minimal and invariant consensus as to what has to be supplied in order for approval to be forthcoming.

We can go with that to a degree; but there are all manner of Siskel/Ebert specialists in that unrotated field already, whose focus is so comfortably fixed with respect to standard criteria (the bare-bones "who-what-when-where-why-and-how" of the filmic medium) that it seems a shame simply to duplicate so swell an effort of conventional valuation. There's already a smorgasbord of intellectual range in that same general zone, so you can Medved if you don't feel like Siskeling, or you can sample along the general line of stock lucubration furnished by *Esquire* or the *LA. Weekly* etc.

However, your current friendly critic does indeed present a peculiarity with which you ought to become familiar; it's in his orientation toward the Nickelodeon phenomenon in general that you may—perhaps—discover the means of watching those well-worn videos with something like a fresh eye. You may even begin to educe a new form of pleasure from such viewing, in the context of an enlarged *psychic* dimension analogous to the novelty t.v. technocrats try to furnish through 3-d glasses, home THX systems etc.

Movie And The Caverns Of Dream

To get acquainted with the general drift in the current of this column month to month, let's consider, first of all, just what the experience of movie entertainment *is*, whether theatre variety or home video: **the "movie-experience" is, basically, that of a luminous image in a darkened enclosure.** Period. Already, we begin to perceive its kinship with *dream*; for dreaming is in a very real sense the imagistic lighting of an interior darkness. Moreover, movies provide us with sounds and images that are highly stylized, not at all like the visual and audible presentations of ordinary waking experience. There's a syntax to the sensible construction of the movie's elements, an artistic diction that takes into full account the specific requirements of both its spatial and temporal modes of organization. Movies necessarily obey a grammar of composition, of rhythm and movement virtually imposed upon the medium by the restrictions of its recording apparatus in exactly the same way that the restrictions of paint or musical implement, for example, supply the context in which the minimal grammars of pictorial or percussive arts proclaim themselves.

The power of the movie medium to render its images in gradations of black and white (and thus, virtually, in patterns of *shadow*) as well as in colors that aren't naked ocular lights but creatively filtered tones shows us immediately the close kinship of the filmic art with *dream*, wherein the features of waking reality are similarly sifted and transformed through a psychic grammar that tints "natural" hues with properties peculiar to the medium.

Film and dream, similarly, refuse to conform to the rigid requirements of spacetime interaction coordinated through (and thus limited by) the neural and muscular operations of the physical body-pattern. In both film and dream we can jump like the electron in its quantum cloud, from long shot to closeup and all gradations of midrange by abrupt discontinuous transitions needing no physical rationalization; we can hopscotch backward and forward in time, leapfrog over all imaginable intervals of spatial or temporal distance and *accept* such staccato transpositions with the nonchalance accorded any, learned convention of a given vocabulary. We aren't disconcerted in dream when the viewpoint instantly switches without benefit of the laborious mechanics belonging to waking/physical patterns; and similarly we don't blanch at the "unreality" of cross-cutting viewpoints or perspectival montage served up by the magic of the available filmic repertoire.

The flat reduction of the image, the artificial line of allowable focus with its enforced framing etc. furnishes the stuff of our familiar reality at an order of significant *removal*, so that all artifices of the filmic vocabulary are immediately acceptable and indeed taken for granted without confusion; and it is the same with the psychically-rendered images of dreams having a certain verisimilitude but existing already at a stylistic *remove* from the physical laws and requirements governing the images of waking life.

In this way we come to see that, like the medium of any potential "art" or agency of stylistic portrayal the Movie has its own relation to charm, its own claim upon extraordinary fascination. Movie enlists the acceptance of our imagination as does all art, but in a peculiar way typical of its character, in a way which correlates it quite intimately with dream. There is then an additional and very rich *dimension* to movie-viewing, whether through the projected-surface glow of the big screen theater or the backlit, phosphorescent luminance of the t.v. tube. Movies, in their structural and phenomenal correlation with the psychic medium of the dream-mind, take hold of us all at a level which simply surpasses the superficial scan of conventional mind (concerning itself with the logic of plot development, the motivation of character etc.). Though the *explanation* as to the deep relationship between movie and dream may seem archly abstract and remotely intellectual, we are *influenced* by that relationship at a level that does not depend upon the understanding, the acceptance or rejection of formal explanation. We don't have to follow the *explanation* of the film-dream correlation to be tremendously affected by it.

And of course, because we're immediately affected by that correlation independent of rational recognition we're influenced most strongly at the very level of the *symbolizing, subconscious dream-strata itself* 'where the light of conscious reflection doesn't automatically penetrate. This should help account for powerful behavioral influences exerted upon an audience passively absorbing not only the overt picture-impressions but subtle connotations and analogically extensive undertones, communicated in the quick pulse and montage-bursts of sounds, of lights and images juxtaposed so as to charge the symbol-weaving psyche with oddly meaningful resonances, non-verbal but potent cues.

