

“Inbursts of Maggyer”: Joyce, the Fall, and the Magyar Language

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Samuel Beckett is alleged to have said of Joyce that “[f]or him, there was no difference between the fall of a bomb and the fall of a leaf” (qtd. in Cioran 33). Certainly, a fascination with the very idea of the “fall” could explain the fact that Joyce’s writings seem to contain falls and resurrections in a great variety of forms. This is a well-known feature of, for instance, *Finnegans Wake*, but one can also trace back the presence of a similar, if less conspicuous, reliance on such motifs to the writer’s earlier works. What this essay attempts to propose, however, is the perhaps less obvious claim that Joyce appears to have found important—although admittedly somewhat elusive—contributions to his development of the themes of “fall” and “resurrection” in various aspects of as unlikely a source as the Hungarian language.

Allusions to the Fall of Man are already present, more or less covertly, in the short stories of *Dubliners*. Thus, in “Grace” they lurk behind Mr Kernan’s drunken tumble down the stairs of the bar and his blatant need for redemptive grace. They are also discernible (as John Wyse Jackson and Bernard McGinley also observe in their annotated edition, *D* 21) at the beginning of “Araby” in the form of the “central apple-tree” of the “wild garden,” as well as at the end of the story, in the self-image of the boy who recognizes himself in the darkness as an evidently fallen creature “driven and derided by vanity” (26).

The presence of falls and resurrections becomes more palpable in Joyce’s first published novel. Not only does the Stephen Dedalus of *A Portrait of the Artist As a Young Man* carry the memory of a mythic fall in his name, but he also famously wants to emulate the “*non serviam*” that preceded the fall of Lucifer with his own “I will not serve” (239). Accordingly, Stephen makes the fall into experience and the hopefully ensuing triumphant creative resurrection the base of his artistic creed when he resolves to “live, to err, to fall, to triumph, to recreate life out of life” (172).

Adam’s Fall appears to be on Stephen’s mind in *Ulysses* as well, in forms that range from a comment on St Thomas’s would-be reaction to a carnal love-song (“Unfallen Adam rode and not rutted,” 3.386), to ponderings about how original sin is passed down symbolically through navel cords (3.37ff and 14.294ff). Moreover, when Stephen himself “totters, collapses, falls” (15.4748) in the street at the end of a night spent with drinking and prostitutes, he appears merely to illustrate an earlier statement of his, according to which “the original sin [. . .] darkened his understanding, weakened his will and left in him a strong inclination to evil” (9.1006-07).

Not entirely surprizingly, these words are an almost verbatim recapitulation of what the “*Maynooth Catechism*” had to say on the continuing effects of Adam’s first Fall (13). According to the Christian tradition which this catechism reflects, the fallen human mind, forced to rely exclusively on the sensations of the fallen senses, and expelled from the full “face to face” vision and direct knowledge granted to Adam in

the Garden of Eden, is barred from the divine *sapientia* available in Paradise. This is what Saint Paul's famous words are often seen to refer to, pitting the present fallen human existence against the blessed future state of re-captured plenitude: "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known" (*I Corinthians* 13:12). As Stephen reminds us, the Fall resulted in further unfortunate effects. Thus the corruption of human nature that Adam's Fall brought upon humankind involves not only the death and corruption of the body, but also the subjection of the will to bodily "concupiscence." As this concupiscence (or inclination to evil) was often seen to centre in sensuous pleasures involving food, drinks and sexuality, it became the inevitable source of the much-reviled cardinal sins of gluttony and lust.

In *Ulysses* it is Stephen's quoted words that serve to spell out the effects that Christian thinking traditionally attributes to the Fall. Still, one can also argue that symbolic traits of human fallenness appear to be associated at least as powerfully with the figures of Leopold Bloom and his Hungarian grandfather and potential alter ego, Lipoti Virag. Since Bloom shares an elusive but emphatic Jewish and Hungarian background with Virag of Szombathely, the postlapsarian nature of both figures appears implicitly linked not only to Irish and Jewish, but to Hungarian motifs as well.

Bloom, like Stephen before him, had to go through a physical "fall" and "rise" (*U* 17.90, 17.100) in order to get into his house at the end of the day, but his mind and body had already been touched previously by various cases of fallen carnal concupiscence. Thus, only a couple of hours earlier, Bloom ruminated over eunuchs who "fall [. . .] into flesh" precisely to compensate for lack of love (5.410-11), and he was also much taken by the rise and fall of certain "phallopopyrotechnic" "Roman candles" in the "Nausicaa" episode (15.1495, 13.737).

