

1. General Introduction

1.1 Kurt Vonnegut and His Novels

One of the twentieth century's great American Pacifists, Kurt Vonnegut was born on Armistice Day, in Indianapolis on November 11, 1922, and passed away in 2007. Kurt Vonnegut entered a well-to-do family that was hit very hard by the depression. Vonnegut went to public high school, unlike his two older siblings, and there gained early writing experience for the high school's daily paper. He enrolled at Cornell University in 1940 and, under pressure from his father and older brother, studied chemistry and biology. He had little real love for the subjects, and his performance was poor. He did, however, enjoy working for the Cornell Daily Sun. In 1942, Vonnegut left Cornell as the university was preparing to ask him to leave due to poor academic performance. He enrolled at the Carnegie Institute of Technology in 1943. He studied there only briefly before enlisting in the U.S. Army. His mother was killed herself in May 1944.

On December 14, 1944, Vonnegut was captured in the Battle of the Bulge. He was held as a POW in Dresden, a beautiful German City with no major industries or military presence. The bombing of Dresden was unexpected. Vonnegut and other POWs were some of the only survivors. They waited out the bombing in a meat Cellar deep under the Slaughterhouse.

Vonnegut was repatriated in May 1945. He returned to the United States and married Jane Marie Cox. He studied anthropology at the University of Chicago, but the department unanimously rejected his M.A. thesis. According to the university's rules, a high quality piece of writing could be substituted for a dissertation. Twenty years later, Vonnegut showed the department *Cat's Cradle*, and

he was given his degree in 1971. Vonnegut worked various jobs during his time at the university of Chicago throughout the 1950s.

Vonnegut's first Story, "*Report on the Barn house Effect*," was published in 1950. Vonnegut has expressed some dissatisfaction with his stories, saying that he mostly writes them for money while working on his novels, which are more important to him. But some of the stories are accomplished works in their own right, and many readers gain their first exposure to Vonnegut through these stories, which combine in condensed form Vonnegut's trademark humor, fantasy, and social commentary. Dozens of Vonnegut's short stories and two novels appeared in the 1950s.

Due to his reputation as a science fiction writer, Vonnegut's, first novels were published only as paperbacks with gaudy covers that misrepresented the novels and discouraged serious critical attention. The hardcover editions of *Cat's Cradle* (1963) and *God Bless you, Mr. Rosewater* (1965) were a significant improvement, although they sold only a few thousand copies. In 1966-1967, all of Vonnegut's novels were reissued in paperback, and he began to develop a significant underground following. During the 1960s, Vonnegut published a collection of short stories and four more novels, including his sixth and greatest novel *Slaughterhouse Five*. The novel's popularity and broad critical acclaim focused new attention on Vonnegut's earlier work, and soon the *Sirens of Titan* sold over 200,000 copies. He continued to write prolifically. His most recent novel is *Time quake* (1997). His most recent book of essays is *A man without a country* (2005). Vonnegut has been an important mentor for young pacifists since he began writing. His novels are known for their dark humor and playful use of science fiction, as well as their serious moral vision and cutting social commentary. Although his novels have been criticized for being too simplistic,

he has a cult following of readers who love his imagination and sense of humor. He is at once irreverent and highly moral and this rare combination has made his voice integral to American literature.

The novel of Kurt Vonnegut bears the criticism on the subject of honest, solid scholarship grounded in the close readings of individual texts. Donald E Morse's book proves one more time that the Vonnegut's industry is full of swings. Vonnegut is strongly on the side of the human expectation. His approach is inductive. Morse responds to the call of Vonnegut's work with an inductive and historicizing, rather than theorizing method. Morse announces in the preface, "Falls . . . on the value of reading Vonnegut's novels, their relation to American experience and their distinguishing features as fiction" (qtd. in Moraru, Christian 139). "Vonnegut imagining being an American in the second half of the twentieth century does so against the backdrop of their partial, if considerable, achievement (qtd. in Moraru, Christian 139)." The constant focus on world war II, the Bomb, the Vietnam episode, the cold war, on the one hand, then science, technology, ecology, public life and institutions, on the other, has gradually made him one of the most representative writers of our time. In fact, "Vonnegut may well be the representative American writer of the latter half of the twentieth country" (Moraru, 140). His popular novels: *Slaughterhouse Five* (1969), *player piano*, *Cat's Cradle* (1963), and *Mother Night* lay emphasis on pessimism, suffering, destruction and his optimistic note focuses on human kinship and love.

Cat's cradle vividly criticizes technological, nuclear or ecological self annihilation, deconstructing our self congratulatory takes to expose their underbellies. In *Cat's Cradle*, science and technology shatter the family life and causes massive destruction of the living being on earth. *Cat's Cradle* focuses on Vonnegut's attitude

towards science and technology and his motive behind such portrayal of imaginative destruction of the living being through an imaginary scientific invention, ice-9. It is a more obvious reaction to the twentieth century's worship of science. The novel creates imaginary world that constitutes allegories of our own in many ways. In particular terms, the beginning and the end of the novel is the point which the reader enters and leaves its fictional world.

Kurt Vonnegut has continued, after *Slaughterhouse five*, to explore the images of a haunted memory, but he has produced very uneven series of novels. The scene, in the novel, is comic, the supernatural feat is inexplicable, but the ghostly reminder of crime and death is genuine Vonnegut. He introduces himself in *Breakfast of Champions* (1973) as a comic figure who is injured by one of his own creations. Violence and suicide are both dramatized in the novel as the result of chemical imbalance. The mind is still tormented by ghosts and demons, but the explanation now is a parody of science. Vonnegut reports in the prologue that *Slapstick* is "the closest I will ever come to writing an autobiography" (Berryman, 96). The recent death of his own sister may be projected in the novel. Vonnegut admits that "She was the person I had always written for" (Berryman, 97), and her early death adds another ghost to the haunted landscape of Vonnegut's fiction.

The story of *Jailbird* shows the death of Sacco and Vanzette. The detailed accounts of massacre and execution in *Jailbird* raise questions of public guilt and morality. The narrator of *Deadeye Dick* (1982) spends less time in jail despite the fact that crime is more destructive. He is initiated into manhood with the single firing of his father's rifle. An autobiographical passage in *Palm Sunday* describes the "bad dream I have dreamed for as long as I can remember" (97). The nightmare of crime and guilt—"I know that I have murdered on old women a long time ago"—resembles

the plot of crime and punishment. Vonnegut also introduces himself as a character in the narrative. *Slapstick* has a prologue in which a persona of the author explains his relationship with his brother and sister. He uses autobiography as an envelope for his fiction. Both bothers are haunted by the loss of their twin sisters because each represents a state of mind that is incomplete by itself. The gothic fantasy becomes the black humours, and science fiction of Vonnegut, but the psychological meaning is consistent. Vonnegut uses history to support the personal narrative which in turn reinforces the fiction. In all three, the theme is unjustifiable violence and death.

Vonnegut speculates in *Breakfast of Champions* about the semblance of his mother's death and suicide of Celia Hoover. He explains that his mother and Celia "both boiled over with chaotic talk about love, peace, wars evil and desperation" (qtd. in Berryman 99). Vonnegut dreams repeatedly about the murder of a woman, and all of his recent novels have important female characters who meet their tragic ends. On the other hand, the bombing of Dresden in *Slaughterhouse five* is the most famous example of a massacre. The best known example is Kilgore Trout. Neither the science fiction of Kilgore Trout nor the fantasy drama of "*Deadeye Dick*" will compensate for their abiding sense of loss. *Slap Stick* is presented as the memoir of a very old man, the focus of the novel is primarily the grotesque childhood of the narrator. The narrators of *Jailbird* and *Deadeye Dick* both lose the sense of being children when the news of death and guilt breaks into their lives. The novels are told by adults who are tormented by a sense of paradise lost. Vonnegut suggests, "automatically empty themselves in times of utmost horror—to protect the children from eternal grief" (101). But in novel after novel, he has dramatized just the opposite. The children are exposed to horror, and the experience is then repressed to a level of the mind where it

continues to haunt their conscious behaviour. The mind is never empty and the children cannot be protected.

Marvin takes note, is a sense of uneasiness in a struggle to discover meaning and coherence in writing and other actions. There is a seemingly uncritical acceptance of terms such as a "hidden, innocent, authentic self" (qtd. in Flanders 175), and "human native". Marvin largely considers them as critiques of American culture. Only *Player Piano* is clearly in the genre, while *God Bless you, Mr. Rosewater*, *Cat's Cradle* and *Breakfast of Champions* are more in the vein of *Babbit* and *Elmer Gantry*.

1.2 Historical Background of *Cat's Cradle*

Cat's Cradle focuses on the specific historical event of the atomic bomb detonation in Hiroshima on August 6, 1945. The novel published in 1963. There are many relevant historical developments that influence the text. The horrible consequences of Nazism as a ruling social and political ideology are certainly at least partially influential in Vonnegut's works as a whole. Rachel Carson's *Silent Spring*, published in 1962, in which the earth is seen as being slowly destroyed by human parasitism, may have added to Vonnegut's bleak vision for the future. Newt's tragic love affair with the Ukrainian midget Zinka who steals his ice-nine for Russia is the first hint of Vonnegut's engagement with American paranoia over communism.

The main objective of the Alien Registration Act passed by Congress on June 29, 1940 is to undermine the American Communist party and other left - wing political groups in the united states leaders of the party are arrested and in October 1949, after a nine month trial, eleven members are convicted of violating the act. Over the next two years, another 46 members are arrested and charged with advocating the overthrow of the government other high profile SPY cases at the time

involving Alger Hiss, Julius Rosenberg and Ethel Rosenberg helped to create a deep fear in the United States that a communist conspiracy was taking place.

On 9th February, 1950, Joseph McCarthy, makes a speech claiming to have a list of 57 people State Department known to be members of the American Communist party. Some are communists but others are fascists, alcoholists and sexual deviants. McCarthy's own drinking problems and sexual preferences will have resulted in his own inclusion on the list. This witch-hunt and anti-communist hysteria is known as McCarthyism. Some left-wing artists and intellectuals are unwilling to live in this kind of society and go to live and work in Europe. Although specifically historically situated, Vonnegut's text raises questions about national pride and the dangers of ethnocentrism. The scene in which Frank is forcing insects in a jar to fight emphasizes the idea that contemporary human nature may be stirred into violent action, as the ants won't fight unless Frank keeps shaking the jar.

