

I. Ironic Representation in Kundera's *Identity*

This study focuses on how ironic mode of representation is used in order to highlight the reversal gender role of Chantal a middle aged woman, central character of the novel. With the use of irony, the ambivalent, confused and incoherent psyche of Chantal is brought into light. Chantal's affirmation of identity is wholly ironical. Life offers an opportunity to her but she is fed up with it. It is a mark of the affirmation of her love for individual autonomy. She develops close relation with Jean Marc. She had to share everything that happens to her with Jean so long as Jean is loyal to her. But she remains reticent. Far from being normally, contented with her Jean, being as a lover.

Chantal is unconsciously aware of a need of male company but consciously avoids it. She is torn between two polar opposite forces. While seeking new identity and autonomy she has been making ironic choices and deeds. At last moment of affirming her identity, she goes to the extent of fighting with her lover for ludicrous reason. This shows that feminist affirmation of identity is ironical. Chantal is a middle aged woman.

Distance arises between her husband and her. Since then she divorces her husband and began to live separately. Once she happens to find a man much younger than her. He is Jean Marc. Chantal strikes friendship with Jean Marc. Having found the interest of a man younger than her, she is extremely happy. She aids him financially. Once Chantal lamented that no young man casts a passionate glance on her. Then Jean decides to play a prank on her. He sends letters expressing love and affections to her under a new name other than his name. Chantal is easily fooled. When many letters came to her, she is eager to know the man who has written so many letters to her. Jean expects that Chantal will tell him about this letter. But she remains silent and does not tell him about an unknown man's letters.

In Kundera's *Identity*, a female protagonist's choices and actual intention do not match. She longs for the male company yet cannot think about sacrificing individual freedom. Her selfhood and critical awareness is conflicting to each other. Chantal's search for selfhood and autonomy is entirely problematical as her choices and motive is not in harmonious interplay. Her limitless self-consciousness, uncompromising attitude, and contradictory choices weaken her quest and affirmation of identity. When she knows that a stranger who wrote love letters to her is her boyfriend Marc, she breaks the relation abruptly, which is wholly ironical.

Milan Kundera is the leading author of the twentieth century Czechoslovakia. As an author he is critical of the burgeoning influence of communist totalitarianism and fascism. To counter the pervading influence of totalitarianism, Kundera advocates the liberal thoughts of the Western Europe. When totalitarian ruler rose to power in Czechoslovakia life became increasingly difficult. Kundera is perhaps the first writer to hint at the traumatic life under totalitarian rule in central Europe. Daniel Robertson dwells at length upon Kundera's rendering of traumatic concern of those who are bound to live in the unpleasant atmosphere of central Europe. Regarding how the painful jolt and inner psychic lacerations haunt an individual, Robertson makes the following view:

Milan Kundera is one of the most important contemporary Czech writers. He is one of the few Czech writers who have achieved wide international recognition. Each of his creative works and each of his contributions to the public political and cultural discourse always provoked a lively debate in the context of its time. Identity is the story of freeing themselves of the Marxist dogma and of gaining and communicating important insights, based on the traumatic experience of life under totalitarianism in Central Europe. (40)

In a sense, Kundera is a writer who is politically aware of what is happening in his life time in central Europe. Though it is difficult and hazardous to raise voice openly, he took resort to allegory. Allegory becomes the means to project voice of dissent towards the corrupted totalitarian ruler. In this regard, it can be summed up that almost all the play of Kundera is political allegory implicitly or explicitly. Along with the theme of politics comes the theme of traumatic agony.

To counter the pervading influence of totalitarianism, Kundera advocates the liberal thoughts of the Western Europe. In addition he is highly influenced by the core essence of existential philosophy. Francois Ricard is the prominent critique of Kundera. Ricard is fond of studying Kundera's novels in relation with thematic totality. Almost the same apocryphal themes are rendered in a fresh way elsewhere in his works. Exile, powerlessness and paralysis, identity, subjectivity and other political issues are recurrently found in the works of Kundera. Francois Ricard's holistic understanding of Kundera yields the following findings:

Kundera conceives with regard to an overall oeuvre rather than limiting his ideas to the scope of just one novel at a time. His themes and meta-themes exist across the entire oeuvre. Each new book manifests the latest stage of his personal philosophy. Some of these meta-themes include exile, identity, and life beyond the border, history as continual return, and the pleasure of a less important life. Many of Kundera's characters are intended as expositions of one of these themes at the expense of their fully developed humanity. (11)

The thematic essence of Kundera's works has followed the pattern of uniformity and congruity. The mode of projecting these themes is exciting and amazing. But the core content turns out to be

the same. Hardly a handful of readers are apt to detect the recurrence of the same and uniform theme. The critique of communist totalitarianism, the decline in the role of individuality, the threat of self-erasure in socialist realism, centralization of power are some of the fresh and burgeoning subjects which Kundera handled deftly.

Janet Simpson is attentive to the internal structure and organization of the novel. She wants to detect the reason behind the recurrent shift in tone and strategies of manipulation. To add the distinctness and direction to the issues he handles, Kundera gives the twist and turn to the uniform unfolding of subjects. Simpson makes the following statement about this narrative dexterity of Simpson:

In *Identity*, Kundera switches from the mind of Chantal to inside the head of her lover, Jean-Marc. Their relationship changes and evolves, influenced by thoughts they don't share and unique pasts. At one point Chantal sadly says that men don't look at her anymore and in response Jean-Marc is offended, shouldn't he be only man she is concerned about? What this novel boils down is when Jean-Marc mistakes a stranger for Chantal, not even recognizing the woman he has spent many years with. (23)

Kundera's notion of the fragility of human identity is noteworthy. This notion of identity is designed to make human beings less obsessive about their self and subjectivity. The existential notion of the formation of self and subjectivity affirms that the self is largely the product of the unconscious and unprecedented forces. Though human beings have freedom to shape their identities, they lose the power to keep their identities intact in the face of ineluctable moments.

James Hyness argues that there is the presence of the postmodernism in the work of Milan Kundera's work *Identity*. The vulnerability of identity is a tomfoolery to Kundera.