It is perhaps not obvious that many aspects of such Bloomian falls and rises can be seen as reflections of his Hungarian origins. One of these, probably the best known association of falls and resurrections with Bloom and Hungarianness, is mockingly established in the "Cyclops" episode. Here the Hungarian-Jewish Dubliner is rumoured to have given "the ideas for Sinn Fein" to Arthur Griffith (*U* 12.1574), whose highly influential historical exposition of Hungarian and Irish revival from national death was entitled, significantly, *The Resurrection of Hungary: A Parallel for Ireland* (1904). As an avid reader of Griffith's *United Irishman* (see *SL* 95, 102, 121, 127), Joyce would have known this pamphlet already when it appeared as a series of articles between January and July 1904. Such articles were all the more likely to catch Joyce's attention as they relied heavily on the Christian symbolism of sacrificial death and resurrection, and were also concerned with the establishment and representation of national characteristics. In addition to discussing the English, the Irish, and the Austrians, Griffith introduced his readers to the various character traits that Hungarians as such were supposed to possess. Thus Griffith delights in describing the chosen people of his political parable as "splendid Magyars," "brave," "heroic," "gallant" and "chivalrous Hungarians" (3-7), while he pours his sarcasm on British and Austrian accounts that describe any specimen of "one of the most gallant, courteous, and gifted people in the world" as "a drunkard, a lazy ne'er-do-well" (79). Griffith also derisively quotes British traveller Charles Boner, who felt both sorry for and critical of Magyars because, as he asserted, they get continually "borne away by imagination and [their] hot passions," and this "utterly blinds and deprives them of the capacity to form a reasonable

judgement" (83-84). One could in fact easily see Boner's insistence on uncurbed Hungarian passions as an echo of some moralizing imperial view which sees the backward "other" as a victim of pitiable deprivation, and thus, arguably, as a virtual symbol of fallen humanity. To counter such views, Griffith also refers to the somewhat exotic, oriental common origin of the Hungarian and Irish peoples, and interprets this "Scythian blood" as a factor that "nourish[es] generosity, humanity, love of art, and religious tolerance in their breasts" (4). By emphasizing the "Scythian" connection, Griffith may here be making rather defiant use of an origin myth which, as Joep Leerssen has shown (72-73), traditionally carried a charge of essential barbarity in certain British (quasi)historical discourses.

Links to the fallen human condition are in fact already encoded in Bloom's family history through his Hungarian ancestral name *Virag*. This is because the Hungarian word *virág* would be normally translated into English as *flower*, and rendering it with *bloom* carries the obvious suggestion of the palimpsest of the German name *Blum*. (In fact, the pre-existence of this "even more original" German form is so clear in a Hungarian cultural context that when the western Hungarian city of Szombathely recently—in 1997—decided to pay homage to Joyce's novel by "finding" and duly marking the home of Bloom's ancestry, they chose a house once owned by a local family called *Blum* as a matter of course). Thus, the German *Blum* underlying Bloom's surname invites a postlapsarian glimpse, "through a glass, darkly," into the successive Germanizing and Magyarizing stages of 18th and 19th century Jewish assimilation in Hungary. The fact that *Bloom's* father was born *Virag*, and one of his great-grandfathers would in all probability have been born *Blum* suggests, in this context, less of a legitimacy crisis within the family than the late reverberations of another "fall," the collapse of the Tower of Babel, and of the ensuing confusion of tongues and national-linguistic identities.

It can hardly surprise us, then, that in "Circe" much of grandfather *Virag's* linguistic performance, with its uncurbed post-Edenic desire for all kinds of knowledge, and its post-Babelic confusion, appears to be a parody of the effects of the two falls of mankind into disobedience. Thus, old *Virag's* post-Edenic speech is as much characterized by an excess of apparent learnedness, which displays itself in Latinate coinages like "exhibitionisticity" (15.2385) or "viragitis" (15.2440), as it is by a similarly postlapsarian excitability, which gets expression in his passionate linguistic outbursts. Moreover, *Virag's* rather innovative use of interjections can be seen to enact the Babelic confusion of tongues as well, and in at least two ways. On the one hand, his exclamations sketch a miniature (if somewhat confused) history of human languages as they take us from more or less corrupted Greek words and quasi-words (like "hippogriff" 15.2325, "polysyllabax" 15.2335) through primeval onomatopoeia (like "Piffpaff! Popo!" 15.2556) and inarticulate noises ("Pchp! . . . Prrrrht!" 15.2556) to Yiddish ("Verfluchte Goim!" ["Cursed gentiles!"] 15.2571-2, "Dreck!" ["Trash!"/"Shit!"] 15.2626). On the other, by turning otherwise innocent expressions like "parallax" (15.2334) or "pomegranate" (15.2401) into abrupt and suspect interjections, *Virag's* language parodies the rift between sound and sense, which can be seen as one of the main consequences of the Babelic confusion of tongues. (I shall discuss this confusion in more detail at a later point.)