1.3 Scientific and Technological context in *Cat's Cradle*

The text openly questions the role and place of ethics and morality in science and scientific inventions. Newt describes his father as a man who just is not interested in people. Vonnegut also explores the intersections between science and religion which are developed subtly in *Cat's Cradle*. For example in Felix's death on Christmas Eve and the statement made by a scientist when the bomb is tested:

Science has now known sin to which Felix replies "What is sin?"

When asked to respond to what a secretary perceived as an absolute truth "God is love" — he responds "What is God? what is love?"

When Newt first responds to John's letter he explains of his father; I don't think he ever read a novel or even a short story in his whole life.

. . I can't remember my father reading anything. (qtd. in Vonnegut's *Cat's Cradle* 21)

Another example of the dangers of single-minded scientific focus, Hoenikker is developed as a character not only without religion but also without a single literary experience. As literature specifically deals with the "human experience," this could be another example of the dangers of pure science in the absence of the Humanities.

Similarly Dresden is a coincidence in Kurt Vonnegut's life. He is technologically educated, as a chemist. He is studying chemistry at the time and is from a technocratic family. During the depression, it really believed that scientist and engineers should be put in charge and that a technological utopia is possible. Vonnegut is sickened by the use of the technology that he has great hopes for. Vonnegut talks about the dark side of life. According to him, people are embarrassed, disgraced, frightened. He is pessimistic in the sense that science brings forth destructiveness and violent in nature. He considers the world as a world sharply divided into the modern world, where the dominant form of creation is scientific and technological, and the primitive world of the Island republic of San Lorenzo, where invention must take the two will merge symbolically and political ambition, irresponsibility, accident and fatal innocence will conspire to end invention for all time. Vonnegut talks about science and says, "I guess it was either Camus or Sartre who said that because of technology, we no longer make history. History happens to us the new weaponry, the new communications and all that I don't much want to play anymore" (qtd. in Doloff 57).

1.4 Kurt Vonnegut's Novel *Cat's Cradle*

Cat's Cradle is Vonnegut's most highly praised novel. Filled with humor and unforgettable characters, this apocalyptic story tells of Earth's ultimate end, and presents a vision of the future that is both darkly fantastic and funny, as Vonnegut weaves a satirical commentary on modern man and his madness. In *Cat's Cradle*, Vonnegut uses satire as a vehicle for threatened self-destruction when he designs the government of San Lorenzo. In addition, the Bokomonists Practice of Bokomaru, and if the world is going to end in total destruction and ruin then people will die, no matter how good people are and what religion people believe. An example of satire that Kurt Vonnegut uses is when he designs the government of San Lorenzo. San Lorenzo is a small island somewhere in the Caribbean. The people in San Lorenzo are doomed to failure no matter what leader they have, and they have always been this way. Everybody is bound to fail, for San Lorenzo is as unproductive as an equal area in the Sahara or the Polar Icecap. The way that people are kept alive is by trickery by the government and the Holyman Bokomon. San Lorenzo and at first when Bokomon and McCabe take over this miserable country year ago then Bokomon, cynically and playfully invents a new religion. But then McCabe outlaws it and makes practicing any religion other than Christianity punishable by the deadly Hook, "Anybody Caught Practicing Bokomonism in San Lorenzo, will die on the hook" (Achebe 134). All the people on the Island have become devout Bokomonists, and the struggle between the government and the religion keeps them entertained, and therefore, alive.

Well, when it became evident that no government or economic reform was going to make the people much miserable, the religion became the one real instrument of hope. Truth was the enemy of the people,

because the truth was so terrible, so Bokonon made it his business to provide the people with better and better lies.(172)

The hopeless, directionless people represent mankind as a whole and the government plot represents what Vonnegut sees as society's mindless, clear diversion from reality that keeps everyone interested in life. An example of satire as a vehicle of self destruction in the story is the Bokononists practice of Boko-Mar. Boko-Mar is the Bokononists tradition of placing the naked soles of one's feet to another person's naked soles, "... Bokononists mingled their souls by pressing the bottoms of their feet together" (Achebe 135). This is the very silly and pointless part of the religion that seems to be based on nothing at all. Bokononism says that one cannot touch souls with another person without loving them, and therefore, soul touching is a good thing since it promotes love. The crucial example of satire as a vehicle of self – destruction in the story is that no matter what religion people believe in, no matter what acts of goodness people perform, nothing in the end can save everything from total ruin and pointlessness. The destruction of the world by ice-9 shows Vonnegut's tendency towards his negative view of the world. No matter what any of the characters wish for or do, the world is destroyed all the same by some incredibly stupid and pointless force called God, who guides the entire human race through its wasted and bloody history simply so one man could, "Climb to the top of the Mount McCabe and lie down on my back ... thumbing my nose at you know who" (Achebe 287). *Cat's Cradle* by Kurt Vonnegut is a satire on the state of world affairs in the 1960's. At the beginning of the novel, the narrator is researching for a book he is writing. The book is to be about the day the atomic bomb is dropped on Hiroshima and the lives of the people who created the bomb. The narrator is involved in events which are helplessly beyond his control, but which are unavoidably leading to a destination at the end. In

the end the entire earth is destroyed, through a seemingly impossible series of coincidences and completely random events, which strangely explained by Boknonism. All through the story Vonnegut builds up his theme of pointlessness of life with the help of satire. An example of this is the religion of Boknonism. Boknonism says that all religions are nothing but a pack of hideous lies, which should be completely ignored.

2. Methodology

2.1 Basic Concept about Science Fiction

Using irony, satire, and black humor as Kurt Vonnegut's helmet, breastplate, and flaming sword for battling the existential malaise of the twentieth century, Vonnegut forces his readers to consider what it means to be human in a Chaotic, often absurd, and irrational universe. At various points in his career Vonnegut has employed aspects of science fiction such as time travel, spaceships, machinery, and distant galaxies in his novels, many critics, scholars and readers in general have, over the years written him off as a hack writer , existing in the subculture of pulp fiction. In his scathing 1965 essay "Science Fiction" he states:

I learned, in 1952 from the reviewers of *player piano*, that I was a science fiction writer . . . [. . .]. I have been a sore headed occupant of the file drawer labeled science fiction ever since, and I would like out, particularly since so many serious critics regularly mistake the drawer for a urinal (Science Fiction 1).

Vonnegut realizes the dangers that lie at the heart of science fiction if it is read and interpreted as reality. Vonnegut's fictional world has many forests but also many trees. Vonnegut introduces Kilgore Trout, the obscure writer of science fiction whose ideas, he later learns in *Breakfast of champions*, can be nothing less than mind poison. Indeed, they are poison to Eliot Rosewater. Early in the novel, Rosewater Crashes a science fiction convention in Milford, Pennsylvania, where he delivers the following speech:

I love you sons of bitches. You are all I read any more. You're the only ones who will talk about the really terrific changes going on, the only ones Crazy enough to know that life is a space voyage . . . [. . .]. you're

the only ones with guts enough to really care about the future, who really notice what machines do to us . . . and catastrophes do to us.
(Simpson 264)

Rosewater turns to science fiction as a form of ideological salvation because they are the only ones who realize the catastrophes that plague the human condition. Vonnegut's portrayal of Trout as a post modern prophet is not so far-fetched. Rosewater is psychologically unhinged by Trout's ideas in much the same way that sex addicts are unhinged by pornography. In this story, Trout asks the following question: "What in hell are people for ?" (qtd. in Science fiction 21). From the moment, Trout first encounters the question, Rosewater devotes his life to discovering an answer.

Vonnegut skillfully links the themes of *God Bless You, Mr. Rosewater* and *Slaughterhouse - Five*. He states: Rosewater and Billy has both found life meaningless partly because of what they have seen in war. Rosewater, for instance, has shot a fourteen - year - old fireman, mistaking him for a German soldier. And Billy has seemed the greatest massacre in European history, which is the fire-bombing of Dresden. Although Eliot Rosewater and Billy Pilgrim find themselves psychologically damaged by Trout's ideas in earlier novels, the damage they receive is self-satisfying. Rosewater becomes a hero, Dwayne Hoover, on the other hand is transformed into a ravenous monster, hell bent an destruction and thirsty for blood. Dwayne's violent outbreak occurs because Trout's science fiction destroys his understanding of the human "other". Dwayne reads, "You are the only creature in the entire universe who has free will. Every body else is a robot, a machine" (qtd. in Simpson 269).

After reading this passage, he sees humanity as nothing more than a series of robots and machines; at least in his own sick mind, he is "the only creature in the universe with free will." When he goes on his bloody rampage, he feels he is attacking machines and robots rather than human beings. When asked Vonnegut's feelings about science fiction during a 1973 interview with Frank Mc Laughlin, Vonnegut responded:

I think it is dangerous to believe that there are enormous new truths, dangerous to imagine that we can stand outside the universe. I don't know whether it is just a limitation of our nervous system, or whether it is actually a gadget which protects us in some way. So I agree for the ordinariness of love, the familiarity of love (270).

Eliot Rosewater, Billy Pilgrim and Dwayne Hoover are all examples of literary characters who attempted to stand outside the universe. Vonnegut would argue that the fatal, damning flaw that resides at the heart of science fiction in general, and Kilgore Trout's novels in particular, is that, as a genre, it all too often seeks to find answers outside the universe, outside the human condition, and outside the realms of human kindness. As Trout ultimately learns, "we are only healthy to the extent that our ideas are human" (270).