This aspect of Kundera is manifested in the following short view of James Hyness:

The notion that human identity is contingent and constructed is inherently postmodernist. This sort of underlying assumption regarding identity is found in the novel *Identity*. The common maxim that self is capable of understanding the other is simply turned upside down by Kundera. The trend to valorize the possibility of identifying and understanding self is categorically rejected by Kundera in *Identity*. (54) Indeed much of Kundera's sense of perspective comes from balancing irony with pathos. He is, according to James, determined that the stories become neither sentimental nor facetious. As his view about human identity, his stand on the fragility of self and identity is similar. Collective conscience is always in the mood of pouncing upon its prey. Constant alertness and revitalization are necessary to keep the fragile self-intact. Else anytime any kind of disaster can occur. It is in the management of this existential fate that human beings turn out to be rational.

Yvon Grenier is eminently known as the critic of Czech literature. He brings into light Kundera's special preference for novel. Of all the genres, novel is the suitable genre can be effectively used to dramatize the contradictory nature of human existence. Kundera's choice of novel is existentially motivated. Grenier's view is mentioned below to enumerate this view:

Kundera's point on the individualistic and pluralistic quintessence of the novel is well taken. The novel is at its best representing the ambivalence and even contradictory nature of human situations, illuminating the many possibilities of life, and freely combining various literary genres. Conversely, politics tends to

generate certainties and sharp alternatives. The novel typically features a plurality of characters and an orchestration that is open and free to borrow from any other discursive genres. That being said, one can easily think of a number of great novels that promote a certain point of view, some of them written by Kundera himself. (21)

The idea of love is always associated with seriousness. This seriousness appears to have been motivated by political problems of the time. The political seriousness and aesthetic appeal are both blended by Milan Kundera. He is highly hilarious while addressing the issue of love in human existence. Kundera gives a pathological seriousness to questions of love, with suicide, alienation, loneliness and despair. No writer shows greater interest in saying that an event doesn't only have many permutations in its unfolding. It is partly this amplitude one suspects that gives the stories their lightness.

Andrew Blackman notices dream like qualities in *Identity*. He praises Kundera's power to discuss realistic side of life within the surreal surrounding and setting. This power of Kundera is praised profusely by Blackman. But Blackman also does not decline to tell frankly the element of ambiguity in this novel of Kundera. The following excerpt contains Blackman's view:

The novel is narrated from two separate points of view, the lovers Chantal and Jean-Marc, and the perspectives are quite separate, marked off by chapter breaks. So whose dream is it? Another problem is that the dream is not very dreamlike for a long time. Remembering our past, carrying it around with us always, may be the necessary requirement for maintaining, as they say, the wholeness of the self. (56)

The wholeness of self is, according to Blackman, the sole concern of Kundera. But Kundera has been hindered constantly by the complication that can arise from his attempt to valorize and

encourage a woman to acquire the wholeness of her subjectivity. In the domestic world of daily drudgery, how can a woman with the feministic cast of mind hope to achieve the wholeness of her selfhood without harming family integrity. This problematic is not addressed quietly in this work of Kundera.

Andrew Robertson has been widely known for his attempt to perform rhetorical analysis of Kundera's *Identity*. His attempt to illuminate thematic logic via rhetorical analysis is highly meritorious. He makes the following observation with respect to this novel:

The tenses of the narration shifted constantly. The present tense seemed to be used mostly for thoughts or feelings, and the past tense for action. Perhaps this was hinting at the dream resolution. Chantal thinks early on in the book. He comes to know that Marc dislikes dreams. They impose an unacceptable equivalence among the various periods of the same life, a leveling contemporariness of everything. Perhaps the mixed-up tenses are part of the author's dream. (32)

Marc's aversion to dream is expected to carry the aversion harbored by the author himself. This is the estimation of the critic Robertson. By representing a female character averse to dream, Kundera has done nothing other than externalizing the inherent ambiguity of feminist movement. For Marc, realities of domination and inferiorization are rather softer than the burden of dream, no matter how appealing it might be.

Eric Goffman explores some of the possible implications of Kundera's concept of identity. He comes to terms with Kundera's notion of identity after exploring diverse implications of Kundera's notion of identity. Goffman's understanding of identity is mentioned

below:

Social identity refers to the area of highly stereotyped categories which is based on Socio-cultural patterns of classifying persons who are recognized as members of a particular group. Personal identity arises in the area of close and intimate interaction, and is tied up with an aspiration to treat a partner in interaction in terms of their non-recurring nature and the recognition of their unique individualities.

Self-identity consists of all the auto-definitions of an individual. (76) Identity is a term that is pretty confounding. It is by means clear that this term offers fixed and concrete idea. In different space, it gives seekers of identity different implication. In the social sphere, it means stereotyped category. Social identity exerts pressures in human life. Individual can hardly grow once trapped in such situation. In the narrower circle, there is a tendency to embrace personal identity. Of all the versions of identity, self-identity is of utmost importance.

Edmund White detects element of allegory in this work of Milan Kundera. In the moral fall of the main character of Identity, Kundera wanted to implicate the fall of central Europe. No matter how radical system, the central Europe builds up, it is destined to lag behind in terms of prosperity, and other forms of development. White forwards his brief snatch of view as follows:

Central Europe, according to Palacky, ought to be a family of equal nations, each of which treating the others with mutual respect and secure in the protection of a strong, unified state would also cultivate its own individuality. And this dream, although never fully realized, would remain powerful and influential. Central Europe longed to be a condensed version of Europe itself in all its cultural variety, a small arch-European Europe, a reduced model of Europe made up of nations

conceived according to one rule. (29)

Kundera's view is tainted with pessimism. He suffers from the fundamental flaw of elevating an individual failure and destiny to the higher level of national destiny and failure. Even a common reader with rational bent of mind disagrees with this obsolete view of Kundera. However appealing the view, it is none other than sweeping a generalization. Edmund is tempted to set aside this sort of thematic implication for the broader and neutral understanding of the text.

Jan Culik has made a critical survey of most of the representative works of Milan Kundera. He comes across the preponderance of the rejectionist voice in the works of Milan Kundera. According to Culik, Kundera's major works contains variegated traits and topicalities. Culik's cursory view runs as follows:

Kundera rejects political propaganda and again stresses the importance of natural, ordinary, authentic human experience. Some of his major works highlight the tension between emotion and the intellect and the irrationality of love which often conquers even those who would be guided by the intellect alone. In his works, the sexual impulse is disconcerting. Lovemaking can sometimes assume the form of escapism which hides unpleasant reality. The theme of the pettiness of everyday female concerns re-appears in this collection. (42)

The very portrayal of women in Kundera's leading works is subject to severe criticism. Women are obedient, while men are warriors who are trying to understand the meaning of existence. The nobility of man's greatness is juxtaposed with the pettiness of women. By doing so, Kundera might have given the impression of being a writer committed to the realist cause. In this regard,

it is not as disconcerting as people generally tend to think. In addition, to this sort of troubled theme, there is another confounding theme which is directly associated with the political theme of betrayal. The theme of treason is present here in a slightly different form.