Phillip F. Herring's edition of the *Ulysses* notesheets in the British Museum contains a note connected with Bloom, which appears to list some potential names for

Bloom's ancestors as "Family: ?Stoer, Kubler, Virag(o)" (Herring 82). This would seem to suggest that Joyce was very much mindful of the formal similarity between the Hungarian word *virág* ("flower, bloom") and the otherwise unrelated Latinate word *virago* ("man-like, heroic or violent woman"). Indeed, he may have preferred the Hungarian *Virag* to the other (non-Hungarian) names that he apparently also considered for Bloom's family precisely because of the formal connection with *virago*. Moreover, the word *virago* directly links Bloom's family to the Fall, since it evokes the famous passage from the Vulgate where Adam uses precisely this word in calling Eve a "Woman" just before the Fall. As the biblical text etymologizes, Eve is called a *virago* here because "she was taken out of Man" (or *vir*): "Haec vocabitur *virago*, quoniam de *viro* sumpta est" (*Genesis* 2.23, emphases added).

True to the Hungarian surname that appears to carry the memory of the first Fall in itself, old Virag and his grandson produce a whole cascade of references to this event and its grievous consequences. Thus, in the "Circe" episode the grandfather's discussion of aphrodisiacs which can cure the condition of "viragitis" is followed up by Bloom's consideration of the female sexual organs, from which he slips into a brief musing over Eve's Fall: "Ocularly woman's bivalve case is worse. The cloven sex. Why they fear vermin, creeping things. Yet Eve and the serpent contradicts" (15.2444-46). As though in reaction to this, old Virag comes up with a corresponding verdict of "Fall of man" (15.2545) somewhat later, when he has heard Zoe's story of the lapsed Catholic priest whose vital spirits failed to rise to the bidding of a (fallen) woman.

The Hungarian surname provides an opportunity for Joyce to explore the gender ambiguity of the word *virago*, which was already implicit in the biblical etymology and is still retained in modern usage. The same ambiguity was also memorably explored by Otto Weininger's one-time best seller *Geschlecht und Charakter* (*Sex and Character*, 1903). As shown by, for instance, Robert Byrnes's article on the Weiningerian "Jewish" sexual types behind Molly and Leopold Bloom, *Sex and Character* was a book that Joyce seems not only to have known, but also to have drawn on in shaping the main "Jewish" protagonists of *Ulysses*. Hardly less importantly, however, Weininger's bulky book also convinces the reader that the Viennese writer was a "connoisseur" of the idea of the Fall as well. As others had done before him, Weininger contrived to link the Fall at the same time to femininity and to sexuality. Considering the latter as "swinish" and as belonging to the "realm of sows" (385n, 318), Weininger regards any kind of intercourse of the abstract ideal "man" with the abstract ideal "woman" as the loss of the purity of the (Platonic/Aristotelian) "form" through meddling with impure (and sexual) "matter"—and thus as a fall into sin (or *Sündenfall*, 401). Moreover, since "woman" is identified with mere sexuality, she can be succinctly summed up as "the expression of man's fall into sin" (583n). It also follows from Weininger's complicated and somewhat obscure argumentation that, insofar as they partake of this femaleness, viragos are also tainted with this fallen sexuality and swinishness. (To differing degrees, this is also true of all other manifestations of femininity, from the most exclusively feminine "virgo" through "womanly man" to the least feminine and most manly "masculinum;" 55-56). The gravity of a virago's situation is only slightly alleviated by the fact that the condition of female masculinity, which Weininger calls *Viraginität* (or "viraginitis," 85), at least has the saving grace of containing some small measure of the typically "male" attribute of spirituality as well.