2.2 The Meaning of Irony

Etymologically, the term irony is derived from the Greek *eiron*, a dissembling character in Greek comedy by Aeschylus, to denote a mode of behaviour and expression wherein the *eiron* "more plausibly pretends to be saying or doing the thing while really conveying a quite different [often opposite] messages" (Muecke 33). The Greek term *eironeia* for irony has been first recorded in Plato's Republic referring to

the irony implied in Socratic dialogue. Similarly, Latin term *ironia* is used by Cicero to elaborate the rhetoric of irony. Irony, especially in its Greek use, is the outcome of the deliberate pretension of the *ieron*, an ironist, and the self-deception of the *alozon*, victim or the butt of the irony. Such a dialectical discrepancy of the appearance and reality or "eironic" and "alazonic" features in irony has been later explored as a powerful "rhetorical enforcement" for its special rhetorical and artistic effects, and then later as "a discursive strategy" for analysing the politics of representation (Hutcheon 194). However, it is generally defined as the discrepant gap between what is said and what is intended. In other words, the sense of irony emerges from a contrast between what is implied by actions and what is their actual outcome; what is said and what is meant; or what is thought about a situation and what is actually the case.

Verbal irony arises from the ostensible use of language intending a sharp contrast between the expressed meaning and the implied ironical meaning. In the case of verbal irony, the speaker, who provides some clues, makes the sharp ironic undercutting of the ostensible meaning inevitable. The ironic intensity of the verbal irony depends on the ironist's pretension to "aim at achieving maximum plausibility for his (her) ostensible meaning" (Muecke 45). In this sense, ironist and ironic pretences are [the] basic features of verbal irony, which is:

a game for two players, the ironist, in his role of naif, proffers a text but in such a way or in such a context as will stimulate the reader to reject its expressed literal meaning in favour of an unexpected 'transliteral' meaning of contrasting impact . . . [in which] the basic technique is either that going with the ironic butt and placing him/[her]

in high relief or that of depreciating oneself, which is the countersinking ontaglio method. (qtd. in Muecke 35-36)

Verbal irony is, however, most often confused with sarcasm as the latter too, has its surface meaning undercut by the intended meaning. However the difference is more explicit as the sarcasm is merely intended as a taunt. Seeming praise for implied dispraise. So, sarcasm is harsh, direct, and crude, while verbal irony is "outwardly accommodating and amiable and inwardly serene and reserved . . . [being] qualified by gentleness and benevolence" (17). Irony becomes rhetorically effective and aesthetically pleasing that generates the curious feeling of paradox, of the ambivalent of the ambiguity, of the impossibly made actual, of a double contradictory reality" that conjoins with the "feeling of liberty" as in verbal irony "reality definitely unmaskes the appearance, "while sarcasm lacks this feeling of liberation, which is not "for a moment plausible in its literal sense, [and] the tone conveys reproach so strongly that no feeling of contradiction is possible" (45-46).

Irony is frequently described as a position, attitude, personality, point of view or way of seeing. Richard Rorty understands irony as an attitude adopted towards whatever vocabulary one speaks. Rorty's idea of irony, a philosophical attitude is in many ways in accord with a long tradition that understands irony as a point of view adopted towards language or meaning. John Searle's very brief description of irony as an indirect speech act defines in this way: as a specific relation between speaker meaning and sentence meaning. Like metaphor, irony, it is argued, can be described from within a theory of meaning. It is a type of speech act, but it is one that also opens the question of a theory of meaning. The existential understanding of irony as a theory of meaning or position adopted towards meaning depends upon some idea of point of view. On the contrary, the perceived difference between what we say and what there

is the gap as distance of the ironic viewpoint. Irony is a point of view adopted towards meaning; it is a specific way of living one's language. It is a form of life. We explain irony in terms of expectation, recognition, understanding and context. Searle's example of irony is uninteresting and doesn't really seem to be a case of irony so much as remarkably tired Sarcasm, it does provide a way of beginning to understand irony as a type of speech act. There is a clear recognition of context and a distinct separation between sentence meaning and the speaker's ironic meaning. Irony would then be a way of speaking which depends upon ordinary meaning and its contextual recognition. In Searle's case 'The window is open' might mean close the window. In the phrase from Blake 'And I am black, but O ! my soul is white 'means that we are all white deep down, but can also be understood as saying that much anti - racist moral rhetoric assumes that whiteness is still equivalent to humanness. Irony can demonstrate that what we say is often not fully understood. Like Searle, Richard Rorty's definition of irony is strongly context dependent. Irony is, for Rorty, a healthy scepticism of one's own language game. Irony for Rorty is the humbling of philosophy. In irony we see that utterances are neither grounded nor tied to meaning beyond context. Irony is nothing other than recognition of context.

In modern Irony, it is not clear who is speaking, whether it is the point of view an ironically delimited way of seeing, or whether it is our accepted context. This is because what is in question is precisely our background assumptions as assumption. The following example is from Flaubert's *Madame Bovary*, "She already felt in her heart that inert submissiveness that is to many a woman both the penalty and atonement for the adultery" (12).

To read non-ironically we have to accept this way of speaking, recognize this context as ours and concur with the background assumptions. To read ironically, the

context of the utterance or the way of speaking is taken not to be ours. Irony may be decided by where we are in relation to context and background assumptions. Irony is, as it were, the use of context and convention to demonstrate the inescapable limits of our background assumptions. This is why, irony so fact concern statements of often and moral truth. The irony of Socrates' position cannot be explained by saying that he possesses a different meaning or superior definition. But that the very possibility of definition is questioned once the interlocutor is, upon scrutiny, no longer able to say what he means:

Tell me, then, you the inheritor of the argument what it is that you affirm that . . . But just what he may mean by this, you polemarchus, doubtless know, but I do not . . . a kind of thief then the just man seems has turned out to be, and it is likely. . . Isn't that what we meant ? No, by Zeus, he replied. I no longer know what I mean. (qtd in Colebrook 15)

Socratic irony is an opening of a context through the structure of a conditional. If there is justice, wisdom, or truth, then it cannot be defined or decided as the particular understanding. Furthermore, the conditional is also the generation of the ironist's position.

The question of who is speaking is essentially undecidable in modern irony. Modern literary irony is the modification of the ironic conditionality. For Flaubert, this ironic distance is given in the artist's absence. Flaubert defines the author as necessarily other than any described position. At the same time, the artist's separation is visible now here:

An author in the book must be like God in the Universe, present everywhere and visible nowhere. Art being a second nature, the

creator of that nature must behave similarly. In all its atoms, in all its aspects, let there be sense a hidden, infinite impassivity (12).

In many ways, what makes irony noticeable in these instances is the possibility of attributing the speech act to a speaker type of speaker, or position. For Searle, irony depends on the difference between speaker meaning and sentence meaning. Socratic irony is achieved by the position of moral autonomy. The speech act of Socratic irony depends upon the figure of Socrates but the question of meaning achieved by Socratic irony demands a distinction between the received opinion. The way of speaking is undermined in modern irony.

2.3 The Importance of Irony in Satire and Parody

Satire and parody are literary genres, whereas irony is not; it is a complex rhetorical device sometimes used by these genres. The concept of irony must be understood in terms of four distinct subtypes: Socratic irony, dramatic irony, irony of fate and verbal irony. Both parody and satire can be described in terms of three features of irony: pretense, echoic mention, and the maintenance of multiple mental representations. Pretense is an important part of satire and that echoic mention is an important part of parody. Satire and parody share features of another poorly understood and frequently misinterpreted concept of irony. As Culler (1975) pointed out:

If a theory of genres is to be more than a taxonomy, it must attempt to explain what features are constitutive of fictional categories which have governed the reading and writing of literature. In particular readers use their expectations about the genre of a text in order to interpret it. (137)

The four types of irony share only one feature: There is a discrepancy between mental representations and states of affairs. An important aspect of Socratic irony is the

notion of pretence; the speaker knows the answers but acts as if he or she does not. The prototypical example of the use of dramatic irony can be found in Sophocles's *Oedipus Rex*. The irony of fate is used by speakers and authors to call attention to a peculiar relationship between two events. These utterances are usually signaled explicitly, as in "Isn't it ironic that youth is wasted on the young?" Unlike other ironic utterances, such assertions are literal. The irony of fate can be contrasted with verbal irony, in which ironists intentionally make statements opposite to their beliefs (Haverkate, 1990). Most typically, ironists express attitudes towards something by contradicting the true state of affairs.

Pretense and echoic mention theories capture distinct aspects of verbal irony. These two aspects have important implications for the genres of satire and parody. In particular, the feature of pretense is important for the genre of satire, and the feature of echoic mention is important for the genre of parody. In addition, the maintenance of the dual representations, that are necessary for all types of irony, are also necessary for satire and parody.

Satire has been defined as the ridicule of a subject to point out its faults. It has been used extensively in western literature to lampoon subjects as diverse as British Society (as in Swift's *A modest proposal*). Like dramatic irony, satire requires an audience to maintain multiple representation of a text. Satire and irony are distinguishable in other respects like the irony of fate, the goal of satire is to comment on a state of the world. Like sarcasm, satire is decisive. When someone says, 'you're really brilliant !' they denigrate by uttering a statement that is the opposite of their true belief. Similarly, in *a modest proposal*, Swift does not really believe his suggestions; they serve as a scornful metaphor for how the English treat the Irish:

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children. Those who are more thrifty . . . many flay the carcass: the skin of which artificially dressed, will make admirable gloves for ladies, and summer boots for fine gentleman (cited in Kiley and Shuttleworth, 1971:181)

Parody can be thought of an imitation, intended to ridicule or to criticize. One authority defines parody as a form of burlesque (Beckson and Ganz, 1989), whereas other consider burlesque a form of parody. In fact, the parodist makes his or her familiarity with the original work obvious. Unlike the irony of fate, parody is an implicit commentary. For example, instead of commenting directly on Eisenhower's lack of eloquence, Jensen chooses to tacitly reveal his opinion of Eisenhower by rewriting Lincoln's "Gettysburg Address" into "Eisenhowese": "I haven't checked these figures, but 87 years ago, I think it was . . ." (Macdonald, 1960:447). Parody is similar to sarcasm in that statements are made that are contrary to fact. In parody, however, the entire subject is treated in a contradictory manner; "elevated" subjects are debased, and "lowly" subjects are elevated.