Although all these critics have raised different issues in their analysis and interpretations, none of them have enumerated lots of ironical situation, choices and actions that accompany the search of Chantal for freedom beyond marital bond. Chantal internalizes and appropriates patriarchal ideology. On the one hand her overreaction is shocking enough to verge on the level of insanity. On the other she vociferously claims that she is cultivating her selfhood. She boasts that she is capable of understanding the other. But when the real moment of understanding comes, she acts rashly and almost in an insane way. Hence her so-called affirmation of identity is ironic. The fulcrum on which her affirmation of identity is based is fragile. The issue of the ironic affirmation of identity is distinct and unique topic which needs extensive analysis and critical scrutiny. None of the critics deal with this aspect of the text. This is the topic the researcher attempts to explore and examine.

The definition of irony is the use of words where the meaning is the opposite of their usual meaning or what is expected to happen. It is also a method of humorous or subtly sarcastic expression in which the intended meaning of the words is the direct opposite of their usual sense. It is the contrast, as in a play, between what a character thinks the truth is, as revealed in a speech or action, and what an audience or reader knows the truth to be often dramatic irony and a combination of circumstances or a result that is the opposite of what is or might be expected or considered appropriate: an irony that the firehouse burned a cool, detached attitude of mind, characterized by recognition of the incongruities and complexities of experience the expression of such an attitude in a literary work the feigning of ignorance as a tactic in argument: usually

Socratic irony. According to Paul de Man Irony is:

There is indeed a fundamental problem: the fact that if irony were indeed a concept it should be possible to give a definition of irony. If one looks into the historic aspects of that problem, it seems to be uncannily difficult to give a definition of irony- although later, in the course of this discourse, I will attempt a definition, but you won't be much the wiser for it. (164)

According to Paul de Man the use of words to express something different from and often opposite to their literal meaning. An expression or utterance marked by a deliberate contrast between apparent and intended meaning. Incongruity between what might be expected and what actually occurs. According to Rachel Giora:

Both actual participants are intended to mutually appreciate the silent contrast between the demonstrated and actual situations, so that if asked, the actual speaker would deny meaning for the actual addressee what the implied speaker means for the implied addressee. According to this view irony is two-layer act of communication in which the literal meaning is activated and retained by both the speaker and the addressee, who rejected it as intended meaning though they pretend otherwise. (170)

A statement that, when taken in context, may actually mean something different from, or the opposite of, what is written literally or the use of words expressing something other than their literal intention, often in a humorous context.

Irony is a literary device where the chosen words are intentionally used to indicate a meaning other than the literal one. Irony is often mistaken for sarcasm. Sarcasm is actually a form of verbal irony, but sarcasm is intentionally insulting. There are three types of Irony. They

are verbal irony, situational and dramatic irony. Situational Irony means the difference between what is expected to happen and what actually happens. Dramatic Irony means when the audience is more aware of what is happening than a character. Dramatic irony a theatrical effect in which the meaning of a situation, or some incongruity in the plot, is understood by the audience, but not by the characters in the play. Verbal Irony means the use of words to mean something different than what they appear to mean. According to D. Wilson and D. Sperber verbal irony defines:

The traditional definitions of irony raises, another more general problem. An adequate account of irony should provide not just descriptions but explanations. But we need to know just what verbal irony is, but why it exists, how it works and what is its appeal. Now saying the opposite of what one means. On the face of it, either natural or rational. Traditional Accounts of verbal irony thus suggest a certain sort of explanations: they suggest that irony is a deviation from the norm: that it should not arise spontaneously, without having to be taught or learned. If this is so, then we need not only a different definition of verbal irony, but one that suggest a different explanation. (57)

Ignorance feigned for the purpose of confounding or provoking an antagonist; Socratic irony. Contradiction between circumstances and expectations; condition contrary to what might be expected. Some authorities omit the last sense, contradiction of circumstances and expectations, condition contrary to what might be expected, however it has been in common use since the 1600s.

This thesis has been divided into three chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics' views regarding to the text. In the same chapter, the researcher shows the departure also. In the second chapter the

researcher makes a thorough analysis of the text, *The Help*, by applying the tool of female bonding. The last chapter contains the conclusive ending of the research.

The thesis follows the extensive planning. The first chapter of this research deals with the introduction of the topic. The topic is discussed and the essential tools get brief coverage. Different views of the critics examine and the proposed topic contrast. The design of the proposed thesis gets mentioned in the first part of the thesis. The second chapter consists of the thorough discussion of theories of irony. In the third chapter, the researcher analyzes the novel thoroughly by bringing the theoretical insights of various theorists of irony. In the last chapter, the researcher mentions the major finding of this research. (Hutcheon 54). There is Socratic irony. The influential reflexive mode labeled Romantic Irony has also widespread importance. In the twentieth century irony has even come to stand for all that is complex and thus positive about art itself. With postmodernism we have witnessed a further expansion, one that is "perhaps really a reverting to a more simple sense of irony as a semantic balancing act, as a fence sitting, bet-hedging middle ground where evasion and complicity sit - not totally comfortably - with commitment and critique" (76). Throughout the years, most definitions of irony in dictionaries and rhetorical manuals have been antiphrastic ones, defining the trope in oppositional semantic terms as the substitution of an intended or ironic meaning for a literal one.

So, Irony can best be defined as that middle ground between what is said and what is meant, or others' understanding of what was said and what was meant. It can sometimes be a bit confusing, yet at the same time it can also be amusing. The use of words to mean something very different from what they appear on the surface to mean.

II. Implication of Irony in Kunder's *Identity*

Without proposing any traditional basis for challenging traditional gender role, Chantal decides to undermine. Chantal's search for freedom is entirely ironical. Freedom is what she naturally sighs for. All the norms and practices available in patriarchal society of England are not conducive to the struggle of women for freedom and identity. The way patriarchal ideology works, of course, harms women who are conscious of self and identity. The dominant patriarchal ideology of the then British society favors those women who are willing to conform to the patriarchal status quo and ready to internalize traditional gender role.