It can hardly be an accident, then, that in Joyce's *Ulysses* the "Circe" episode not

only displays all these Weiningerman motifs, but also associates the Fall, swinish sexuality and feminine masculinity with Bloom's and Virag's figures. The most obvious link is old Virag's reference to "viragitis" (*U* 15.2440, see the Weiningerman *Viraginität/viraginitis*), which apparently merges the syndrome of mustachioed women like Bella Cohen with the perhaps equally unpleasant condition of being a Virag. Luckily, the grandfather has a ready cure, in the shape of aphrodisiac truffles, for this gender trouble (which the Virag family may well have inherited from the very first *vir* and *virago*). Still, Virag's recommendation of this fragrant delicacy only serves to give the last push to his grandson's gradual sexual fall into a both Circean and Weiningerman swinehood: Bloom is degraded from the pure (although already ambiguous) status of "*virgō intacta*" (15.1785-86), through the stage of a (Weiningerman) "womanly man" (15.1799) into the both effeminate and porcine creature who falls to the feet of Bella/Bello—and promptly starts snuffling for truffles (15.2847ff).

In addition to Bloom's and Virag's Circean variations on the theme of the Fall, comic Bloomian alter-egos seem to be put into obscure carnal Hungarian contexts more than once in the "Cyclops" episode. When, for instance, metamorphosed into his Hungarian self, or perhaps into his own grandfather, Bloom is addressed at the end of the chapter in somewhat grand quasi-Hungarian as "Nagyaságos uram Lipóti Virag" (12.1816), he is supposed to be departing for a place whose name turns out to be an obscure scatological joke. Although in the text the phrase is translated, with a measure of the Babelic confusion of tongues, as "Meadow of Murmuring Waters" (12.1819), "Százharminczbrojúgulyás—Dugulás" is in fact probably best rendered as "constipation caused by one hundred and thirty portions of veal goulash" (see Takács 162). Also, Bloom's transformation in the procession of the "Friends of the Emerald Isle" into "Countess Marha Virága Kisászony Putrápesthi" (12.560-61) clearly contains references to kissing asses ("Kisászony") and putrid pests ("Putrápesthi"), while it could also be interpreted as a prefiguration of Bloom's inglorious descent into femalehood in "Circe," *kisászony* being Hungarian for "miss." Indeed, a belated, but equally sexual-scatological and equally Hungarian sister of "Countess Marha Virága" can be found in the *Wake* in the ample shape of "the most serene magyansty az archdiochesse" (171.25-26). As her primary claim to fame is that she generously supplies Shem from her own "noble white fat . . . winevat" (171.24-25) with a "feherbour" (171.27) that appears to be the juice of both her lower parts and her country (Hungarian *fehér bor* meaning "white wine"), this Magyar majesty of *Finnegans Wake* also appears to continue the Bloomian-Viragian tradition of carnal Hungarianness.

Through the motifs of fallen carnality and obscurity, as in many other respects, *Ulysses* (and especially the "Circe" episode) appears to be a comic precursor of the universal comedy of falls and resurrections in *Finnegans Wake*. The latter, as is well known, involves not only the figure of HCE (the father), but also his various particular manifestations, from the Tim Finnegan of the eponymous street ballad and the Finn MacCool of Irish mythology through Charles Stewart Parnell and Humpty Dumpty down to God the Father himself. Importantly, through the motifs of the Fall of Adam and the collapse of the Tower of Babel, the *Wake* also involves a self-reflexive thematization of the ways in which languages fell into post-Adamic obscurity and post-Babelic confusion. What is more, the language of the book itself reflects and performs the ways in which the obscured and confused tongues can resurrect themselves by making joyous literary uses of their own materiality and multiplicity. Before we can prop-

erly explore Wakean language, however, let us attempt a brief reconstruction of all that the Bible has failed to narrate about the two “falls of language” which, arguably, followed the two major falls of mankind into disobedience.