(Do we subscribe therefore to the "conspiracy theory" of human motivation, that we move en masse according to the promptings of the nefarious media-programmers of the psyche? Not necessarily. Deliberate "strobing" of messages is certainly *available* through such media; but the unique juxtapositions and perceptual syntheses ordered by the grammar of movie montage can be considered more commonly as reflux of a quasi-intentional "half light" on the part of the movie maker—the creative film artist and schlock film-meister alike being *allured* and subliminally *charmed* by the oneiric powers and properties of the glowing editor.)

If then the filmmaker himself (like the creative personality of any field only wielding potentially preemptive clout) is not only relative "master" but wistful *victim* of the twilight properties emanating from his own medium, may we not propose that he's particularly susceptible to whispers from some corpuscular Intelligence using unlit avenues of the dream domain as impressional means by which to post its communications?

The Dolby Oracle

After all, this isn't so far-fetched when we remember that Seth (remember Seth?) explained through Jane Roberts that the genius of Higher Intelligence belonging to dimensions other than the familiar physical established communication—i.e. "channeled" the patterns of its information—through the subliminal or dream mind of the channeller; the form of discarnate Intelligence of which we're receiving such popular bombardment in the New Age circuit (and of so wide a range of merit, since the original value of the Seth Material!) always percolates up through psychic strata of the deep mind, through the rich bed of symbolizing syntax in making its emergent connection to the rational mind of the "channeller". Higher Intelligence is by vocation awake in (and extends through) the psychic dream-strata as the very spirit contained in those correlative terms, so that in Speaking through the relatively dim "waking light" of the physically-oriented channeller such Intelligence is able to stretch the range of spiritual cognition ordinarily available to the literal interpretation of daytime focus.

Why then shouldn't the filmmaker, at least selectively, be a particularly susceptible subject for the imparting of such super-sensible communication through the dream strata? Like any artist he wouldn't have to be an overt *channeller* at all; the influence could be purely subliminal, never rising to the surface of consciousness as the superposition of a "separate" intelligence. Thus the Nudge imparted to such a creative fellow, intercepted at the conscious level as purely "personal" inspiration, could easily find its way into the context and very content of the resultant Movie! The filmmaker himself might not (and probably wouldn't) have *any idea* such specific symbolism was encoded through the elements of his film. He might well enjoy the finished product as a purely "private effort" whereas in fact it was simply burgeoning, bursting at the brimming seams with a wealth of transpersonal Types and Cosmically Significant allusion.

In this light, let's take a closer look this time at George Lucas' *Star Wars*.

A Note On Notariqon

Ah, dear reader—don't fade so fast! Did you fear you were about to be strapped once more into spectator-seats at the intellectual operating theater? forced to watch yet another sterile virtuoso cut into the flimsiest entertainments and pull out the viscera of vague Jungianisms for academic edification? Rest assured that will never happen with *Monty* as your movie guide...(al- though if *Star Wars* has been likely-enough ground for such New Age stars as the late Joseph Campbell to confidently stake the flags of familiar archetype, one hardly sees what the readership could possibly begrudge its friendly film-critic!)

On the contrary, we're going to brush off our Codex containing the elements of the dream-grammar belonging to good old *Qabalistic* interpretation, and proceed to point out some very specific "implants", some almost flagrant evidences of a praetenatural Intelligence having passed nocturnally over the Lucas landscape leaving telltale signatures in the most familiar pop-cultural artifacts such as the names of heroes and villains, concrete plot elements etc.

What's that you say? You can't follow your friendly film-critic because you're not familiar with Qabalah? And you don't intend to take it up now? (After all, do *Reed* and *Whatley* expect you to know Sanskrit, or to be on familiar terms with the Rosetta Stone simply in order to sit through a review of *European Vacation!*) Take heart. The Qabalah has furnished a lot of fun ere now for those who didn't know a thing about "esotericism", including those who've written learned treatises on the subject! You'll soon find the plot irresistibly intriguing; we only incorporate for your convenience the most rudimentary elements carefully explained. The whole thing will prove a painless extraction; and your remaining molars will greet the mirror shiny as a polished menorah! (There, that wasn't so excruciating, was it! You just got your first extract of Qabalistic wisdom in that toothsome pun, and you're probably sitting there still grimacing like the kid who doesn't know the doc's administered the novocaine. The Hebrew letter for Spirit is *Shin*—cf. "shiny"- meaning "tooth"; and its character is shaped like a tri-pronged menorah).

Got the hang of it? Not quite...Well then let's swing straightway over the abyss of the dream-mind with Luke and Leia, and begin our scrutiny of the original *Star Wars* from a whole *different angle* (where we can hone the blade of unfamiliar tools against the grinding stone of quite-familiar profiles).

The Qabalah Of Star Wars

In fact, let's first look in on the hero of the *Star Wars* opus, young Luke himself. The name Luke, of course, may be considered the fantasy-fulfilment signature of filmmaker Lucas self-admittedly enamored of the old *Flash Gordon* serials; it might well be within the range of his waking Will to have projected himself eponymously knowing that "Luke" and even "Lucas" derive from "luce", light; then of course the name "Skywalker" could be construed as intentional as well, since the "light that walks the sky" is sunlight, thus very deliberately making the "star" of *Star Wars* a modern expression of the Solar Myth. That "Luke Sky-walker" may be meant as a contemporary Sun-hero, however, does not in itself take us further than the Jungianism we solemnly foreswore at the outset, nor does it give us any example that might extend beyond the likely reach of the filmmaker's deliberate design. (Keep the analysis in mind, however, and compare with what is to come.)