Chantal ironically interprets her absurdist and pointless individual life as resistance to patriarchy. Chantal does not seem to be fit in the mold of patriarchal society of London. Because she is a writer by profession, she has to take the risk of exploring the unexpected territory of human experiences. By nature she is audacious and inquisitive.

Irony's functions would have to be theorized primarily from the point of view of the decoding and inferring interpreter of irony, not from the more usual perspective of the ironist. In other words, any assumptions about intention and even shared knowledge would be seen as inferences by the interpreter. These inferences are of various kinds, however. Regarding the judgmental mode in ironic discourse, Hutcheon asserts:

Every way of regarding how irony works, in fact, can be judged in this double way, as a positive or a negative, depending on your taste, habits, training, politics, or whatever. In what follows, these dual possibilities are reflected both in the double consideration of affect given to each function and thus also in the double vocabulary needed to describe them. I would like to begin with what seem to be the most benign functions of irony benign in the sense that the affective charge,

the critical edge is minimal - and proceed to those functions where it seems to be maximal. (78)

This is a progression from the emphatic to the in the subtle and from the decorative to the exclusionary and elitist. To begin with the most simple and basic rhetorical function of irony is already to see the possibility of different evaluations, despite relatively little sense of a critical edge. This is the use we all make of irony in conversation from time to time, and to some people it has a positive function.

Most of the ironical elements in the .novel arise from the discrepancies between her choice and its outcome, her expectation and looming reality. Reliance on ideology in dire time is ironical as it leaves an individual in the crisis. The dominant social ideology and practices do not encourage her to cross the boundary of normative values. She had to do this by exercising cool faculty of mind. But she acts out of stupidity. So she is bound suffer. Chantal is, right now, living with her boyfriend Jean Marc. He is an enthusiastic youth driven by frenzy and fanatical ideals like junketing and outgoings.

The following lines describe how exploration of the funny and farcical life produces ironic effect in her life:

May be his hypersensitivity to such moments of alienation was the reason the phrase 'men to not turn to look at me any more' affected him so powerfully, saying it, Chantal was barely recognizable. That phrase was unlike her. And her face, looking harsh, looking old was unlike her too. His first reaction was jealousy: how could she complain that men had lost interest in her when, that very morning, he had been willing to get himself killed on the road for the sake of being with her as soon as possible. (9)

The efficacy of romantic bonding is utterly ironical. She thinks that being in a live-in-relation with a younger boy she can maximize the pleasure of her life. But it is sheer illusion. Within the restriction, it is good to widen the horizon of freedom. But in the name of ensuring freedom, it is totally stupid to challenge a sacred social institution like marriage, family, romantic sobriety. That is why Chantal passes through those phases in her life over which she finally loses control and command.

It is deemed necessary for emphasis in, and perhaps even for precision of communication. It would not function emphatically, in other words. There certainly exist speech communities in which irony plays a very important role in proving communicative competence. Literature departments in universities are prime examples, in my experience. The negative evaluation of this same function would be that such rhetorical irony is purely decorative, subsidiary, non-essential - and maybe even a hindrance to clear speech. "Glances at both sides, which plays slyly and irresponsibly - yet not without benevolence - among opposites, and is in no great haste to take sides and come to decisions" (173). Even in its least problematic form, then, irony appears to be open to doubt and to conflicting evaluations and interpretations of its functioning. Most discussions of the rhetorical function of irony suggest that there is little or no evaluative force involved here, short of a kind of approval of the cleverness of the ironist.

Any search for new gender role detached from foundational norm is ironical. It can harm the seeker and activist. In their search for new experiences and freedom, women have to encounter several factors which drag their progressive pace and push them ahead on the way to transformation. As a result, they are disturbed and disappointed by the conflicting attitude. It is her illusion. As expected by Chantal the collapse of marital bond does not bring total freedom. In this regard, such a search is sure to lead to an ironical circumstance. Whatever adventure and

thrill marriage brings Chantal accepts. She is dissatisfied with this bright aspect and prospect of stable romantic submission. Loyalty to romance is bothersome and exasperating to her. Yet she comes to know that the fresh joy soon sinks if passionate relation is brought within a boundary.

It is an effective response of sorts to eliminate some sort of evaluative judgment from even the most benign functioning of irony. The same is true of another way irony operates. It involves its role as a signal of "verbal or structural complexity or ambiguity. Irony is typical of the complexity of all art, a form of controlled ambiguity, that reservoir of irony saw as the basis of all aesthetic language" (Barthes 145). The negative side lies not only in that negating possibility, but in the notion that "unnecessary complexity and certainly ambiguity, lead to misunderstanding, confusion, or simply lack of clarity in communication. Another relatively benign function of irony is what we could call, in positive terms, the ludic or playful" (157). This is related to humor and wit and therefore can be seen as a positive characteristic of language usage, close to punning or perhaps even metaphor. But it can also be seen as trivial, empty, superficial, and even silly. In this context, it is good to cite Barthes who makes the following remarks regarding irony:

In an age of few or shifting values irony becomes a tone of urbane amusement. It can degenerate into a mere gesture of superiority, superficially polished and civilized, but too morally irresponsible to be really so. Even without this moral dimension irony can be seen as a sign of the trivializing of the essential seriousness of art. The affective charge associated with irony begins to increase, however, with the use of words like trivializing. (89)

The same occurs when the notion of irony functioning as a distancing mechanism is considered, despite the fact that it is by now a commonplace to say that irony is the trope of the detached and

the witnessing. The knowledge of irony is usually reserved for observers rather than participants. But even observers are not exempt from experiencing affective responses.

What could be more ironical than the realization that moves towards freedom turns out to be the source of alienation? The more love Chantal finds, the more she feels alienated and lonely. Her prior expectation is undoubtedly ironical. Despite the love and affection from her lover, Marc, Chantal feels an incalculable hunger for the body of other males. She is inwardly tempted to establish extramarital affair. Slowly and gradually she asks for greater degree of freedom from Marc. Within a flash of moment she happens to know that Marc has the intense and formidable passion for sexual intercourse with her.

Increasing realization of the discomforts and difficulties in the isolated life itself betokens how ironical is the rush for freedom individual life. The more Chantal's relation with Marc develops, the more frankly she talks about where lie the discomforts and dissatisfactions of her previous romance with Marc. She is not fully able to point out that Marc is not the good lover who has robbed her freedom and kept her dissatisfied. But Marc becomes increasingly aware of her new and fresh desires. She is violently turned towards the bliss and joy of extramarital affair. By dodging the eyes of Marc, she goes on to sleep with Marc.