The main symbolic linguistic consequence of the Fall of Man can be seen in the breaking up of the unity of sense and referent. Most crucially, after the Expulsion from the Garden of Eden, the referent of the word *God* ceased to be accessible “face to face” through the senses, and thus the concept “god” became thinkable without positing the existence of an actual God. Appropriately enough, grandfather Virag is on precisely this postlapsarian theological basis when, with “a diabolic rictus of black luminosity contracting his visage,” he passionately denies the possibility of God having taken sensible form in Christ (*U* 15.2570ff). The distances that the Expulsion gave rise to also necessitated, in the case of the Mosaic stone tablets as in the case of old Virag’s obscure medical parchmentroll (see *U* 15.2392ff, 2435ff), the falling back upon such fault-ridden means of contact as writing. Moreover, by introducing human mortality and thus enforcing a sense of time, Adam’s Fall can also be seen to have given rise to the necessity of grammatical tenses like the past or the future. Likewise, the Expulsion and the ensuing need for work arguably necessitated the marking of the various spatial and functional relationships between things through the use of cases like the locative or the accusative as well. Such fallen grammar appears in “Circe” in a characteristically comic version when cases are used to charge Bloom with an obscure postlapsarian act of “unlawfully watching and besetting” (15.733) outside a brothel. As Don Gifford and Robert J. Seidman note (461), the two watchmen lay their accusing land on Bloom’s shoulder precisely when they reach the accusative case of his name in their declension: “Bloom. Of Bloom. For Bloom. *Bloom*” (15.677, emphasis added).

The other linguistic Fall, the confusion of tongues at the collapse of the Tower of Babel, can be seen to have resulted in the depriving of the link between the sound and the sense of its natural motivation. God having confused the tongues of men, a different sound string became attached to the same sense in each language. As a result, the sounds of the word *adam* can no longer refer unambiguously to the concept “man,” nor does the name *Virag* signify “flower” equally clearly for all post-Babelic speakers. Even more strikingly, when the Old Testament explains the word for “woman” by asserting that “she shall be called Woman, *because* she was taken out of Man” (*Gen* 2:23, emphasis added), the justification for the confidently causal “because” often gets lost in the translation. Thus, instead of providing a reassuring explanation, passages like this become signs of the post-Babelic rift between sound and sense for many readers of the Bible. Appropriately enough, this includes all Hungarian readers, who in vain try to find traces of the word denoting “man” (i. e. *férfi*) in the Hungarian word for “woman” (i. e. *asszony*). The confusion of tongues did not, however, only send related senses (like “man” and “woman”) into dissimilar sound shapes (like *férfi* and *asszony*), but it also brought unrelated meanings (like “flower” and “heroic/masculine woman”) into similar forms (like Hungarian *virág* and English *virago*). Thus, linguistic confusion is born—but so is the possibility of wordplay as well.

By upsetting the unity of the eternal linguistic presence and directness of Eden, and by disturbing the links between sound, sense and referent, then, the post(col)lapsarian word not only lost its original perfection, but it also became one of the sources of the kind of linguistic pleasure that Joyce’s *Ulysses* and *Finnegans Wake* offer in abundance. Moreover, if in *Ulysses* certain motifs that were connected to Bloom and

his grandfather created a link between things Hungarian and a both fallen and resurrectional bodiliness, it is only appropriate that the ubiquitous linguistic falls and resurrections of *Finnegans Wake* would be strengthened by Hungarian elements as well (as they are by many others).

In *Ulysses*, the darkened postlapsarian human understanding which can only see "through a glass darkly" is turned into theosophical comedy as Paddy Dignam posthumously reveals that "previously he had seen as in a glass darkly but that those who had passed over had summit possibilities of atomic development opened up to them" (12.348-51). Darkness is also associated with languages by both Bloom and Stephen, who think of the "dark language" (4.95) and "dark speech" (14.435) of eastern people. Fallen carnality is added to obscurity in Bloom's oriental fantasy in "Circe," when, displaying "odalisk lips lusciously smeared with salve of swinefat and rosewater" (15.1332-4), Zoe speaks a language, Hebrew, that appears to compete with her lips in obscure oriental sensuousness. As "Ithaca" makes it clear, however, Irish also shares similar origins and a similar bodiliness with Hebrew. This bodiliness manifests itself in the presence of "guttural sounds, diacritic aspirations" in both languages (17.747), while the impenetrable shapes of Irish and Hebrew written characters and the confusing abundance of "epenthetic and servile letters" (17.747-48) in both Irish and Hebrew spelling provide further examples of the (postlapsarian) opacity of human linguistic systems.