Is it possible for a satire to also be a parody? The answer is yes, but there are at least three representations: a representation of the events in the text itself, a representation of how the events in the text imitate the original work, and a representation of how the events in the texts have implications, both beyond the text and beyond the original work. An example of a parodic satire is John Stuart's (1968) "A modest proposal" (Cited in Kiley and Shuttleworth, 1971). It is written in the style of Swift and offers a "Solution" for America's racial issues: African Americans should be sent to live in Vietnam. The satire is effective even without an understanding of the

parody; however, the parody cannot be effective without an understanding of Swift's satiric work. Satire and parody are independent of irony. However, confusion about these terms have resulted because satires and parodies frequently employ irony.

Irony is not the name of genre but rather a method through which certain communicative goals can be accomplished (see Kreuz, Long, and Church, 1991). For example, during the funeral oration in Julius Caesar, Marc Antony repeatedly refers to Brutus as "an honorable man" (Wright, 1936, p. 648). Clearly, Marc Antony is employing verbal irony in his speech. However, one would not refer to Julius Caesar as an ironic work; rather, it is a tragedy that employs verbal irony to achieve certain ends. In a similar way, Oedipus Rex is a tragedy that uses dramatic irony to highlight Oedipus predicament.

Satire and parody differ from each other in important ways. Even though irony is often found in works of satire and parody, we stress that satire and parody do not require irony. Irony, therefore is not a literary genre but rather a device that can be used in a variety of genres. Because satire and parody are two genres that share several salient features with irony. Although irony is a complex rhetorical device that uses these three aspects, irony is not a necessary feature of satire and parody.

2.4 Relation of Morals and the Ironies

Non-ironists see with one eye, ironists see with two or three. Irony takes on the qualities of an objective view that evades the situatedness of historical contingency and particular discursive practices. There are three issues of irony: irony and criticism, irony and humor, and irony and authority. Richard Rorty and Reinhold Niebuhr assume that irony is inherently resistant to moral and political convention whatever irony produces and reproduces entails a judgment of some kind, and part of ironic affinity with morality lies in its evaluative edge. Irony is not neutral but

indicates the attitudes of ironists toward whatever they are ironic about. Irony is at the heart of criticism and ironic criticism is at the heart of knowledge. Rorty and Niebuhr develop their positions by dehistoricizing ironic knowledge, which then places the ironist in a position of objectivity. The contradictory nature of human beings is ironic and not just paradoxical because it entails responsibility for one's weakness and ignorance. According to Niebuhr, the irony of human nature, in which virtue and vice cannot be separated. Irony is not itself critical but substitutes for criticism, leaving fundamental relations of power intact. The ultimate ironist is God, whose ironic judgment on human pretensions is tempered with mercy and takes the form of laughter. Ironists may not be as all — knowing as God, but they are closer than everyone else. Rorty argues that ambiguity has its fundamental origins in doubt. The doubt he briefly describing is not an originating condition, but a requirement that human beings:

have to have . . . something from which to be alienated (1989, 88). The assertion of a need for alienation coordinates with the views that there are no assurances of the sort metaphysicians offer and that there are no necessary links between irony and moral - political societal improvement of the sort many social theorist offer. (1989, 90-91)

Rorty links irony with the human quality of being permanently unsettled, presumably because of our historical contingency. Rorty argues that irony is more persuasive because it is more human in its wariness of absolutes and in its attention to the unpredictable, fragmentary qualities of any moral or political possibility. Similarly Niebuhr comments that irony may result in laughter, but laughter accompanied by a knowing smile. Irony displays reality; humor would threaten the seriousness of the ironist's imputed authority to codify reality in realism. Humorous irony articulates

quality of ambiguity more visibly because we know it is momentary and artful. Plato himself employs humorous irony in the Republic in order to offer propositions. Irony does not necessarily express ambiguity, but may instead claim univocal signification inasmuch as the white audience agrees that African Americans, unlike everyone else, are not allowed to feel superior. The ambiguity that irony expresses may obscure univocal signification inasmuch as the audience, could not express its racism directly. Irony is not objective and universal but depends on position and perspective. Ironists are positioned, not detached.

Humorous as well as serious ironists may speak in a critical register that substitutes for criticism or may suggest distance that parallels instead of interrupts. Irony also sharpens our appreciation of kinds of participation and decision making implicit in the making of irony. Irony can be rejected, and it can be plural and partial instead of total and absolute. In the western traditions, irony is a means of generating moral - social discourse. Socrates as the gap between speaker and hearer in that irony entails the burden of freedom which is inherent in all significant communication. Some thinkers are so convinced that irony is morally - politically undermining that they find it largely antithetical to social struggle. Irony is insufficient and inappropriate to many moments of human experience. It may discourage self reflection, encourage evasion, submerge anger in depression, and provide the illusion of criticism. Irony's possibilities are indefinite, and new ones can be invented irony in the mixtures of the humorous and the serious resists the oneness that usurps all power into itself and the duality that presupposes oneness. Irony becomes a way of articulating the historical present, in Foucault's sense, of moral theorists and our theorizing when using irony, theorists one way or another identify positions, power relations, speech communities, and contested epistemologies of who knows what,

counts for knowledge, whose knowledge counts, what that knowledge is for, and how it is to be expressed.

Similarly irony is a mode of speech of which the meaning is contrary to the word. Moreover, the opposite of what we really mean is irony. Irony disqualifies the human attribute. The concept of reduction is taken by irony. The sense of irony emerges from a contrast between what is implied by actions and what is their actual outcome. On the other hand science fiction means fictional ingredients of a story—plot character, setting action, point of view. It tells us something about the human experience. Science fiction always focuses upon the apocalyptic, destructive horror and terror effects of science. Science fiction is the branches of literature that imaginatively speculates on the consequences of living in a scientific or technological world. The writer imaginatively speculates is one who creates experiences and conditions that have not yet occurred in the real world. Science fiction tries to show the present scientific world on problematic future. It actually presents the irony of modern technological advancement.

Science fiction mocks over new scientific invention in the world. Fantasy and science fiction sometimes overlap in a hybrid category called fantasy science fiction. This science fiction author explains even the most fantastic events with science or pseudoscience to make the improbable disqualifying the matter of discoveries. These two techniques resemblances each other on the basic commenting upon the related objects. Science fiction creates the illusion of a scientifically credible future. In science fiction the protagonists usually are scientists and engineers. Their creation or the creators are ironically portrayed in such fiction. In this way, these two terms lay emphasis on the common issues in some cases.

2.5 Additional Information about Science Fiction

Science fiction is a comic strip coined by Hugo Gernsback, editor of the U.S. Magazine *Amazing Stories* in the 1920s. Science fiction moves inexorably towards the center of the U.S. culture, a movement is marked by the detonation of an atomic bomb at Hiroshima, Japan in 1945, when thoughtful men and women recognize that they are living in a science fiction world. In the 1950, Edward James find acceptance that science fiction is a serious literature, although privileging ideas over literary expression, concerned with mankind's present plight and problematic future. From the pulp origins, science fiction has moved inexorably towards the center of American culture. Bukatman remarks:

There can no overstating the importance of science fiction to . . . a moment that sees itself as science fiction. The pulp fiction origins or science fiction and detective noir, James observes, were shared by American comic books. The pulps indeed spawned the comic-strip heroes of the 1930s . . . the super hero in fact, was one of the most prominent creations of the pulp era. (Science Fiction 48)

Science fiction and fantasy are estranged genres — possessing an imaginative framework alternative to the author's empirical framework —as opposed to naturalistic genres. Many general readers continue to consider science fiction as escapist or unrealistic, which contributes to a "ghetto" mentality among fans. Many science fiction writers and readers regard that the bulk of their own society as mistaken, ill-informed, and probably ineducable. Nevertheless, the 1950 sees the emergence of science fiction from its Para literary ghetto. Superman is even translated successfully for television in the adventures of superman. Further golden age

superheroes are reoriginated. Mordecai Richler observes that the golden age superheroes have constituted:

invulnerable, all — conquering champions for children, providing revenge figures against what seemed a gratuitously cruel adult world. Golden age superheroes were always adults, except when followed by a Xeroxed sidekick; batman was followed by Robin and The Human Torch by Toro. The mid - 1960s superheroes were torn between preference for self - gratification — the Torch was a girl - chaser and spider. Man was neurotically obsessed with status and worldly success.

(306)

The X-men, however, are a different proposition. These teenagers are, as the comic book cover proclaims, "The strangest super Heroes of All" Critic Kim Newman describes the X-men as "Children of the atom, the super freak offspring of those exposed to radioactivity during the Manhattan project" (Millennium 79). The X-men are born different, as if the sins of the fathers have been visited upon the children.

The X-men have traced a popular theme of science fiction in the 1940s in which Superior human mutants are persecuted and hunted. The X-men bear similarities to 'Children of the Atom.' The stories concerned a number of highly intelligent mutant children whose parents have died from radiation poisoning and who have been gathered and educated by a foundation segregated from homo sapiens. Major writers of serious science fiction literature — Olaf Stapledon, Stanley Weinbaum and Philip Wylie — have depicted homo superior as an unhappy outcast from the oppressive society of homo Sapiens. The X-men, however, are featured not only psioid mutants but also mutants with grotesque deformities. The X-men are adopted a liberal political stance, "stressing cooperation among individual and minorities rather than conflict, moderation politics rather than extremism, and the

right of each American to social recognition and economic opportunity" (Mondello 238).

The silver age X-men are revived, in the "Bronze Age" of the 1970s, Giant size X-men, which proclaims the original X-men have been teenaged American Superheroes, but the recruited X-men are international and multicultural, and with greater individuality and maturity. The greater individualizing of the new X-men coincides with a greater emphasis on self-realization. The 1960s has been an age of commitment and cultural revolution. The original X-men reform as X-factor, who are supposedly computed mutant "menances" but actually trained their captured to control their powers. X-factor becomes bleak with the transformation of Angel. The X-titles, including the uncanny X-men, X-factor and X-force, are depicted a present plight and problematic future for both homo sapiens and homo superior such stories as 'Days of Future past' earned praise for comics in the 1980s for their speculation, their inferences, and their predictions as seeming closer to science fiction than to the golden age predecessors. These X-titles draw upon contemporary sophisticated and unsophisticated science fiction materials. The titles trace themes that have become standard in science fiction stories of the 1950s and popularized through television in the 1960s. However, the X-titles are merely closer to science fiction; the titles don't draw solely upon science fiction, but also an fantasy materials.