Another hero of the familiar saga is the magician and Jedi Knight Obi-Wan Kenobi. What a curious name, don't you think? Obi-Wan...curious until you consider that the "channeled" treatise of the twentieth century thaumaturgist (magician, in the ancient sense) Aleister Crowley, i.e. *Liber Al vel Legis (The Book of the Law)* speaks in Chapter 1, Verse 37 of working the magick of the "obeah and the wanga". "Obeah" is a well-known form of African magic—indeed its alternative spelling is precisely "Obi"; "wanga", (even apparently unknown to Crowley, at least at the time of his having written the commentary to that particular passage) is a Haitian Creole term of Bantu origin and refers to a type of voodoo sorcery. Consistent with such a theme, may we offer that "Kenobi" refers obliquely to Kano, a Nigerian city anciently the site of certain seed-practices? and is as well an Egyptian reference pertaining to the "Canopic" jar in which the viscera of the dead were interred for magickal purposes?



Hot Under The Collar

In any case, all of this is still in theoretical range of the filmmaker's intentional activity—even if by now it's rapidly outdistancing the probable; but we are, at least, squarely in the Qabalistic ballpark for, despite the possible wails of the Hebrew Qabalists elicited in protest at this point the communicated text of *Liber Al vel Legis* is *specifically Qabalistic* and draws in large part on the esoteric terminologies and correspondences of the Magical Order of the Golden Dawn, of which Crowley was a former member. (As for "Jedi", could this be a reference to the spiritually honorific title of the Hindus, i.e. "Jaddu" as in the designation "Jadd Krishnamurthi"?)

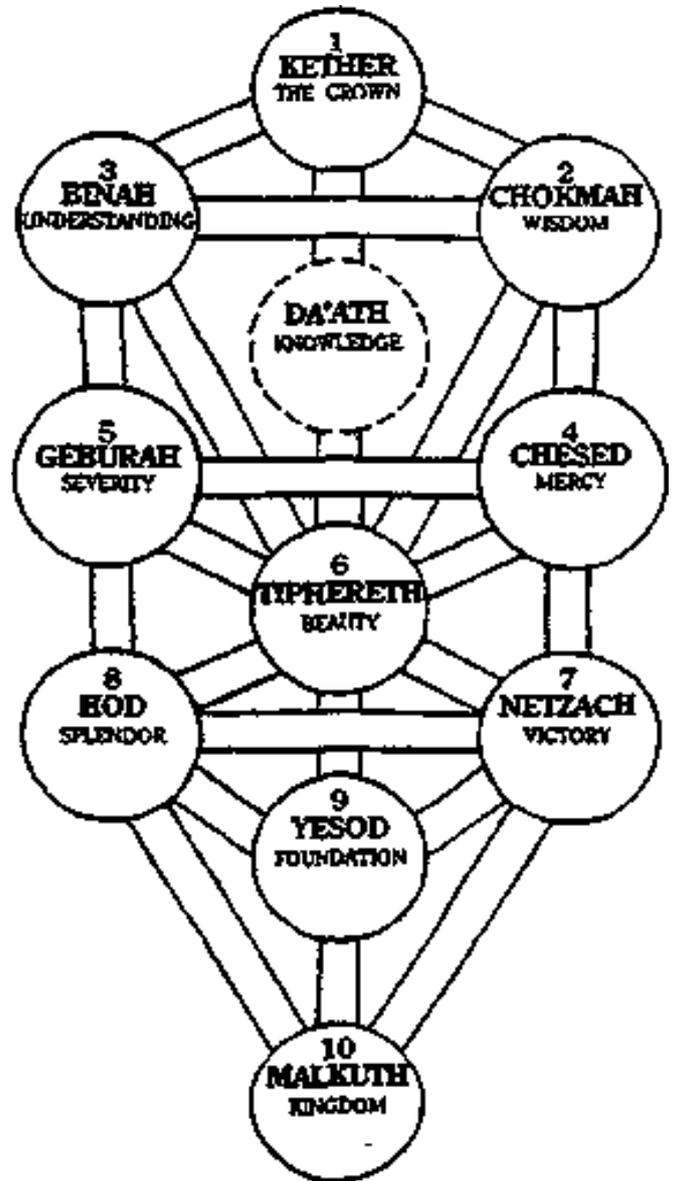
If there is then a fairly persuasive argument as to the existence of "veiled allusion" in the heroes' names whether intended or sub-tended, what are we to find in that of the *villain*? What of the really *eagerly anticipated* consideration, that of *Darth Vader*? In order to understand this one it's necessary to take quick detour into the actual graphics of the Qabalah, specifically its traditional glyph the Tree of Life depicted below.