In an appropriately difficult line, *Finnegans Wake* provides an even more explicit link between darkened language and the darkened vision of St Paul's quoted phrase: "And if he sung dumb in his glass darkly speech lit face to face on allaround" (355.8-9). By calling them "dunsker brogue" and "dunsky tunga" (185.10-11), the *Wake* stresses the dusky darkness of human languages, and also often links it to fallen carnality. Thus, the following evidently self-reflexive protestation, part of a discussion about HCE's obscure lapse in the park, unites motives of the Fall as the originator of the sins of the world with ideas of the nocturnal obscurity of human language and the postlapsarian carnality of food and sex: "In the Nichtian glossery which purveys aprioric roots for aposteriorious tongues this is nat language at any sinse of the world" (83.10-12). In the nightly glossary of *Finnegans Wake*, the groceries include edible roots, Shem's "manroot of all evil" (169.18-19) and his primal "root language" (424.17) alike.

The elements of fall and carnality are also combined with the idea of the imperfection of language in a recurrent motif of *Finnegans Wake*, the slip of the tongue or *lapsus linguae*. Thus, the "slip" of "Ah fatal slip" (*FW* 563.10) can as easily be a slip of the tongue, Freudian or other, as Adam's fatal but fortunate fault, and the Latin *lapsus* can as easily refer to Adam's lapse into sin as to a *lapsus linguae*. Arguably, the whole of *Finnegans Wake* can be seen as a symbol of the obscurity of the languages of men, an aspect of the darkening of human understanding, which, as Stephen Dedalus reminded us in *Ulysses*, is supposed to be a direct result of the original sin—together, of course, with a propensity for carnal concupiscence.

If Hungarian motifs in *Ulysses* are connected to Bloom's and his grandfather's falleness, it seems natural that in *Finnegans Wake* they would be connected to the idea of fallen language as well. Possessing a basic vocabulary, grammar and orthography whose unexpected opacity and impenetrability would shock even such an able speaker of several Indo-European languages as Joyce himself, Hungarian and other Finno-

Ugric languages can, from a Wakean viewpoint, be easily seen as “natural” symbols of the fallen fallaciousness, obscurity and carnality of human languages. This seems to be the case, for instance, during the court inquiries on HCE’s fall: “Will whatever will be written in *lappish* language with inbursts of *Maggyer* always seem semposed, black looking white and white guarding black, in that siamixed twoatalk used twist stern swift and jolly roger?” (FW 66.18-21, emphases added). Here we have the passionately bursting Magyar tongue linked to another Finno-Ugric relative, the Lapp(ish) language, whose fallenness is evident from its participation both in the fall (*lapsus*) of Adam (or HCE) and in the more specifically linguistic slip of the tongue (*lapsus linguae*), not to mention the possible reference to a beastly postlapsarian *lapping* or the “darkened understanding” lurking behind the German word *läppisch* (which, as Fritz Senn has kindly informed me, means “stupid”). Appropriately, the semantic ambiguities of “black looking white” in the second part of the sentence seem to drift into a rather jolly mix of not just meanings and languages but bodies as well. Thus, the excessive passion and predominant imaginative faculty of which Griffith’s sources accused Hungarians return with a vengeance here, as the fallen Hungarian language engenders a joyous “lying” in more than one sense.

A similar lapsedness and passion seems to be attributed to Hungarian in a later passage where Shem, the writer-figure of the *Wake*, rather arrogantly claims that (in spite and because of) “being a *lapis linquo* with a *ruvidubb shortartempa* . . . he would wipe alley english spooker, multaphoniaksically spuking, off the face of the *erse*” (178.1-2, 6-7, emphases added). Shem here speaks a lapsed language (“*lapis linquo*”) that is apparently not only Irish (“*erse*”), but also Hungarian (*rövidebb* being the Hungarian word for “shorter”), which may help explain why he displays the passionate short temper that has often been seen as a traditional Hungarian as well as Irish national characteristic.

Indeed, Hungarian elements appear to do quite steady service throughout the book in strengthening the Wakean stress on instincts and bodiliness. In harmony with the age-old English pun on *Hungary* and *hungry* which, according to the *OED*, once allowed the word *Hungarian* to be used in the sense of “a hungry person, a great eater,” Hungarian wine and food (like the emblematic tokay and goulash) are mentioned several times in the *Wake* in phrases like “hungulash” (FW 287.F4) or “major bore” (88.20, *magyar bor* means “Hungarian wine”). Moreover, the “Shem the Penman” section (I. vii) seems to contain a significantly (and perhaps distinctively) large number Hungarian “words,” many of which, like “*czitround*” (171.08, cf. Hungarian *czitrom/citrom*, “lemon”), “*tokay*” (172.24), “*kavehazs*” (177.20, cf. *kávéház*, “café”), “*somekat on toyast*” (184.31, cf. *sonkát, tojást*, “ham, eggs”) are, perhaps not quite unexpectedly, connected with food.