The X-titles, uncommon with "cyberpunk" science fiction of the 1980s, become increasingly concerned with technological and scientific advances that could imperil the very survival of the individual and the human. X-titles and cyberpunk, particularly in stories and novels by William Gibson and Bruce Sterling, depict society as the new middle ages, "a back to the future model of the 21st century" (*Slaughterhouse five*, 183) . The predicament of the X-titles become most evident in

1995 with the publication of a story, "The Age of Apocalypse," that has paralleled with 'Days of Future Past.' X-titles is renamed for the duration of the story. For example, The uncanny X-men become the Astonishing X-men; X-factor becomes Factor x; and Generation x became Generation next. X-titles, however, are not culled but overhauled. For instance, the X-men is retitled new X-men. New X-men dispense with the trappings of super heroism. Bryan Singer, the director of the film, X-men are released in 2000, emphasized that the comic book is a science fiction idea that has happened to be done graphically.

The detonation of two atomic bombs at the end of world war II brings about massive reevaluations of technology, history, and the place of humanity in the cosmos. Cyndy Hendershot examines this significant historical movement via the symbolic language of American science-fiction films. She contends that not only the dominant mood of these films paranoid, but that the pathology of paranoia may be utilized to inform our understanding of American post world War II culture. Possibilities of apocalyptic destruction, the heroic or demented scientist, shockwaves, fallout, could war spies, and ideological infiltration are transformed into fantastic reflections of a deep-seated cultural paranoia.

Hendershot first introduces us to paranoia in the social sphere as a broad manifestation of the angst produced by "an increasingly multiplicities and non-totalizing view of the world that is emerging in the twentieth century". A view that she contrasts to "totalizing scientific systems characteristic of Newtonian physics" (qtd. in Cosner 196). The Newtonian world view and its accompanying concept of the 'classical scientist' becomes for Hendershot part of a comforting delusion that the world can be explained by a single all — encompassing theory. The creation of the atomic bomb traumatizes some of the scientists involved in the project, it also

traumatizes the American public. People become aware of the apocalyptic nature of the device. Hendershot gives us a sense of the cultural tension between real scientist. Powerlessness to affect nuclear policy, and the fantasies presented on film of the scientist as a messiah, the only person able to ensure the world from nuclear annihilation, or, when possessed by evil to bring about its destruction.

Darwin next comes into the picture as Hendershot examines associations of the bomb with evolution, devolution, and extinction. Hendershot reads the film as expressing fears about radiation, apocalypse, and devolution. At one point she writes of an "evolution devolution matrix" (Cosner 197), Her analysis of the film them in which a new species of gaint ants is created by an atomic bomb blast in New Mexico, provides a complex and interesting reading of the insects, "While the ants . . . represent biological evolution manufactured not by nature but by the atomic bomb, socially they embody devolution" (Cosner 83). Moreover, she points out, Los Alamos, with its segregated elite group of scientist working on the atomic bomb, has been compared to a giant anthill. She has seen radiation connected to powerlessness and loss of masculinity similar to feelings engendered by fears of the atomic bomb. In 1950s the bomb was also "sexualized", according to Hendershot. she writes, "Sexualizing the Bomb gives the unnamable apocalyptic terror a familiar and attractive shape and also provided a means of foreclosing on issues of sexuality and gender plaguing 1950s America" (92). Sexuality is linked to the power of the bomb and there is supernatural consequences of the bomb, such as the monster in the creature from the Black Lagoon.

Hendershot examines how nuclear is represented in these films as mythological beast or a historical, timeless threat to humanity, but also as a weapon of conventional warfare. She starts by positing that history is the narration of trauma that

cannot be expressed in ordinary words. The atomic bomb is portrayed as an extremely large conventional bomb. Paranoia is one of the staples of science fiction. The 1950s is a turning point and that these films carry a special kind of paranoia informed by the cold war.

Summing up, irony, as a pervasive discursive strategy, is supposed to be concerned with discursive analysis — the politics — of representation in the practice of cultural studies. The use and interpretation of irony always takes place in a discursive community. It is a position, attitude, personality point of view adopted toward meaning. It is exclusive and depends upon only part of the audience recognizing the irony. On the other hand, science fiction is false realities and empty promises for utopian societies that do not and perhaps most important, cannot exist. It is danger when we read and interpret as reality. Science fiction explores the problematic future concerned with mankind's present plight. Science fiction points out the matter of inhumanity in the modern scientific and technological world. Science fiction gives the ironical glimpses to the invention. The novel *Cat's cradle* can be interpreted as a science fiction which presents an ironical point of view. Irony is not itself critical but substitutes for criticism, and *Cat's Cradle* is an ironic attack on the notion of science as utopia.

3. Textual Analysis

3.1 Icy Solitude

The novel *Cat's Cradle* is a more obvious reaction to the twentieth century's worship of science. It mocks people who believe they can understand, can control everything, and survive the world's mysteries. H. Lowe Crosby asks "how can anybody in his right mind be against science ?" (157) and his wife Hazel adds "I'd be dead now if it was not for penicillin." (157) in the next chapter "Pain Killer" Papa Monzano becomes the first man in history to die of ice-9. Similarly, it is the banana company gringos who modify climate and the rivers and who are washed away by rains they have tried to control. The coincidental location of Kurt Vonnegut's island in what seems to be the Caribbean provides an interesting contrast with one Hundred years of solitude. The *Cat's Cradle* is tour-de force, the construction of a artifice over a void; for the version that the narrator's father tries to amuse him with on the day the bomb goes off, is made from a piece of string that is originally tied around a book send to Hoenikker by a prisoner, a book about the destruction of the world by a bomb, and which Hoenikker has never read. The bomb and ice -9 are not *Cat's Cradle*, but the physicist, Felix Hoenikker can't see the difference. Vonnegut, here, tries to portray an irony in the scientific invention on the atomic bomb and ice-9. Near the end of the novel, the narrator, John thinks to himself, "What hope can there be for mankind, I thought, when there are such play things as ice-9 to such short-sighted children as almost all men and women are ?" (Vonnegut 164)

In the above quote, John the narrator deals with problems of the present and foreseeable future. The real source of ice - 9, is a speculation about this science fiction invention. John creates a problem on Felix's invention, ice-9. John imagines ice-9 as play things of Felix's gift to the children. It directly shows an irony to Felix

Hoenikker's attempt to invent imaginative discovery, ice-9. The plaything in the above lines is more obvious, irresponsible and leads more clearly to disaster. Felix's son Newt replies in his letter, "My father never read the book, I'm pretty sure. I don't think he ever read as short story in his whole life or at least not since he was a little boy" (17). It presents the irony in Dr. Felix's attitudes towards bookish knowledge. Though he is a brilliant scientist, his scientific invention, ice-9 makes his generation more problematic and destructive in nature. In *Cat's Cradle* there is the actual danger of man's misuse of experimentation with atomic structures. Ice-9 results from a recombination of atoms. At the start of *Cat's Cradle* the narrator John, says, "The book I never finished, the book to be called *The Day the World Ended*" (1). At the end, as we watch the world being destroyed by ice-9, he reads from a piece of paper given him by Bokonon — the highest priest like leader of Bokononism which says:

If I were a younger man, I would write a history of human stupidity; and I would climb to the top of mount McCabe and lie down ... the makes statues of men; and I would make a statue of myself, lying on my back, grinning horribly, and thumping my nose at you know who.
(191)

Vonnegut, ridicules the hubris by emphasizing that sheer human stupidity is not only alive and well in twentieth century but armed to the teeth. He emphasizes the human stupidity and indifference with mankind's technological capacity for mass destruction. This shows the parodic and ironic statements towards the modern technological power. Vonnegut suspects over science is beneficial about truth and knowledge. This statement is puzzling and disturbing portrait of 'innocence' in Felix Hoenikker, a noble prize - winning physicist, who approaches all of his research as a child would be amusing game. Vonnegut's one sided attitudes towards science exposes deep ironical

glimpses in *Cat's cradle*. The above passage focuses isolation and alienation, have brought on the catastrophes. Again the connection between two endings extends also to the question of why the world is consumed. In *Cat's Cradle* the selfish thoughtlessness and isolation that engenders ice-9, or its companion, the atomic bomb, is latent in the extreme alienation of their inventor from his Children. On the day the bomb goes off, Newt's future all of a sudden comes out of his study and does something he has never done before. Felix tries to play with Newt. Not only he has never played with him before, he has hardly ever spoken to him. Newt's sister Angela has told him many times, "I really hurt my father that day when I would not admire the *Cat's Cradle*, but I don't think I could have hurt him much. He is one of the best protected human beings who has ever lived (5). In *Cat's Cradle* the magical coldness of ice is a sign of solitude. A glance at the beginning of *Cat's Cradle* reveals a similarity of the style related to the idea of frozen future-fictional action bounded by death, one years of solitude, figures prominently on the first page of *Cat's Cradle*:

The book was to be factual. The book was to be an account of what important Americans had done on the day when the first atomic bomb was dropped on Hiroshima, Japan. It was to be a Christian book ... [It] was the book I never finished, the book, to be called 'The Day the World Ended'. (1)

The narrator of *Cat's Cradle* John calls himself Jonah, the ironic name, sets out to write a book called 'The Day the World Ended', a fictional account of what various people do on the day the atomic bomb is dropped on Hiroshima, Japan. John ironically blames to the scientific and modern technological world due to the result of atomic bomb drops on Hiroshima.