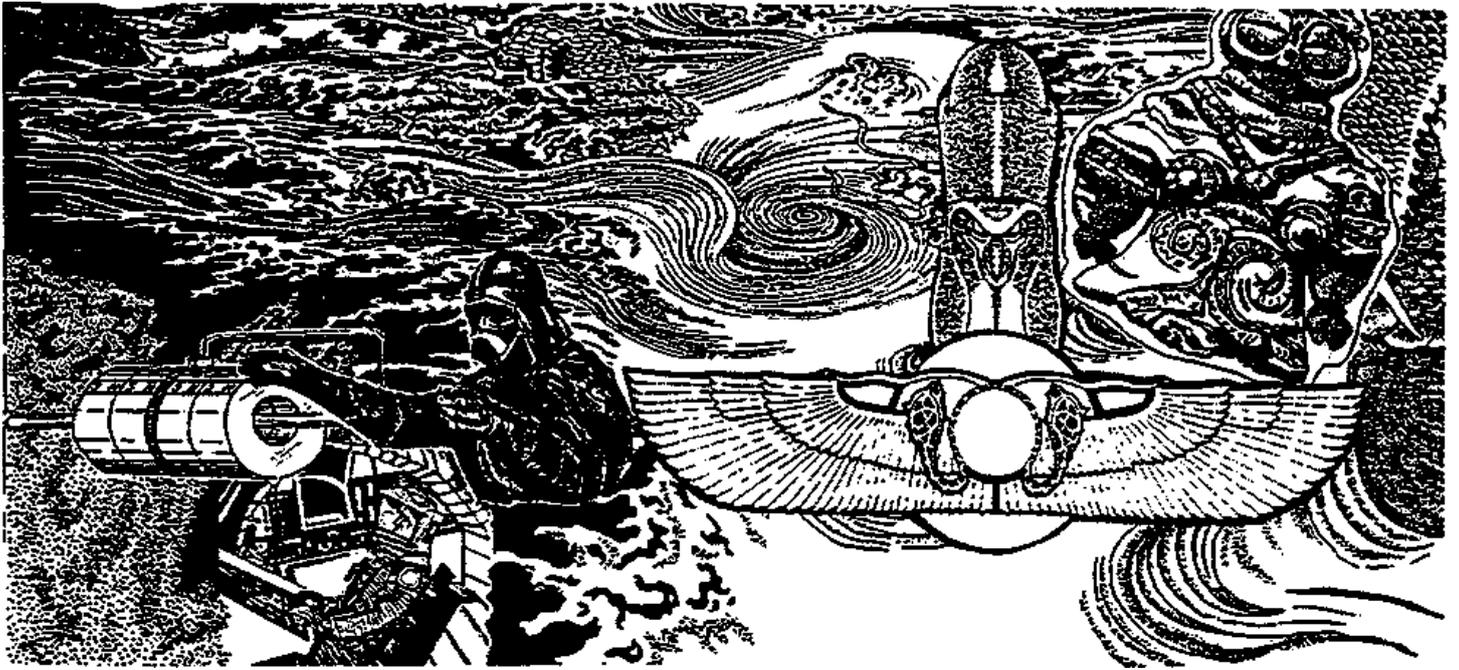
The circles of the glyph are called Sephiroh and represent the multidimensional phases both of man and the greater universe, illustrating a very specific correlation. At the level of the *dotted* Sephirah, an invisible horizontal axis called the Greater Abyss demarcates the point of transition between the "higher" or Divine-creative dimensions of Being, and the "lower" or created dimensions notoriously subject to imbalance and illusion. This abyssal juncture at which the dotted Sephirah is placed, corresponds in the superposed human form to the *back of the neck* (and by extension the throat). In all magical and esoteric traditions of both East and West, the back of the neck signifies a special location. In the summary explanation of the yogic systems it represents the crucial phase of transition at which spiritual energies are "converted" into material and vice versa.

The *kundalini* energy (ordinarily locked into the spinal base, in its position of "exiling" the greater magnitudes of spiritual force from direct illumination of the head and thus of the liberative 'higher Mind') may be balanced and harmonized through the *chakras* or vertical system of plexuses and endocrine centers in such a way as to "uncoil" from its serpentine lockin. On the occasion of this spiritually portentous moment, it participates in an overall repolarization of the currents and energy-fields of the mind-body form; it aligns and integrates the multidimensional systems at progressively higher levels of intensity and potential wholeness. The back of the neck represents the crucial transition-point at which the awakened nature current of the *kundalini* pauses, as it were, and gathers itself for the fateful leap wherein it "hurls the abyss" between the lower and higher centers correlated with the lower and higher "worlds".

It is at this juncture that an *opening to cosmic influences* takes place; such an opening or vulnerability is operative even in all those for whom the "awakening of the serpent power" is practically so remote as to be of virtually no moment at all, and it's particularly stimulated by inordinate amounts of alcohol, narcotic or mind-manifesting drugs etc.

The influx of "cosmic influence" is especially critical in the case of a full-scale *kundalini* incident; influences of both a positive and a negative, a balanced and unbalanced kind are available through the test of that juncture. At such a crucial stage the "unloaded magazine" of the multidimensional nature-current, with more of its repertoire readied, sits sizzling at the basal brain—its distinct presence there even "heard" internally as a hissing or crackling, and felt as an electric flicker in the medullary region. At that position it is, at least temporarily, firing instinctual systems coded into the R-complex (the reptilian hindbrain) corresponding "above to below" with the abdominal centers, the coccygeal plexus etc. Intense vitalization and arousal of the





patterns pertaining to instinctual claims, territorial/survival and reproductive modes as well as the "will-to-power" associated with the solar plexus, swell overall psychic *sensitivity* relative to the respective overtures of those "positive" and "negative" influences.