Although they often get “portmanteaud” into almost intelligible English phrases, much of the exoticism of Hungarian words surely has to do with their curious spelling. This is still palpable in some phrases of the *Wake*, like the apparently Hungarianized version of the Irish form of the oath *Jesus Christ!*, “*Szasas Kraicz!*” (172.23, *száz kraiczár* or *száz* being a hundred old Hungarian pence), but it is in *Ulysses* that the obscurity of Hungarian spelling appears to be made the most of. Thus, the Hungarian diacritic vowel letters (like *í, é, á, ó, ú, ő, ü* and even the perverse-looking *ő* and *ú*) and seemingly unpronounceable consonant combinations (like *sz, cz, zs, cs, gy, ly, ny* and even *ssz, zzs* or *ccs*) appear to provide not a little of the exotic and comic effect of

phrases like the already cited “Nagyaságos uram Lipóti Virág” (cf. the correct Hungarian *Virág Lipót nagyaságos uram*), “Százharminczbrojúgulyás—Dugulás,” or “Countess Marha Virága Kisászony Putrápesthi.” Further examples of the scattered token Hungarian of *Ulysses* could also be mentioned with equal justification: “*Rakóczy’s March*” (12.1828, cf. the orthographically correct *Rákóczy’s March*), “*Visszontlátásra, kedvés barátom! Visszontlátásra*” (12.1841, cf. *Viszontlátásra, kedves barátom!*, “See you again, my dear friend”), or place-names like the notorious “Szombathely” (15:2312, 17.1870, etc.) or “Szesfehevar” (17.1877, cf. the actual Hungarian *Székesfehérvár*).

Indeed, the almost Babelic confusion of *Ulysses* editors who are simultaneously confronted with Joyce’s orthographic creativity and the intricacies of Hungarian spelling is finely reflected in various printed versions of the above, often already garbled, Hungarian phrases. Thus, Bloom’s ancestral name appears as both accented Virág (in the “Marha Virága” character of “Cyclops”) and unaccented Virag (in “Circe” and “Ithaca”), the accented Lipóti of “Cyclops” returns as unaccented Lipoti in “Circe,” while the normally unaccented “Szombathely” also appears with a curious accent as “Szombathély” (17.535) in Gabler’s edition. Other editors try other variants of the Hungarian phrases of “Cyclops,” for instance “*Rakoczy’s March*” and “kedvés barátom!” (U[1960] 445, 446, U[1937] 327). Gifford and Seidman’s *Ulysses Annotated*, which gets the Hungarian version of Székesfehérvár laudably right (597), still manages to talk about “Százharminczdrojúgulyás—Dugulás” (which it somewhat obscurely renders as “130-calf-shepherd [or soup]—Stopping up [Sticking into],” 379, emphasis added), and turns the normally acute Hungarian accents into perhaps Cycloptically grave ones in the (still emendable) emendations “*Viszontlátásra kedévs barátom viszontlátásra*” and “*Nagyaságos*” (379-80, original italics inverted to indicate differences from standard Hungarian spelling).

In the *Wake*, Magyar spelling variants as well as valiant Griffithian Magyars appear to be lurking behind the “(probably local or personal) *variant madders* for the more generally accepted *majesty*” (120:16-18, emphases added), which seems to be responsible for the curious aristocratic appellation of “the most serene *magyansty* az archdiochesse” (171.25-26, emphasis added) as well. In the context of the “lipsus” (120.35) or fall of language, this name can be seen as an embodiment of the obscurities of the fallible spelling of both ALP’s famous letter and of the Hungarian language.

The diacritics that we have seen to be largely responsible for the obscurity of Hungarian orthography in *Ulysses* are exploited in the *Wake* for their universal carnal potential as well. This, and indeed the carnality of all punctuation marks, appears to be quite strongly suggested in *Finnegans Wake* by the following passage—which is, ostensibly, part of the description of ALP’s letter:

These paper wounds, four in type, were gradually and correctly understood to mean stop, please stop, do please stop, and O do please stop respectively, and following up their one true clue, . . .—Yard inquiries pointed out ? that ther ad bîn “provoked” ay ? fork, of à grave Brofèsor; àth é’s Brèk—fast—table; ; acùtely profèsshionally piquéd, to=introducere a notion of time [ùpon à plane (?) sù ’ ’ fâc’e’] by pùnt! ingh oles (sic) in iSpace?! (124.1-12)

Arguably, the obscurity and carnality of letters, diacritics, and other written signs appear in the *Wake* to be the sign of the intrinsic fallenness of all “scriptsigns” what-

soever, exposing the “vaulting feminine libido of those interbranching ogham sex upandinsweeps sternly controlled and easily repersuaded by the uniform matterofactness of a meandering male fist” (123.7-10).