Irony implies a conviction so deep, as to disdain a direct refutation of the opposite party. With respect to feeling, it implies an emotion so strong, as to be able to command itself. It tends to suppress its natural tone, in order to vent itself with greater force. Addressing this sort of ironic mode of natural address, Barthes says:

Since distance can suggest a refusal of engagement and involvement or can act as a means of control, it is often negatively associated with Olympian disdain, superiority, or more commonly, indifference on the

part of the ironist and with irritation at being so treated on the part of the target. But distancing reserve can also be interpreted as a sign of a new perspective from which things can be shown and seen differently.

(75)

From whatever angle Irony is approached, the habit of making or perceiving incongruities has an impressive tendency to broaden the view. Such a tendency leads to "the perception of incongruities on a wider and wider scale" (Chevalier 44). Another positive way of reading the distancing function of irony would be to see it as "a refusal of the tyranny of explicit judgments at a time when such judgments might not be appropriate or desirable" (45).

Extreme radicalism is counterproductive to her life. So any exercise of radicalism is bound to breed painful sense of ironic realization. While befriending Marc as a sex partner, she could not help comparing him with her ex-flame. She compares the qualities of Marc with the qualities of her husband, and finds her husband lagging far behind. Her liking and embarrassing confession of her hunger for extreme satisfaction seclude her from her own reasonable understanding. The following lines show how she compares Marc and her husband and flatly challenges the idea of loyalty:

When she was sixteen, seventeen years old, she used to cherish a certain metaphor; had she invented it herself, heard it, read it? no matter: she wanted to be a rose fragrance, a pervasive, overwhelming fragrance, she wanted to move thus through all men and, by way of the men, to embrace the entire world. The passive rose fragrance a metaphor of adventure. (37)

Search for extra-marital bliss gains momentum giving rise to ironical situations in which Chantal

is trapped. Unfortunately, her search is itself a source of irony. What brings intense and extreme contentment to Chantal is sleeping with another man except her husband. She feels bored and monotonous to sleep with Marc. She has the irresistible urge to sleep with a strange man who is completely different from her fiancé. The reasons behind her fervent hunger for the strange male body are numerous. The restrictive measures of marriage are also responsible for it. Apart from this reason, there are several other reasons too. Attachment leads to instant detachment. So the will to get attached to somebody is ironical. Being within the marital tie, Chantal seems to be attached to Marc on the one hand, and on the other she sleeps with another man. She does not think about abandoning her husband and being in relation with another sex partner.

To call irony an evasive trope is to associate it with equivocation, hypocrisy, deception and duplicity. It is said that irony allows a speaker to address remarks to a "recipient which the latter will understand quite well, be known to understand, know that he is known to understand; and yet neither participant will be able to hold the other responsible for what has been understood" (Goffman 515). Irony can be seen as a deliberate evasion of responsibility. Such is one critic's evaluation of Anatole France's irony as "the product of certain radical insufficiencies of character and a mode of escape from the fundamental problems and responsibilities of life" (Chevalier 12).

Chantal's cross-romantic affair with Marc produces a counter-productive effect in her. That is why it is ironical. The gap between outcome and action breeds thorny irony. She is told by Marc to abandon her former husband. But she does not have any strong reason to abandon him. But she longs to live separately. As a result she is most of the time lost in the turmoil and tension. She is divided between Marc and her husband from whom she is temporarily separated.

Chantal thinks that she has lost vision of clarity in the bondage of marriage. But when she

lives with her love, she realizes that it is rather more blurred and confounding to live in romantic live-in-relation.

Its laconic reticence might then be seen as a positive alternative to authoritative pronouncements. There can exist a kind of irony which "doesn't reject or refute or turn upside-down: not evasiveness or lack of courage or conviction, but an admission that there are times when we cannot be sure, not so much because we don't know enough as because uncertainty is intrinsic, of the essence" (Worcester 6). Furthermore, Worcester says:

Irony is certainly a form of fence-sitting: it sits between meanings and evaluations, and sits there unstably. Sometimes we value this positively - as has tended to be the case in postmodern writing. Patricia Waugh sees Beckett and Calvino as using irony to "provide themselves with escape routes from the endless permutations of systems which might continually change their surface forms but which retain their inherent structures. (47)

To move on now to a still more hotly debated is the function of irony. Its role in selfdeprecation is a familiar one to all. Self- deprecating irony is a way of signaling their self-positioning their self-doubts.

The gap between inner and outer life of Chantal widens giving rise to painful sense of irony. Outwardly she produces the impression that she is an ultra-glamorous youth and she has to accept and explore any kind of strange experiences and areas. The following lines illustrate how assertive she is in the midst of pathetic circumstances:

Usually, on the bus, she would ignore everyone else. This time, though, because of that letter, she believed herself watched, and she watched too. Was there always someone staring at her, the way the

black man was today? As if he knew what she had just read, he smiled at her. What if he were the one who wrote the message? She quickly rejected that idea as too absurd and rose to get off at the next stop. (41) Marc rightly says that Chantal does not know what she really wants. She too has the same line of perception. Marriage and any relation based on the idea of reciprocal loyalty looms as the restrictive force to her. She thinks about breaking her engagement with Marc for no reason at all. Her desire for sexual spree husband creates the incurable confusion in her. She remains undaunted and unmoved in the present situation. Chantal's sexual hunt at the cost of marital loyalty appears to be an indicator of how bold and assertive Chantal is. But the reality is drastically different. Such a choice makes her worried, anxious and inwardly shaken by the torture of disloyalty.

Their rejection of the need to presume or assume superiority is somewhat confusing. Self-deprecation can be both a trick and a form of indirect boast. About self-deprecation, Nancy Walker says:

Self-deprecation and self-protection are the two sides of the same coin, and perhaps the positive and negative evaluations are more difficult to sort out here. Self-deprecation can act self-protectively in quite a positive sense. Self-deprecation is ingratiating rather than aggressive; it acknowledges the opinion of the dominant culture - even appears to confirm it - and allows the speaker or writer to participate in the humorous process without alienating the members of the majority. (123).