Successful alignment with the influence of the cosmic-positive draws the serpent power, or *kundalini*, by strong attraction into the cerebral zones themselves awakening the fabled *third eye*, and making more-available deep values of spiritual insight and creative intelligence. This turns the "head" of the kundalini-serpent (or nature current) by positive polarization-alignment, into the higher lobes with deferential reference toward the abstract powers and divine properties of a genuine spiritual Gnosis, situated structurally in relation to the cerebral "cap" or cortical *sahasrara*.

On the other hand, should the personality experiencing such transitional vitalization of the sacral zones and corresponding instinctual patterns of the basal brain succumb by tendency to the blandishments of incursive, cosmic forces of the "other side", the Dark Powers of the Greater Abyss will have diverted the aspirations of the soul soaring up on the spinal "back" of the kundalini-serpent, and will have effectively locked the energy at that no-man's juncture bordering the "back of the head"; in this case the higher, creative spiritual faculties and occult powers associated with the third eye and upper head centers will themselves be turned or negatively bent in deferential reference toward the magical kundalini-rod sizzling like a flashing light-saber at the locus of the R-complex, or "reptilian hindbrain". In this way, *spiritual* and *creative* factors (i.e. occult or esoteric cognitions and values) may be put in service to the lower ego-drives of territorial domination, conquest and personal power thus upping the ante on the "individual survivalist stakes" and giving occult comfort to the negative hypothesis, the glamorizing propaganda of ego-inflation belonging to the Dark Side.

Attack From The Back

Do you begin to see the analogy with **Darth Vader**, *the former* Jedi Knight, who was "seduced by the dark side of the Force"? Vader was a former Jedi Knight *necessarily*; for it is occult or spiritual practice along the path of the Metaphysical Warrior that alone conditions the *opportunity* for that crisis juncture of consciousness to arise, with respect to the "raised" kundalini. He *was first* a Jedi Knight or esoteric practitioner before he could even qualify for confrontation with the bifurcation of paths; for that branching juncture only really occurs at the "brink of the abyss", and one is brought there only on the "back" of the dragon-serpent, the hissing and crawling kundalini. That crossroads of energy-alignment and intensification at the back of the head represents such a unique position of dual influence, and presents in particular such an opportune moment for the "dark side" to enter and gain ground, owing to the fact that it draws one's operative energy-complexes parallel the *cosmic* plane of those nether, instinctual/vital forces of the abdominal centers. Under ordinary conditions (the common functional level of humanity-in-general) those vital forces are operated *indirectly* by the pattern of self-enclosed currents on a greatly reduced or "masked" scale, from the locus of the basal brain or R-complex.

We can see then that Darth Vader represents a blown-up version (extended through "hidden dimensions" and equipped with psi powers or quickened faculties enlisted to the service of self-aggrandizing

aims) of the ordinary avaricious ego stuck with the conventional inventory of armaments in the same way that Leona Helmsley represents a blown-up version of the petty embezzler.

In esoteric terms, then, Vader's operative locus of influence or "position of exploitative power" would be the vulnerable entrance into the subconscious complex/instinctual systems opened at the *back of the head*. This uncanny juncture is explicitly illustrated in all its lurid potential through the familiar Tarot Trump *The Moon* (the new Tom Petty album, *mirabile dictu*, is titled *Full Moon Fever* and displays the A. E. Waite version of the card patterned on the Golden Dawn rendition; the accepted correspondences in the system of that early 20th Century magical Order ascribe the Hebrew letter Qoph, meaning "back of the head", to that Trump).

The Secret, which makes that crucial cross-roads at the back of the head so uniquely ripe for the dual overtures of "positive" and "negative" influence, has to do with the fact that ordinary physical-style perception is locked in place by an ingenious network of polarized fields constructing an "anisometric" (relatively unbalanced) system of cognitive coordinates operative across the *frontal/basal-oriented axis* associated with subconscious plexi of the vagus bundles. These autonomic processes, seemingly "set", in fact function along the loom of an elastic *indeterminacy* deriving from the conscious axis of which they're dependent, organizational currents.

The rhythms and functional patterns required to conserve the psychic typology of a particular, compound-focal framework of perception/cognition, condense from the variable determinations in the identity-training of that axis. The responsive, subconscious currents shift the variable term of their own coordinate agencies on a sliding scale around the Zero-value uniformly comprising the Standard and common denominator of every, discrete dimension or functional field of the mind/body being. of such

The basal orientation of the currents as they conserve and enforce the "downward" focus along the multidimensional axis into contrastive extremes of dipolar physical emphasis, draws the force of conscious identification "offside"—away from harmonious congruence with its own void-stem in itself.

Such lower-plexus concentration and basal, vital-instinctual entrainment of the cognitive processes has the effect of "unzipping" the unitive axis into a relatively "unintegrated" pattern of opposing terms.