3.2 Atomic Gift to the Children

Cat's Cradle opens with a brief introduction to some of the tenants of Bokononism. Each Bokononist believes that he or she belongs to a team that carries out God's will, but Bokononism warns that the individual will never fully understand his or her part in the divine plan. Everything that happens in his or life is meant to happen so the Bokononist feels no pressure to do anything other than live his or her life with the faith that he or she will inevitable doing God's will. John, the narrator remarks:

I would have been a Bokononist then, if there had been anyone to teach me the bitter sweet lies of Bokonon. But Bokononism was unknown beyond the gravel beaches and coral knives that ring this little island in the Caribbean Sea, the republic of San Lorenzo. (1)

In the above citation, the narrator, John presents the ironic picture in the religion. He means to emphasize that religion's main purpose is to make practitioners feel as if their lives have meaning and purpose. Therefore, "truth" plays no real part in religion: It is the illusion of meaning and purpose that religion provides that is important without this emphasis on truth, Bokononism avoids inspiring the violent religious dogmatism that sometimes characterizes the practitioners of other religions. No Bokononist has any particular truth for which to fight. The irony lies on the concept of religious dogmatism.

Vonnegut portrays, Felix Hoenikker as a chief character and mocks standardized, western ideas about good, evil, sin and morality. He uses ironies in the Felix's scientific discoveries. Felix's death on Christmas Eve and the statement is made by a scientist when the bomb was tested, "Science has now known sin." And do you know what father said ? He said, "What is sin ?" (21) 'Science has now know sin'

is an ironic statement that Felix betrays ignorance as to even the definition of sin. Felix's fingers start playing with that loop of string. His fingers makes the string figure calls a *Cat's Cradle*. There is an irony on *Cat's Cradle* the game which Felix uses to play. This means Felix is one of the fathers of the atomic bomb. Felix works in a Research laboratory. Newt remarks:

Making the Cat's Cradle was the closest I ever saw my father came to playing what anybody else would call a game. He had no use at all for tricks and games and rules that other people made up. In a scrapbook ... I bother with made - up games when there are so many real ones going on ? (17)

The above citation exposes an irony in Felix's total ignorance, indifference, and innocence towards the moral responsibility. According to Newt, Felix looks so huge and ugly that is burnt into tears and fled the house. The actual aim of Felix is to invent atomic bomb in the story but his attempt to engage in the Research laboratory for scientific discovery is ironically portrayed in the book.

Felix Hoenikker's siblings are a representation of humanity's common, simple needs. If modern technology has not placed a dangerous, destructive substance in their hands, these simple needs would not have a threat to all life on earth. John, later, reveals that Zinka is a soviet spy. She steals Newt's ice-9 and gives it to the Soviet government. Newt, as an neglected Youngman is an easy to forget for such manipulation. John States about Zinka:

Zinka was a Ukrainian midget, a dance with the Borzoi dance company. As it happened, Newt saw a performance by that company in Indianapolis, before he went to Cornell. And then the company danced

at Cornell. When the Cornell performance ... with a dozen long - stemmed American beauty roses. (22)

Actually the above lines display Zinka, a Russian midget dancers, captures the amorous attention of Newt Hoenikker. Vonnegut recognizes herself as a dancer but she is a soviet spy. She is engaged to Newt long enough to steal ice-9 from him for the Soviet government. The irony is that she steals Newt's share of ice-9 for the soviet government. Zinka's concealment of ice-9 is ironic. It is not so flexible term like other objects.

Dr. Breed's praise for "pure research" fails to take into account the possible destructive outcome of this research. He views "pure research" and the drive for knowledge as an end in itself. He believes that scientists only have the responsibility to acquire knowledge not to determine how it is used. He ironically says the lines, "All your questions seem aimed at getting me to admit that scientists are heartless conscienceless, narrow bodies, indifferent to the fate of the rest of the human race at all. That's putting it pretty strong" (35). John takes an interview with Dr Breed. Dr. Breed is astonished, and then he gets very sore. He ironically replies the John's question that scientists are heartless, conscienceless narrow bodies, in different to the fate of the rest of the human race at all. Dr. Breed praises Felix's brilliant mind.

Felix has secretly succeeding in fulfilling the General's request. He creates ice-9, an isotope of water with a melting point of 114, degrees Fahrenheit. Ice-9 is the last gift, Felix Hoenikker creates for mankind before going to his just reward. Shortly before he dies, on a Christmas Vacation in, on a Christmas Vacation in capital, Felix reveals his discovery to his children. Felix's revelation of discovery to the children is totally ironic because Felix gives only little attention to the children. Miss Faust gives

John a tour of Felix's lab, which has cluttered with cheap toys. Miss Faust States ironically:

In this room, Dr. Felix Hoenikker, Nobel Laureate in Physics, spent the last twenty eight years of his life. Where he was, there was the Frontier of knowledge. The importance of this one man in the history of mankind is incalculable. (45)

Felix's incalculable importance to human kind is extremely ironic considering the ending of *Cat's Cradle*. Felix creates the seeds of humanity's destruction with ice-9, so his importance to humankind is indeed incalculable. Felix merely wants to amuse himself with the real games provided by the law of physics. Miss Faust offers Felix a religious conception of truth, but Felix ever the scientist, asks her to define God and love. Felix says: 'What is God ? What is love ?' (44) Felix's indifference to god and love is ironic. Marvin falls in love with Emily when they study in high school. However, his older brother Asa lures her away from him, and Felix later lures her away from Asa. Their love affair also proves an irony, Marvin mocks the prevailing notion that Felix is a harmless, playful and innocent. Marvin Points out:

I suppose it's high treason and ungrateful and ignorant and back ward and anti intellectual to call a dead man as famous as Felix Hoenikker a son of bitch. I know all about ... how he was better than the rest of us, how he was so innocent he was practically a Jesus—except for the son of God part ... (52)

Marvin ironically points out that Felix doesn't deserve praise for not desiring, the things that drive many other human beings. He is selfish in other ways. He gets everything he wants, and he doesn't care about using to get in Marvin, like John, thinks Felix a son of bitch. Marvin sees Felix's behaviour in terms of his children as

directly relating to his inability to feel remorse for responsibility for the atomic bomb. Felix dies on Christmas Eve, having told only his children about ice-9. 'His children had divided the ice-9 among themselves' (42). Ironically, the Hoenikker Children are just as selfish as their father in some ways. Their suffering and unhappiness, aside, they still trade ice - 9 to buy happiness. Like their father, they want to fulfill their desires, but they do so at a great risk to all life on earth. Like their father, they do not care or even consider the awful implications. Their actions held for the rest of humanity. In their vanity and greed, they sow the seeds of total destruction. John takes an interview with Jack, the proprietor of Jack's Hobby shop. Jack shows John an amazingly detailed city that Frank has built. He further states:

What kind of a boy was Franklin Hoenikker ? he echoed, and he coughed and coughed. He shook his head, and he showed me that he adored Frank as much as held ever adored anybody. That isn't a question I have to an answer with words. I can show you what kind of a boy Franklin Hoenikker was. He coughed . You for yourself. (56)

Jack grieves that anyone could kill Frank because he has an astonishing creative capacity for building models. However, Jack's grief is later makes ironic. Ice-9 is given carelessly by Jack to the dictator of San Lorenzo that Frank has been sleeping with Jack's wife for years before learning for San Lorenzo.

John takes a job to write an article about Julian castle. Castle goes through five wives, his only child is Philip Castle. John fantasizes that Mona would fall in love with him during his stay there. John remarks about parody:

When I flew to San Lorenzo, Julian castle was sixty years old. He had been absolutely unselfish for twenty years. In his selfish days he had been as familiar to tabloid readers as Tommy Manville, Adolf Hitler,

Benito Mussolini, and Barbara Hutton. His fame had rested on lechery, alcoholism, reckless driving, and draft evasion. He had had a dazzling ... but chagrin. (63)

Vonnegut continues to parody our accepted ideas morality with Julian Castle. After spending most of his adulthood, drinking recklessly and womanizing, Julian becomes a philanthropist. Julian becomes famous for lechery, alcoholism, reckless driving and draft evasion. The irony is, he gets married with five but produces one son, Philip Castle.

The Crosbys informs John, the narrator that the state department has fired Horlick for not taking a hard line against communism. John returns to his seat and asks about the firing. Claire explains that Horlick is fired because she has written a letter from Pakistan to the New York Times expressing dismay that Americans simply could not imagine being anything other than American. Horlick's firing with the cause of letter from Pakistan displays irony here. John has some information about Claire and Horlick Minton:

When I again took my seat beside the duprass of Claire and Minton, I had some New information about them. I got it from the Crosbys. The Crosbys didn't know Minton, but they knew his reputation. They were indignant about appointment as Ambassador. They told me that ... worse had had him reinstated. (70)

Vonnegut reveals the dangers of dogmatism in the persecution. Horlick suffers at the hands of the US government. After world war II, the United States emerges as a major power. Vonnegut's vision of America is of a country that believes it is the best at everything that take offense at any criticism. His offensiveness is actually ironic in American's tendency.

John reveals that America as a totalitarian state, particularly during the rapid anti communism of McCarthyism. He ironically portrays America has the rise of dogmatism, in every steps of life. He thinks that Americans are hated a lot of places:

People are hated a lot of places. Claire pointed out in her letter that Americans, is being hated, were simply playing the normal penalty for being people, and that they were foolish to think they should somehow be exempted from that penalty. But the loyalty board did not pay any attention to that. All they knew was that Claire and I both felt that Americans were unloved. (72)

Vonnegut presents the cruelty and arrogance to the American people. Showing cruelty and arrogance to his own country with the cause of scientific invention is irony. Vonnegut attacks on the attitude of scientific utopian world. He is ironical that Americans are unloved, unfair, kindless and most hated people in the world. He realizes Claire's letter to America is admirable and much be necessity also. It is worth noting, however, that while Vonnegut's portrayal of the united states that appears in *Cat's cradle* is significantly simplified from that of actual history. John learns about Bokonon from Castle's book, who is born in 1891. He is a negro, born an Episcopalian and a British Subject on the island of Tobago:

He was christened Lionel Boyd Johnson. He was the youngest of six children, born to a wealthy family. His family's wealth derived from the discovery by Bokonon's grandfather of one quarter of a million dollars in buried pirate treasure, presumably a treasure of Black-beard of Edward Teach. (75)

The irony in the quote above lies in the description of Bokonon. His family wealth derived from the discovery by Bokonon's grandfather of one quarter of million dollars

in buried pirate treasure is ironic also. Johnson is renamed as Bokonon. Bokonon's education is interrupted by the first world war, "He was gassed in the second battle of Ypres, was hospitalized for two years, and then discharged" (76). His hospitalizing within two years period shows irony. Vonnegut uses irony in the battle of Ypres. Minton gives John a manuscript of San Lorenzo. The land, the history, the people, a book by Philip Castle that is not yet published, "Shortly after Johnson became Bokonon, incidentally, the life boat of his shattered ship was found on shore. That boat was later painted gold made of the bed of the Island's chief executive" (78). The exposes citation that Bokonon's broken ship is painted by gold and uses as a bed by the Island's President. The changing status of ship is ironic. Bokonon prophesies ironically that the ship would sail again at the end of the world.