Similarly irony could be deployed in a self-protective manner in the sense that it might act to attenuate the effect. No condemnation is intended, To the extent that the modern world has

destroyed our sources of sublimation and reduced us all too dissociated personalities, readers are happy to grasp at irony in order to preserve our sanity. Moving up the affective scale, measuring the increasing degree of critical edge to irony, the next, related function would likely be one that is negatively coded as defensive, as a defense mechanism. It can be viewed as either warranted or as aggressively cautious.

Chantal's resistance to the stability and security of marriage do not help her to go forward meaningfully and peacefully. Contrary to her expectation, more miseries come on her distorted life. It is supposed to bring produces ruinous effect in her. Bold individual qualities which seem to be the manifest trait of Chantal shatter soon the moment she begins to falter repentantly. Gradually she falls into depression and traumatic jolt. Chantal has chosen to leave Marc without getting tied in the bond of marriage. She comes to know that in such a life also there are the restrictive measures. Such life put punitive measures on her wildly insouciant life. Wherever she lives and whomsoever she interacts with, patriarchal ideology aggressively holds sway over her.

Nothing new comes in Chantal's life. To her own utter surprise, she is ironically moving from freedom to restriction. Her ignominious and iconoclastic search for sexual freedom is nothing more than the breeding ground of ironies. Chantal wants to take her search for happiness and freedom to the extreme level. Chantal expects that her new life on the castle. She had the anticipation that Marc alone would be the first man to satisfy her excessive desire. She had chosen such sort of life with Marc by kicking husband because she wants to taste the new experience of living together yet feeling apart and unhindered by each other.

The more positive coding of this function would be in terms of subversion; of undermining from within. This is the irony of the passive aggressive but also that of the

politically repressed. This is where what could be called the trans-ideological

nature of irony is clearest for while these are the most easily political functions of irony, they can cut in any direction: "Both conformers and rebels use irony at each other, and both suffer from it" (Wright 524). This may be seen as polemical, transgressive irony. It can also at times be insulting and contemptuous. But then we have moved from oppositional to offensive function.

Ironically enough, unrestrained and unconfined life stands in sharp contradiction to the balanced and harmonious life. It begins to show its contradictions and limitations. The revelation of the drawbacks and limitations of living together compel her to cast aside naive and untested assumptions regarding to extramarital adventure and living together. Except repentance for breaking a harmonious romantic relation with Marc she has no option. The following lines describe how Chantal comes to term with the harsh reality of life, no matter how adventurous it might be:

I cannot answer that. Friendship is not a problem for women. What do you mean? Just what I say, Friendship is a problem for men. It is their romanticism. Not ours. Jean Marc fell silent, swallowed a mouthful of cognac, and came back to his thought: How is friendship born? Certainly it is as an alliance against adversity, an alliance without which man would be helpless before his enemies. Maybe there is no longer a vital need for such an alliance. (45)

If betrayal does not lead to new thing and new meaningfulness, it is sure to acquire betrayal is supposed to bring profound sense of happiness and freedom in her life. That is why she takes ignominious steps like dumping her husband down and immersing in the experimental sexual

adventure.

When invective and attack are the ends of irony, then the coding has definitely been relativized at the same time as the affective charge has been increased considerably. Focusing on this aspect, Wimsatt remarks:

The positive version of this last function would likely be the corrective use of irony in satire, for at least it suggests a positive set of values that one is correcting towards. Satire is historically the genre which has most obviously deployed this kind of corrective irony. For some critics it is clearly a positive to have a firm perspective from which to correct the vices and follies of the world, to have real standards in which to ground moral outrage. (61)

One apparently needs to insist nowadays that the term irony need not always be taken with a strongly emotive and moral accent. It can be almost a more neutral cognitive principle which shades off through paradox into the general principle of metaphor and metaphoric structure. But, I also think there can still be a strong affective - or emotive - accent to irony, and that corrective irony still exists today. So too does the more corrosive, aggressive mode of attack, of course.

Chantal's move towards autonomy and search for sexual ecstasy put her in doldrums and depression. Marc is ironically boastful of the strength of his chauvinistic mind. When Marc begins to act in the same way in which every chauvinistic man acts, and when her anticipation from living together falls flat, she becomes restless and repentant. Chantal alternates between elation and despair for the sake of affirming her rebellious life:

Again Leroy stopped the commercial: The issue is to find the images that keep up the erotic appeal without intensifying the frustrations. That is what interests us in these sequences: the sensual imagination is titillated, but then it is immediately

deflected into the maternal realm. Because intimate bodily contact, the absence of personal secrecy, the blending of Saliva's are not exclusively the property of adult eroticism, they all also occur in the connection between baby and mother. (49-50)

No matter how adventurous and intense her romantic pursuit might be, it rather puts her in a state of more dissatisfaction. The increasing realization of this reality puts her on the wrong track. She turns to alcoholism. When misery and despair well up in her heart, she is assaulted constantly by sporadic outburst of despair and elation. But she manages it and goes ahead triumphantly to give jolt to the foundational basis of patriarchy. Not only Chantal's romantic bond with Marc crashes but her sexual adventure also crashes. Neither living together nor marriage brings profound sense of inner contentment and depthless sexual satisfaction. Her search for extreme sexual satisfaction is doomed to fail.

The irresistible lust for sexual contact with the body of a strange man is the real problem. So long as she is trapped in the hook of stable relation with opposite sex, she would be deprived of a chance to fulfill her irresistible hunger. Chantal's realization of the paradox of freedom and illusion is ironical. During the time in which she contemplated abandoning Marc, Chantal says that freedom is an illusion. But she does not accept this view of Marc. She madly seeks for freedom. But now she comes to the painful realization about how hazardous the search for freedom really is.

When an individual does not know what he or she really seeks, only confusion and chaos erupts in life.

It is this emotional upsurge that induces her to encounter oppressive measures of patriarchy. That is why she is bound to live depressed, disillusioned and desperate. But she knows that it is the price which she has to pay if she really wants to challenge patriarchal

orthodoxy. The following lines capture how boldly she experiments with every forms of man-woman relationship:

The following day she went to the cemetery and stood at her son's grave. When she is there, she always talks with him, and today, as if she needed to explain or excuse herself, she told him, Darling, my darling, do not think I do not love you or that I did not love you but it is precisely because I loved you that I could not have become what I am today if you were still here. It is impossible to have a child and despise the world as it is. (55)

Peculiar sexual hunger for a man other than her regular sex partner guides Chantal. Chantal takes subjective approach in choosing and expressing her view. Her creative pursuit has killed her desire for child. She abhors the idea of reproducing children. Her sisters had already given birth to several kids.