An integrative "reversal" of such orientation, of course, polarizing the current-processes into a pattern conducive to the self-congruence and harmony of the conscious axis, has the effect of "zipping up" the artificially segregated, unbalanced coordinates.

The locus of the back of the head marks the critical transition-point in the integrative "zip-up" along the conscious axis; for not only does it mark the transition between the spinal and cerebral systems physically but between the compound patterning processes of the autonomic networks (functioning through the indeterminate variable of the Conscious value) and that *Zero-value itself*.

The creative systems and dimensional centers corresponding physically to the head, operate overtly on the spiritual/absolute basis of that Zero-value; the created patterns of the systems and dimensional centers corresponding to zones below the head necessarily operate on the *implicit* basis of that universal Zero-value and structural "common denominator", but they're subject to overt masking and polarized deflection into broken patterns of anisometric "charge" (through the compound, focal coordinate field) that exert the persuasive pressure of opaque physical reality.

The "concreteness" of physical reality, though secretly organized through the universal factor of Void, serves to effectively mask the Common Denominator of Zero-value through which all other possible fields and forces equally operate, and so serves to practically *screen* physical perception from direct regard of those alternative potencies and additional powers.

At the juncture of the *back of the head* that Void-value or Zero factor secretly resides; the basal brain locale is the invisible/unknown *threshold* (i.e. the place of transition between lower "created" and higher "creative" zones) mediating the potentially covert and essentially overt existence of that Zero-value. At the direct locus of that juncture, then, the secret common denominator of the Zero-value may be *exploited* by beings, forces or personalities having direct access to it, so as to create an influential *permeability* with respect to the "heavy", blocked-out or masked field of ordinary physical cognitions.

Through this threshold void-zone at the base of the brain, the netherworld and cosmic forces gain a kind of *back-door access* to the conscious and subconscious systems of the ordinary personality focally "fixed" and locked in hypnotic thralldom to the tightly screened zone of the physical field (cf. the nonfiction book *Communion* by author and screenwriter Whitley Streiber; fortified with this *esoteric* description you will understand what is happening to him, although he is unable to manifest such understanding on his own behalf in any of the text).

The Dark Lord Of The Sith

In the Qabalistic system, the dotted sphere or Sefirah which corresponds to this transitional stage at the "back of the head" is called *Daath*. It should become plain to the reader at this point that "someone" or

"something" having to do with the creative process of the movie *Star Wars* wished to impart the subliminal communicate, solvent to the application of Qabalistic criteria, that there was a potential for *negative invasion* at the "Daath junction", i.e. at the locus behind and toward the base of the head. **For Darth Vader is now very transparently understood as *Daath Invader*.** The invader from Daath.

Vader is known in the epic as "the Dark Lord of the Sith". "Sith" easily decodes as *Seth* or *Set*, the negative principle in Egyptian mythology responsible for the death and dismemberment of Osiris (originally a lunar or fertility deity, and eventually a full-blown Solar god accounting for both seasonal and nocturnal "disappearance" of the sun's productive power); remember that Vader ostensibly "kills" Obi-Wan Kenobi, seeming to eclipse the beneficent Jedi only to have him become "more powerful than" Vader could "possibly imagine".

Ben 'n Her, Or The King And "I"

That Obi-Wan is squarely connected to the Solar mythology of the epic by Qabalistic correspondence, is clearly demonstrated in his nickname, "Ben". For Ben in Hebrew is "son", and, like the "son of man" is given as a descriptive term to the central Sephirah *Tiphereth* on the Tree of Life. All the Sephiroth correspond to "planets" (in the astrological sense); and to Tiphereth is ascribed the Sun. Importantly, Tiphereth in the *initiatic* system of the magical Tree represents a landmark of adeptship, the station of **Adeptus Minor**. It indicates the significant opening and empowerment of the Heart center (Tiphereth is ascribed to the heart in its physical symbolism), and the limbic system of the mid-brain with its pituitary body identified, by polar correspondence, *with the heart*.

Note that in Qabalah *Daath*, which means "knowledge", is often referred to as Death (in the sense it represents the juncture of a fateful "fall" into the spiritual death of vital incarnation and rounds of identified attachment to unbalanced, "densified" pleasures of physical existence in itself). And in *Star Wars*, Vader operates out of the artificial satellite of the Death Star. **This Death Star is itself a transparent symbol of *Daath*.** For remember, in the film even Han Solo is fooled at first into thinking that the artificial satellite is *a real planet*. And the sole, dotted Sephirah of Daath is so rendered in order to indicate its actual artificiality. It is called *the false* Sephirah; for it is not really a center (as the head or heart centers etc.) but a place of transition, the elastic variable of the void-factor functioning across a sliding scale of coordinate integration and alignment so as to alternatively mask or disclose the absolute/creative Zero-status of Being through the subconscious patterning processes of the multidimensional Conscious axis.

"Sephirah" is associated etymologically with *sapphire*, so that it not only signifies a *sphere* of Being; it indicates the self-luminance or starry radiance of the crystalline worlds and zones of existence. The false Sephirah Daath is therefore literally *a false star*, an artificial satellite in the Qabalistic system. The Death Star hangs suspended in the twinkling of cosmic space just as *Daath* hovers at that dotted gap between the Sapphire-stone of *Binah* and the parallel, zodiacal sphere or star-house of *Chokmah*.