Angela is extremely indifferent to the ramifications of her father's research. She considers the day Hiroshima is bombed the same as any other day in that her father pays the same lack of attention to her as he usually does, completely ignoring the mass death and destruction caused by the bomb. Her father's lack of attention to her is ironic. John forcefully tells:

One day he came through Ilium. I was sitting around the big old house, thinking my life was over ... she spoke of the awful days and weeks that followed her father's death. Just me and ... as Newt and I were. I'd given my whole life to taking care of father, driving him to and from work, bundling him up when it was cold ... I'd never had any close friends, didn't have a soul to turn but Newt. (84)

The irony is embedded in the dramatization of the ghost making much noise as Newt and Angela is. Despite the carelessness of Father, Angela gives whole life to taking care of father. Ironically, She deludes herself into thinking that he is a saint. She

guards his reputation with an almost religious devotion because she does not want to see him for what he is an irresponsible, conscienceless, indifferent man. Newt and Angela continues their father's tradition of irresponsibility by carrying ice-9 on the plane, just as Frank takes ice-9 on the boat to San Lorenzo. Vonnegut focuses Angela that she has not any friends in her life. Most of the time Angel leads on the father's side. She does not go against her father, this creates an irony in her nature. The engagement between Harrison Connors and Angela is ironic:

And then, she continued, there was a knock on the door-and there stood Harrison Connors. He was the most beautiful thing I'd ever seen. He came in, and we talked about father's Last days and old times in general. Angela almost cried now. Two weeks later, we were married.

(84)

The above lines ironically foreground the condition of Felix's lab assistant, Harrison. He becomes the president of Fabri-tek, a company with top secret weapons research. He visits Angela after Felix's death to discuss her father's last days and two weeks later, they get married. Harrison is an ironic character such as Felix Hoenikker. Claire Minton Whispers:

you know why castle will never marry the girl, even though he loves her, even though she loves him, even though they grew up together ?

He whispered. No, sir I don't. Because he is a homosexual, whispered Minton. She can tell that from an index, too. (87)

According to Minton Claire, Philip is in love with Mona but is a homosexual meaning that he is not sexually attracted to her. It may seem somewhat ironical to think about a person being in love with some to whom he is not sexually attracted.

3.3 The Bitter History of San Lorenzo

John Continues to read Philip's book on the history of San Lorenzo when Bokonon and McCabe land at San Lorenzo, the native people are ravaged by poverty and disease. San Lorenzo has no real history of independence:

The form of government was anarchy, save in limited situations where in Castle Sugar wanted to own something or to get something done. In such situations the form of government was feudalism. The nobility was composed of ... from the outside world. The Knighthood was composed of big natives who for small gifts... on command. The spiritual needs of people caught in this demoniacal squirrel cage were taken care of by a handful of butterball priests. (88)

In the above cited extract Vonnegut ironizes the human will to power in his description of San Lorenzo's tumultuous history. Vonnegut here, implies that human beings have a destructive, greedy drive for power that has connected noble goals. He ironizes upon power even in the governmental sector. Castle Sugar maintains its operation on San Lorenzo despite its inability to turn a profit, even when the laborers are paid nothing and brutalized by overseers. The Knighthood is composed of big natives but small gifts and silly privileges would kill or wound or torture on command seems to be highly ironic. When Castle Sugar arrives, the island has no government at all, and the company simply takes advantages of the situation to exploit the workers. McCabe and Johnson have a queasy dream, "There was at least one quality of the New conquerors of San Lorenzo that was really new, wrote young Castle. McCabe and Johnson dream of making San Lorenzo a utopia." (90).

McCabe and Johnson's dream of making San Lorenzo a utopia is ironic. Having never actually made a profit, the sugar company withdraws its claim to the

island without protest. The irony is that the island has been conquered by various nations. The people in San Lorenzo are doomed to failure no matter what leader they have, and they have always been this way. San Lorenzo in the novel is pictured as one of the most unsuccessful and useless place on earth. This shows actual irony. Vonnegut tries to show extreme irony in San Lorenzo due to the destructive activities in such place. Vonnegut tries to demonstrate the failure of science in San Lorenzo. Philip Castle ironically says the lines:

During the idealistic phase of McCabe's and Johnson's re-organized of San Lorenzo, it was announced that the country's total income would be divided among all adult persons in equal shares, wrote Philip castle. The first and only time this was tried, each share came to between six and seven dollars. (94)

Johnson Creates a new religion while McCabe tries to re-design the economic and legal systems. Johnson and McCabe in the past announce ironically that the country's total income will be divided among all adult persons in equal shares. The people of the island are impoverished, do not have much to eat. The government of San Lorenzo is total farce. For all its Science, all its knowledge, men are still ruled by their instincts. Johnson and McCabe try to earn their popularity in the San Lorenzo Island. Papa Monzano is a align dictator of the small island republic of San Lorenzo. Papa Monzano Says the following lines ironically:

Tomorrow will be one of the happiest days in the history of our country. Tomorrow is our greatest national holiday. The Day of the Hundred Martyrs to Democracy. It will also be the day of the engagement of major General Hoenikker to Mona Aamons Monzano, to the most precious person in my life of San Lorenzo. (99)

The above quote highlights the irony in the Day of the Hundred Martyrs to Democracy. Papa Monzano remarks the day as the happiest days, in the history. Instead of giving sympathy to the family of hundred martyrs, they likely to celebrate that day as the joyful day in the history. Papa Monzano speaks the words:

you, he said to Frank hoarsely. —you Franklin Hoenikker — you will be the next president of San Lorenzo —science — you have science. Science is the strongest, thing there is. "Science," said "Papa", "Ice" he rolled his yellow eyes and he passed out a gain. (102)

The lines try to focus on the misuse of power. Papa says to Frank that science is the strongest thing for the authority also. If science changes the authority that is irony. Frank's ice-9 plays the vital role in the above lines. Vonnegut takes the dystopian views on science. He, further more assumes that science has misused in every field in the humanity. Papa Monzano asserts his desire for Frank to succeed him, and by doing so he perpetuates the myth that science has done good for the San Lorenzans. The irony is that Frank's job as a scientist makes him a successful leader. Philip Castle is the son of Julian castle. Some people are died by bubonic plague. Philip Castle appreciates ironically:

After death, the body turns black — coals to New castle. In the case of San Lorenzo when the plague ... the house of Hope and Mercy in the jungle looked like Auschwitz or Buchenwald. We had stacks of dead so deep and wide that a bulldozer ... but without saving many lives, either. (111)

Philip Castle's story about his night at the hospital with his father reveals the state of humanity in its efforts to save itself. Julian Castle fights a lost battle by trying to save the sufferers of the bubonic plague, and he appreciates the irony of his efforts to

ignore the hopelessness of the situation. When he doesn't deny the ridiculous situation of being a doctor with no way to cure, he cannot help but laugh. Newt's painting and his constant reference to the Cat and the Cradle deepen the symbolism of the title of the novel. The meaning of *Cat's Cradle* in the novel is symbolic as well as ironic. John supposes *Cat's Cradle* means something different to every one. Who sees it:

It is a *Cat's Cradle*. Aha, I said. Very good. The scratches are string. Right ? One of the oldest games there is, *Cat's Cradle*, Even the Eskimos Know it. you don't say. For may be a hundred years or more, grown ups have been waving tangles of string in their children's face. "UM" Newt remained curled in the chair. He held out his painty hands as though a *Cat's Cradle* ... little kids look and look and look at all those X's... No damn Cat, and no damn Cradle. (114)

The above quote focuses an irony in the novel. *Cat's cradle* is symbolic as well. There is no Cat or Cradle in the strings that comprise the game, Felix uses to play. It is a game that Felix chose to play as the atomic bomb destroys the part of the world. There is no truth in the game. The referent *Cat's Cradle* doesn't appropriately refer to a Cat or a Cradle. The game represents sense of the chaos, lies, inhumanity etc. The game of *Cat's Cradle* is played by Felix Hoenikker. This means he works in a Research Laboratory for the atomic bomb. The irony is that Felix pays little attention to his family but more attention to the bomb. Vonnegut exposes the dystopic vision of science in *Cat's Cradle*. Bokonon Cynically and playfully invents a new religion:

I know, I said. Well, when it became evident that no governmental or economic reform was going to make the people much less miserable, the religion became the one real instrument of hope. Truth was the enemy of the people, because the truth was so terrible, so Bokonon

made it his business to provide the people with better and better lies.

(118)

Bokonon takes truth as the enemy of the people. So he makes his life's mission to create better and better lies in order to give the people of San Lorenzo hope. Vonnegut takes the dead aim at the concept of truth. He displays an irony over the science that creates the truth. He shows here that there is no definite truth, no single strand of belief that an individual can hold onto and be certain of without deluding himself just a little bit. Castle remarks, "McCabe and Bokonon did not succeed in raising what is generally thought of the standard of living said Castle. The truth was that life was as short and brutish and mean as ever" (119). Bokonon and McCabe realizes that utopia is impossible. Their attempts point out the failure of optimism of science. This statement highlights irony in scientific utopia. McCabe takes on the role of dictator to the people and condemns the religion of Bokononism.