Chantal maintains that the idea of giving birth is ruinous to her creative power. Rather than choosing children, she chooses the creative pursuit in her life. Her immersion in the creative pursuit at the cost of normal biological duty has alienated her from the normal reality of married life. The idea of being a mother is an onerous burden which sounds utterly ironical. It is-a stumbling block on Chantal way to the accomplishment of freedom. The idea of mother is anathema to her. Her mad creative pursuit forces her to tread on the forbidden territory. Such a choice produces traumatic outcome in her life.

In the name of giving continuity to her creative passion and pursuit, she should not have gone to the extreme. But she is tempted to do so. That is why she is bound to face ironical

situation. But at last, she discovers the fact that writing has rather brought forth terrible problem like loneliness. More than pride and self-assertiveness, it is loneliness that has appeared as the smart outcome of her singular and undivided involvement in literary creations. The following lines describe how bold and audacious she looks in her single handed resistance to social institutions that limit her to the domain of traditional gender roles:

She ponders the text: this man must have followed her in the street; I follow you around like a spy, he had written in the first letter; so she should have seen him. But she observes the world around her with very little interest, and did even less that day, since Jean Marc was with her. And besides, it was he and not she who had made the dry-cleaning woman laugh and who was carrying the valise. (57)

For each decision she takes she has to feel guilty for it. For each radical move she makes, she has to pay the price of being tortured. Chantal seems to be far more assertive and iconoclastic in her personal liking and individual choices. But the outcomes of her choices turn out to be the sources of constant torture, guilt, feeling of emptiness and enervation. None of such choices and activities brings comfort, bliss and harmony in her life. For each act she performs she has to repent. Insensitivity on the part of her family members like mother, sister and brother in law for her unusual and quirky passions is also accountable for Chantal's iconoclastic stage. She is assertive and non-assertive.

The ironist is always seen as on top. The comprehending audience is not far below, be it in rhetorical or in Romantic irony. Irony includes as much as it excludes. It involves the pleasure of collaboration with the ironist, creating what Wayne Booth calls "amiable communities" (28). Kenneth Burke relates irony to dialectic and to

what he calls the dramatic "which aims to give us a representation by the use of mutually related or interacting perspectives" (503).

Chantal is committed and non-committed at the same time. She is utterly unaware of why she is choosing and why she is abandoning. Her entire life is governed by forces over which she has no control. The following lines reflect one glimpse of Chantal's intentional acts of defying norms of traditional gender role:

Fully aware that life is too short for the choice to be anything but irreparable, he had been distressed to discover that he felt no spontaneous attraction to any occupation. Rather skeptically, he looked over the array of available possibilities: prosecutors, who spend their whole lives persecuting people; schoolteachers, the butt of rowdy children; science and technology, whose advances bring enormous harm along with small benefits. (63)

Due to her reckless choice, Chantal is trapped in such a condition which does not allow her to take decision freely and spontaneously. She is hassled by questions. She is so engrossed in her past pattern of behaviors and thoughts that it takes her sufficient time to decide. She is slow to follow a new advice since her head is brimful of questions and curiosities. In the face of the futility of her literary life, Chantal is on the verge of thinking about changing the direction of her life.

When Chantal has to face mockery and bitterness, she becomes tempted to reshuffle her life and habit as per advice of her well-wishers and relatives. The following lines describe how Chantal distrusts fixity of human relation and goes on to cultivate undying passion for experimenting with traditional gender role:

Jean Marc arrived. He was surprised to see Chantal, with her alluring step and her magnificent red nightgown, walk towards him, circle him. elude him, and let him come near only to flee him again. Letting himself be seduced by the game, he pursued her throughout the apartment. Suddenly it is the immemorial situation of a woman being chased by a man, and it fascinates him. She darts about the great round table, herself intoxicated by the image of a woman running from a man who desires her.(67)

Actually a woman with the independent cast of mind should be judged on the basis of things she has achieved. But her own family members try to judge her solely in terms of those things which from which she is deprived and detached.

The issues of power and authority are clearly involved in this function of irony. To know how important the community-enhancing function of irony might be, it is necessary to watch and listen the seductive ironies of a rock star like "Madonna and note their effect on her fans. However, it may well be that it is less that irony creates communities than that communities make irony possible" (de Man 73). If irony is seen as a communicative strategy, in other words, it is something than can be learned. It is accessible to anyone. Irony is best seen, therefore, as trope dependent on context and on what I would like to call discursive communities. The critical mass all belong simultaneously to many such communities of discourse and each one has its own restrictive (and enabling) communication convention. De Man further contends:

Irony doesn't create communities. Communities make irony possible.

The more the shared context, the fewer the textual markers needed to signal - or comprehend - irony. An ironic utterance criticizes a victim.

To criticize someone or something the speaker does not have to use

irony, they could openly criticize the victim. Open criticism, however, can lead to conflicts, while by using irony the speaker can avoid confrontation. (132)

Apart of avoiding confrontation reasons to recourse to irony can be numerous. It can be a self-defense mechanism. When the interpreters understand the underlying context, the victim is under the impression that the ironist's praise was honest. Another reason why irony is used sometimes instead of direct criticism is to exclude graded interpretation.

The Classical View of Irony in claiming that the ironist is pretending to be another real or imagined person holding the "believes, characteristics, ideas, thoughts and so forth and at the same time by imitating that real or imagined person distancing oneself from that person's believes and criticizing them" (Santayana 33). The speaker is not himself performing a speech act, but is pretending to perform it or is pretending to be a person who is performing these speech acts. Regardless of how supportive a context is of an ironic interpretation, it does not allow appropriate interpretations to circumvent inappropriate but salient meanings and interpretations. Such interpretations are based on these meanings. As a result, salience-based interpretations are faster to derive.

There are hints, moments, but mostly it's a logical story, often with some quite complex ideas being expressed, the sort that seem unlikely even for a casual conversation between lovers and even more unlikely for a dream. Jean-Marc soliloquizing after visiting a dying friend in hospital:

Jean-Marc said to Chantal: Look, it is not that they hate each other. Or that apathy has replaced love. You cannot measure the mutual affection of two human beings by the number of words they exchange. It is just that their heads are-empty. It

might even be out of tact that they are refusing to talk, if they have got nothing to say. The opposite of my aunt is the period. Whenever I see her, she talks without a stop.(73)

Very insightful and beautifully expressed, but it sounds like Kundera's thoughts, not Jean-Marc's speech and certainly not like any kind of dream. There are clear dreamlike moments from early on, for example seeing characters in odd places - a waiter from a cafe turns up in a graphologist's office.