This correspondence of Vader's "Death Star", neatly accounts for an incident in the movie which initially drew objection on the grounds of logic, i.e. the appearance in the trash-compactor sequence of the snakelike **Dia-noga** that properly harrowed the heroes but seemed summoned from special-effects in *deus-ex-machina* manner; for how, quick observers carped at the time, could any organic worm such as Dia-noga show up in a marsh of refuse which was hardly a natural bog, but simply a room in the artificial satellite? Understanding the Death Star as the *Daath juncture* accounts for the presence of that strange, serpentine apparition not by the critical light of daytime logic but, most appropriately, by the nocturnal glow of *dream-logic*. If we understand the Death Star through our dream-consciousness, the subliminal and symbolizing power of movies becomes more apparent and takes on a scale much beyond the scope of *personal* contribution. In this way we can immediately "see" the presence of Dia-noga in the trash compactor as the fateful presence of the risen kundalini-serpent, worrying the vulnerable locus at the back of the head. Dream logic. The kundalini-serpent playing at the artificial juncture of Daath.

Moreover, the specific designation of Dia-noga's locale as the *trash compactor* aligns the symbolism very powerfully with the properties of the *qlippoth* or "unbalanced shells" of negative cosmic force, known to gain access at the tremulous juncture of Daath owing to their correspondence with the instinctual/vital energies of the basal brain and correlative abdominal/re-productive centers. The Qlippoth are literally considered the debris or "trash" discharged from negative, debilitated or unbalanced psychic-emotional patterns. (This glaring logical anomaly sticking from the narrative like a sore thumb, suggests rather strongly the incalculable factor of a hidden presence working some subliminal influence on the film's structure—a film which became, after all, one of the top five box-office draws of all time.)

Laying The Organic Ground

"Princess Leia" gives us another strong Qabalistic reference; esoteric interpretation of the Biblical "Rachel and Leah" indicates two aspects of the very *Sekinah* (or energy, power) of the Divine. *Sekinah* is linked etymologically to the term *Sakti*, a Hindu designation for cosmic energy that becomes locked into place and thus "exiled" as a fixed framework of focus in the kundalini- nucleus (the etymological linkage thus infers a *shared spiritual understanding* of the "separate" ancient cultures, scarcely acknowledged contemporarily at all). The *Sekinah* of course is the power of God to which is imputed the feminine gender, classically "exiled" to the wilderness of physical existence. The exiled *Sekinah* indeed accounts for the field of physical existence itself, just as the coiled kundalini-sakti holds the exclusive, physical framework of focus "in place" as a summary energy-nucleus at the perineum (encoding the coordinate sequences and filtrate patterns of perception ordered through centers of compound focal alignment, situated—multidimensionally—across the conscious axis).

In her exile or "descended" form the *Sekinah* is denominated the **Divine Footstool**, and this corresponds exactly with the Hindu Padmasana, literally "divine footstool". Rachel and Leah represent the dual potentiality of the *Sekinah* "exiled" into identification with the physical field; they signify respectively the barren/mournful or bright/devoted *Sekinah*, the potentiality of the encoiled Lifepower to "turn away" from the luminous immediacy of Spirit (figuratively situated "above" at the innate Void-locus of spiritual awakening) or to turn toward It in liberative surrender. Just to make this correspondence all the more unmistakable, "Princess Leia" is given the full name of **Leia Organa**, making her "exiled" identification with the organic or material sphere symbolically patent.

While Rachel then "mourns for her lost children" (the souls suffering the delusive exile of exclusive physical existence locked into the survivalist "vital zone"), Leah aspires tirelessly toward active liberation. This "Princess" is indeed the Bride and **Princess** (the *actual*, Qabalistic designation) of Malkuth, the lowest Sefirah of the Tree of Life corresponding to the Material World and specifically indicated as the "place of exile" of God's creative power, the *Sekinah*.

It shouldn't be overlooked that we come to find out, in the sequels *The Empire Strikes Back* and *Return of the Jedi*, that both Luke and Leia are the *offspring* of none other than Darth Vader. This easily suggests that Leia, in her form as the "exiled princess" of the physical sphere, represents the responsive energy of the *Sekinah* creatively working out and *living the consequences* (through organic subconscious patterns) of the very conscious and deliberate apostasy of the "Dark Lord of the Sith", initiated will and awareness gone perversely awry.

Leia's predicament is precisely a result of her being the offspring of Vader: *the father* of physical suffering and exile is the "initiated" (conscious) application of will and desire for purposes of personal Apotheosis. It gives practical birth to the field of material delusion or functional imbalance, by borrowing upon the power of void-nature exclusively for the *knowledge* it can yield in its barrier-dissolving permeability; for knowledge (don't forget, *Daath* is "knowledge") enlists the value of Void only insofar as its efficacy helps acquire practical means of securing causal connections for purposes of mastery/domination. Knowledge (*Daath*) never asks of its own void-character the illumining insight of real *Understanding* or *Wisdom* (the upper Sefirah).