Another aspect of the fallenness of languages is, as we have seen, the necessity of using accidence, that is, the breaking up of the unified generality of the verb through particular tenses, and that of the noun through cases. Coming from Latin *casus* or “fall,” the word *case* in fact already symbolically encodes its connection with the Fall, and *Finnegans Wake* appears to exploit this connection even more than *Ulysses* did (in having Bloom accused of indecency through the use of the accusative case). “Cases” and “lapses” are directly linked in a passage of the *Wake* that may be read as a replay of the Fall of Man (or even of Bloom), discussing as it does “the vocative lapse [i. e. case, fall] from which it begins and the accusative hole in which it ends itself” (122.3-4). Another passage refers to “Accusative ahnsire! Damadam to infinities!” (19.30) and thus appears to peep into the court case that could have ensued from such a fall, Adam being damned infinitely through his offspring. As is the case with accidence, grammar in general is also regularly associated with carnality. Thus, the “putting together” of *syn-tax* can be transformed into “sintalks,” which appears to be as much about sex as about grammar (in 269.3), while the use of accidence can be combined with the lawful pleasures of a conjugal and “lubricitous conjugation of the last with the first” (121.30-31).

Full of obscure non-Indo-European “falls,” the agglutinative grammar of Hungarian and its Uralic relatives itself predestines these languages to stand for the fallenness of human language as such. It is little surprise, then, that the argument in the “Burrus and Caseous” section about the “Persic-Uraliens hostery” (*FW* 162.12, cf. Permic-Uralian history and Persse O’Reilly’s hostelry) is obscured by doubly fallen—both case-marked and corrupted—Hungarian nouns. Displaying confusing cases like “inessive and impossible,” “interlocative” and “conprovocative” (162.19-21), these fallen nouns include “Magyaresque” words like “kezmom” (162.19, see Hungarian *kezem*, “my hand”) or “hazbane” (162.21, see Hungarian *házban*, “in the house”). It may also be more than a coincidence that a passage in which agglutination itself is associated with carnality (“Enjombyourselves thurily! . . . Embrace her bashfully by almeans at my frank incensive and tell her in your semiological agglutinative yez, how Idos be asking after her,” 465.10-14) comes from the neighbourhood of several apparent references to precisely Hungary (like “Margrate von Hungaria” 460.26, “old Auster and Hungrig” 464.27-8, “the corks again brothers, hungry and angry” 465.16—with added allusions to the troubled brotherhood of Hungary and Austria).

The extent to which Arthur Griffith’s *The Resurrection of Hungary* may have influenced Joyce’s thinking about either Hungarians or the universal symbolism of fall and resurrection cannot be assessed with much accuracy now. It does, however, seem to be the case that as the writer began to grant a more and more significant role to this symbolism, he not only made use, as is well known, of numerous Irish and Jewish motifs. Rather, Joyce also appears to have consciously employed exotic, obscure and carnal “inbursts of Maggyer” to reinforce the opacity and bodiliness which seem to accompany the lapses and resurrections of various Joycean Virags, viragos and their strange languages.

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For Joyce's works, the following abbreviations and editions were used:

- D *James Joyce's Dubliners: An Annotated Edition.* Introduction, notes, and afterwords by John Wyse Jackson and Bernard McGinley. London: Sinclair-Stevenson, 1993.
- FW *Finnegans Wake.* London: Paladin-Harper-Collins, 1992. (References by page and line number. Most editions follow the same page and line arrangement.)
- P *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes.* Ed. Chester G. Anderson. New York: Viking, 1968.
- SL *Selected Letters of James Joyce.* Ed. Richard Ellmann. London: Faber, 1975.
- U *Ulysses.* Ed. Hans Walter Gabler, Wolfhard Steppe and Claus Melchior. London: Bodley Head, 1986. (References by episode and line number.)
- U[1937] *Ulysses.* London: Bodley Head, 1937.
- U[1960] *Ulysses.* London: Penguin, 1992. (The 1960 Bodley Head text offset and re-issued.)