When Chantal goes to London and the story becomes incredibly confused. The rationale of choosing a new life is not worthy of being justified. Hence, ironic sense of pain is almost sure to happen. Certain degree of rashness misleads Chantal. Without thinking about the consequences, she decides to explore unknown sphere of experiences. While sleeping with Marc, she begins to questions all the trends and regulations set by the normal course of social life. When she judges her life from the vantage point of her principle, she feels triumphant.

Ironically enough, Chantal seems to be utterly vanquished and nullified. It is at this time that Chantal does not have any experience to deal with these challenges. The more she ponders upon the troubled side of her life, the more radically baffled she becomes. If Chantal had mature and reliable personality, she would not have taken self-destructive decisions. But even if her personality is held as the most accountable factor for her traumatic condition, it becomes necessary to ask explore the factorsthat hindered the growth of her personality.

While Chantal waits for Jean-Marc to join her at the Normandy resort, she overhears two waitresses discussing a popular television program about people who have mysteriously disappeared called Out of Sight, and she imagines the horror of losing Jean-Marc that way someday. And several times in illogically different settings, she encounters a young tattooed man

who seems to threaten her sexually. One day while the two of them are eating lunch, Chantal is overcome by a feeling of unbearable nostalgia for Jean-Marc.

The beloved is no more; if the beloved's death is, invisibly, already present. At this moment, she thinks of her dead child and is flooded with a wave of happiness, because it is his death that has made her presence at Jean-Marc's side absolute. She does not disclose this reaction to Jean-Marc because she fears he would see her as a monster.

One clue is that by writing in a form that goes against one's expectations, Kundera has forced the reader to take nothing at face value, but instead to see as tricks what in other writers' works one might view as the straightforward elements of a story. Jean-Marc has written passionate notes to his longtime lover, Chantal, in the belief that they will ease what he takes to be a temporary emotional upset.

Chantal is such a mental mess, so fragile a tissue of phobia, compulsion, mistrust and panic, that the letters drive her to the edge. The lovers' quarrel and split up and then separately board the same train from Paris to London. Characters in good fiction create a justice that they must, in turn, suffer. It's not until they suffer this justice that they fairly identify themselves as characters.

Jean-Marc muses that what people keep secret is the most common, the most ordinary, the most prevalent thing, the same thing everybody has: the body and its needs. But the novel implies something more profound: those feelings native to all of us -- like insecurity, loneliness and anxiety -- are routinely and often disastrously kept from each other by lovers or spouses. Because they cannot reveal their humanity, Jean-Marc and Chantal are sapped of character and deprived of love. Chantal was in a bad mood, and when Jean-Marc questioned her she said it was

because men didn't look at her any more, which was a thought that had occurred to her but was not really important to her - she said it more to get him off her back. He, however, took it very seriously and decided to write anonymous letters of admiration to her, to make her feel better.

Chantal hides them away, and when he sees this it makes him jealous. She, on the other hand, is furious when she discovers that he is the writer and, more, that he has found where she hides the letters. She feels invaded and spied upon, and thinks Jean-Marc has contrived the whole thing to trap her. In Chantal's decision, rashness, recklessness, short-sightedness and selfishness abound.

The society harshly excoriates these negative traits of Chantal because her choices are not in keeping with the foundational norms. Hence, it is ironic to make a choice contrary to foundational norms associated with meaningful life. Finally, she is fated to suffer.

III. Gender Role Reversal in Kundera's *Identity*

The finding of this research is that an individual's never-ending and strong passion for freedom of any sort leads to the ironic way of weakening of traditional perception and normative values. In Kundera's *Identity*, the female protagonist named Chantal is so guided by innovative notions of gender social exposure invite her moral doom. Chantal wants to be different. Fed up with the restrictive measures of marriage, she chooses to live in a different way and with different purpose. Without marrying third time, she lives with Marc in London. But that man too betrays her. From every corner of traditional patriarchal society she has to face hurdles and setbacks. People with a narrow perspective and rigid mentality produce hostile and harsh remarks.

The society laughs at the chronic failure of her marriage and interpersonal relation. The society prides not on her success but on her self-destructive and humiliating failure. All these responses begin to inflict pain in her. But she goes through all these setbacks like knife through butters. Chantal does not get engaged in a relation forever. For her it is imperative to change. She cannot live without changing sexual partners. She takes as wastage of time and energy the task of reproducing children.

Chantal chooses to live this sort of life. In a mood of fury and ire, Chantal's sister calls her as a girl of vicarious women. This kind of harsh denunciation and lacerating remarks depress and traumatize her. Chantal takes marriage as a restrictive institution. She feels that marriage restricts her inner longings and unidentifiable urges. Once, she acknowledges the restrictive influences of marriage, she declines to enter into any kind of marital bond.

Chantal is tempted to break and breach the marital tie, rather than keeping it intact and unharmed. Her desire for zipless fuck is dreadful and ironically ennobling.

Due to her sporadic and iconoclastic moves, Chantal is abandoned, rejected, and estranged from society. In this moment she could not affirm the role and relevance of her decisions. She is too weak to suffer, repent and lament. Haunted by alienation, emptiness and enervation, she is unable to revitalize her life. At last she turns out to be a pathetic figure groping her space in the hostile platform of society driven solely by the interest and power of patriarchy.

Chantal's agony results from her delay to perceive ironic existence that wells up in her life. It also results from the restrictive measures imposed by society on her. Only the search for freedom is not going to solve the problems. One has to be tactful and prudent as well to manage all the challenges that come on the way to freedom. While seeking freedom, it is necessary to abide by certain normative principle. It is not totally bad if desire for extramarital affair comes in one's mind. But the sacred tie of marriage should not be broken without any specific reason. Marc goes to extent of being a loyal lover who does not decline to give plenty of freedom to his wife.

Despite the fact that Marc loves her too much in an honest way, Chantal leaves him and goes on to leave with Marc. Romantic sense of loyalty is nothing for her. She just wants to be fucked by a virile man other than her love. Such an insane desire and wrong track of passion implant a harsh blow on her. In the face of any kind of trouble and mishap she cannot endure it. Except lamentation she has no option. One should be bold enough to remain unwavering in the wake of disaster and mishap.

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