The Dad Zone

The fact that Vader is also *Luke's* father, gives away another significant piece of Qabalistic correspondence; for if Luke, like Obi, represents a solar hero owing to the fact that his name means Light, then he is the potential initiate of Tiphereth (the sphere of the Sun) as well; and indeed, we see through the plot development that Luke becomes a strong candidate for initiation into the overtly occult, Jedi brotherhood. But a title of Tiphereth is *Eloah va-daath*, showing that it derives directly—through the "middle pillar"—from the abyssal pseudo-Sefirah *Daath* immediately above it. Thus the "solar ego" of Tiphereth, the potential candidate of illumining initiation, is tintured already with a questionable background, an ambiguous heritage. Not only is it the "product" of the preceding *real* Sefirah Kether/Chokmah/Binah; in its projection as the centralizing vehicle of self-reference in the system of created worlds "below the abyss" it reflects a bastard derivation from *Daath*, inevitably tainted with a capacity for aggravated imbalance and inflationary self-aggrandizement. (We see this reflected in Luke's impatience, his frequent vacillation and tendency not to listen etc.)

Thus in order to "resurrect" the true Father, restoring the former Order (the disbanded and repudiated Jedi) to a renewed and whole glory in himself, Luke finds he must overcome the dark aspect, the tinturing "Vader" within his own personality (a challenge made quite explicit in the cave sequence *of Empire*). Indeed at the end *{Return of the Jedi}* in a finale so unsatisfactory to so many, we even see Vader literally "reborn" as it

were in Light and restored in brotherhood with a glorified Obi-Wan. Narratively this may have been forced; it is only *symbolically* that it's assuredly correct.

Luke's overcoming the internal factors of negativity and imbalance so as to restore the original Wholeness and Order of the Father, is exactly analogous to the Egyptian "Horus" myth; for Horus is the falcon god or Hawk-headed Lord who vanquishes the chthonic force of Set, resurrecting the dismembered Father Osiris and restoring him to his sacred throne. Both Osiris and Horus are solar deities. The Son integrated with the Totality of the Father is the formula of Ab-Ben; i.e. Ab (father) and Ben (son) fuse so as to form the Path which successfully crosses the Abyss connecting *Tiphereth* and *Chokmah* through the formula of **Aben**, which means Stone and refers to the confected **Philosopher's Stone, the Great Work Accomplished.**

I Am All-One

Speaking of the Hawk-headed deity Horus, this brings us to the other "hero" of the trilogy, Han Solo. Considering Han's caprice, his virtually comic vacillation between pure self-interest and selfless help, we might be tempted to find in "Han" the shorthand signature of Hanuman, the mischievous monkey-god of Hindu mythology equated with that restless trickster the "thinking mind" itself. In this case, considering the conspicuously autoerotic activity of the monkey, Han's behavior can often be accounted by assuming "Han" is an abbreviation of hand, which when engaged in "Solo" business completes an adequately allusive metaphor of his generally self-possessed attitude.

But "Han" can also easily suggest **Had**, the abbreviated form of **Hadit**. "Had" in Persian literally means "limit"; it is apotheosized in the aforementioned *Book of the Law* as an important ontological principle. There it signifies the "atomic soul", the "point infinitely small" which is the vehicular basis of manifestation, the "heart" of the world and functional median as the centralizing locus of selfhood. The declaration of Hadit in the *Book of the Law* is "*I am alone*"; thus Han (Had) Solo (Alone). And let us not forget the most important clue of all; Han is the pilot (soul) of the *Millennium Falcon*. **Could this "falcon" be the falcon-god or Hawk-headed Lord Horus quite specifically, after all?**

We may answer in the emphatic probable; according to the doctrine associated with A. Crowley's *Book of the Law*, this Age of Aquarius we are ostensibly entering upon is esoterically identified as *Hie Aeon of Horus*, the Crowned and Conquering Child (i.e. victorious Luke Skywalker etc.). Is this Aeon of the Hawk-headed Lord not represented very conspicuously in the vehicle of the *Millennium Falcon*, which jumps hyperspace with ease and "made the Kessel run in 12 parsecs"?

The very name *Star Wars* now resonates to the fact that the Sephiroh of the Tree of Life signify starry or self-radiant spheres, and that Horus is a specifically *martial* deity. (You may figure such things as the "Wookie, Chewbacca", "R2D2" and "C3PO" for yourself, for we'd hate to deprive you of the possible morsels of pleasure yet left in your newfound love of Qabalah, as well as your respect for George Lucas as a premier Qabalist! On the other hand we can't resist the clue that the *robots* ought to be considered as representative of the *dual autonomic currents* of the subconscious systems, especially since the autonomic is *servitor* of the conscious axis...and don't forget to do a Qabalah on those letters and numbers.)

Oh yes; no sense hounding poor Lucas about "secretly being a great Mystery-tradition initiate" etc. We may rest assured that the economic hypothesis of "subliminal influence" is adequate to explain the peculiar facts of *Star Wars*; after all, did you catch *Howard the Duck*!

Star Wars ****1/2

The Empire Strikes Back *****

Return of the Jedi ***