The narrator's problematizing of salary of Dr. Hoenikker is ironic purpose:

Angela, when she got a few drinks into her, complained of how the world had swindled her father. He gave so much, and they gave him so little. I pressed her for ... this work led to, she said. That's the same patent bonus they paid anybody in the company. She shook her head mournfully. Forty –five dollars– and just think what some of those patents were for. (121)

Angela's outrage at her father's salary is ironic. She reveals her total indifference to the suffering, poverty and disease that surrounds her on San Lorenzo. She still continue to complain about her father's pay. Although the vast majority of San Lorenzo would have considered his pay an astronomical fortune. Angela has tough

time. Newt apologies for her life. They share the gift of ice-9 each other. They also divide the ice-9 as well. She needs a rest:

Her husband is mean as well as hell to her, said Newt. He showed us that he hated Angela's handsome young husband, the extremely successful Harrison C. Conners, President of Fabri - Tek. He hardly ever comes home— and, when he does, he is drunk and generally covered with lipstick. (122)

Newt says Angela's husband is mean as hell to her. He shows that he hates Angela's handsome young husband. The irony is that he is an extremely successful president of Febri - Tek, but he hardly comes home and he's drunk. He becomes mean with his wife.

3.4 Mishandling of the Ice-9

Dr. Von Koenigswald believes that all religions are based on lies while performing boko-maru with Monzano, he intones the legend of humanity's creation while the chant is repeated by papa Monzano:

What interesting other kinds of sitting-up mud I met !

What interesting other kinds of sitting - up mud I met !

I loved everything I saw !

I loved everything I saw !

Good night.

Good night.

I will go to the heaven now.

I will go to the heaven now.

To find out for certain what my wampeter was ...

To find out for certain what my wampter was ...

And who was in my Karass ...

And who was in my karss ... (150)

Ironically the ice-9 is created by Felix, as a solution to the problem of mud. Considering this in light of Bokonon's legend, his creation can be seen as the solution to humanity itself. This solution to humanity, however is to kill it. Bokonon's legend of humanity's creation is a cynical playful metaphor for human folly. The mud that awakes alleviated its feelings of inferiority to God by feeling superior to the mud that does not awake. The myth reflects the tendency of people to mitigate their feelings of resentment, inferiority and insecurity by wielding power over weaker, less fortunate people. All the awake mud eagerly looks forward to finding their karasses and Wampeters. John writes that papa Monzano is the first man in the world to die of ice-9.

9. John notes:

I record that fact for whatever it may be worth. "write it all down," Bokonon tells us. He is really telling us, of course, how futile it is to write or read histories. "Without accurate records of the past, how can men and women be expected to avoid making serious mistakes in the future ?" he asks ironically.

So, again: papa Monzano was the first man in history to die of ice-9.

(159)

John notes that Bokonon's ironic statement is actually an assertion that writing and reading history is a futile prospect. He also asks ironically without accurate records of the past, how can men and women be expected to avoid making serious mistake in the future ? The constant value invokes in the recording of history is its value to posterity, it's ability to teach the present how to avoid the mistakes of the past. Dr Asa Breed praises Felix's brilliant mind and takes pride in their professions:

I just told you there wasn't ! cried Dr Breed hotly. Felix died shortly after that ! And, if you'd been listening to what I've been trying to tell you about pure research men, you wouldn't ask such a question ! pure research men work on what fascinates them, not to what fascinates other people. (41)

John Vainly assumes that Dr. Breed's profession, writing provides humanity consolation, beauty and truth. Ironically, he criticizes scientists, like Asa Breed, for having the same irrational, stupid pride in their own professions. Unlike Bokonon John doesn't acknowledge the essential absurdity of his beliefs. Dr. Asa Breed praises Felix's brilliant mind highly. He considers his profession is highly influential as well as pure research:

John criticizes the Hoenickers for their stupid, irresponsible handling of ice-9. John let the three children of Dr. Felix Hoenikker into Papa Monzano's bedroom. John's mood becomes bitter and grand. There could be no doubt that Frank had been given "Papa" ice-9. And it seemed certain that if ice-9 were Frank's to give, then it was Angela's and little Newt's to give, —too. So I snarled at all three calling them to account for monstrous criminality. I told them that the jig was up, that I know about them and ice-9. I tried to alarm them about ice-9's being a means to ending life on earth. I was so impressive that they never thought to ask, how I knew about ice-9. "Feast your eyes!" I said. (181)

John shows irony in the case of ice-9. John blames all three children of Felix Hoenikker. Vonnegut satirizes humanity's moral hypocrisy. The entire history of ice-9 is one of mishandling. Children are also influenced by ice-9. They all are responsible for ice-9. Frank gives ice-9 to Papa Monzano and he dies. Then ice -9 is given to

Angela and Newt also. Vonnegut ironizes over the activities of Felix Hoenikker. He shows the mishandling of ice-9 from Felix Hoenikker to their Children. Ice-9 takes the devastating attitudes to the Hoenikker's family as well as the other peoples' life on earth. John introduces Dr. von Koenigswald, the humanitarian with the terrible deficit of Auschwitz in his kindness account, is the second to die of ice-9. John's talking of Von Koenigswald is ironic purpose:

It's what Bokononists always say when they are about to commit suicide. Van Koenigswald went to a basin of water, meaning to wash his hands. When I turned to look at him, he told me, his hands poised over the water, he was dead —as hard as a statue, Just as you see him.

I brushed my fingers over his lips. They looked to peculiar. (160)

John ironically exhibits the death of Dr. Von Koenigswald caused by ice-9. The above quote undermines the attempt of scientific modern world view. Dr. Von Koenigswald brushes Papa Monzano's lips when he first sees the corpse. While talking to John, he washes his hands and instantly becomes the second man to die of ice-9. Suddenly aware that ice-9 exists, many things become clear to John. Bokononist thinks that all human pursuits are useless. Bokononists believe upon the lies. Bokononist always thinks to commit suicide in life. Hoenikker's children talk how they get their father's ice-9 highlights the disconnection between science and moral thinking. John ironically mentions the following lines:

As for Newt's and Angela's and Frank's tale of how they divided up the world's supply of ice-9 on Christmas Eve – it petered out when they got to details of the crime itself. The Hoenikkers couldn't remember that any one said anything to justify their taking ice-9 as personal

property. They talked about what ice-9 was, recalling the old man's brain - stretchers, but there was no talk of morals. (168)

Vonnegut thinks that ice-9 is the Hoenikker family's personal property. The history of ice-9 is attached to the Hoenikker family. John's portrayal of ice-9 as a personal property is ironic. None of the children considers the questions of whether they have to take the ice-9 or whether it is theirs to take, and this thoughtlessness exemplifies the relationship between science and morality in the novel. Discoveries are made without concern for their ultimate effect on humanity, and they are lauded by the world as advancement without regard to the moral and other implications of making use of the discoveries. Most people do not understand the implications of scientist's research. Thus, ironically, the moral question is never asked and science is permitted to exist in a vacuum. Felix and his children are aware of the would be destruction inherent in the scientific invention ice-9. The narrator emphasizes the misuse of ice-9 in Felix Hoenikker's time as well as his children's time.

John further emphasizes the human stupidity to spend their entire life in the company of bomb. Hoenikker's children extremely praise the old man's brain ultimately. John, the narrator, presents, 'So I put my speech in my pocket and I mounted the spiral staircase in my tower. I arrived at the uppermost betterment of my castle, and I looked out at my guests, my servants, my cliff, and my lukewarm sea' (153). The lines clearly reveal irony in John's treatment. He tries to confine his final speech into his pocket. He thinks of outward activities rather than his previous assumption about science. Felix Hoenikker dies in his wicker chair looking out at the sea — while his children are gone. All day the old man has been teasing his children with hints about ice-9, showing it to them in a little bottle on whose label he has written, "Danger ! Ice-9 ! keep away from moisture!" (65). The line acknowledges the

would be destruction inherent in the destructive scientific invention ice-9. Felix thinks the little concern about the future generation. Felix Hoenikker is a brilliant scientist. He is one of the chief creators of atomic bomb. He gets the Nobel prize. His Nobel prize winning speech:

Ladies and Gentleman. I stand before you now because I never stopped dawdling like an eight - year old on a spring morning on his way to school. Anything can make me stop and look and wonder, and sometimes learn. I am a very happy man. Thank you. (17)

The quote focuses on the irony upon Felix's profession. He takes the sense of boast in his profession. Felix, while intelligent enough to be one of the world's greatest scientist. He spends little time with children and shows a general indifference to their existence and that of his wife. Felix Hoenikker makes a chip of ice-9. It has a melting point of one hundred - fourteen - point - four-degrees Fahrenheit. The lines ironize over Felix's, invention. Felix Hoenikker has put the chip in a little bottle; and he puts the bottle in his pocket. And he has gone to his cottage on Cape Cod with his children, there intending to celebrate Christmas . This quote links his invention ice-9 to his children. His present invention creates the link in the future period. Ironically he puts the chip in a little bottle. He puts the bottle in his pocket. He looks like a successful researcher. He intends to provide the ice-9 gift to his children. Hoenikker siblings are a representation of humanity's common, simple needs. John, the narrator, portrays Felix, 'the son of a bitch had a piece of ice-9 with him—in a thermos jug '(62). Felix is cursed ironically. His invention to ice-9 emphasizes on the cruel activities. It shows the total indifference to the life of people. John moves to Ilium to take photograph of Felix's grave. "There was one more thing I wanted to do in Ilium. I wanted to get a

photograph of the old man's tomb. So I went back to my room, found Sandra gone, picked up my camera, hired a cap". (48)

John's attempt to visit cemetery in Ilium to take photograph of Felix's grave is irony. He finds Emily Hoenikker's tombstone is a massive monument 20 feet high and three feet wide, is engraved with the word "mother, " two poems by Frank and Angela, and the phrase "Baby Newt" underneath a baby's hand print. Felix marker, on the other hand, is a small square engraved with the word "Father" (49). The words Baby Newt and father focuses the irony in Felix's and Emily's grave. Angela, the daughter of Felix leaves out the important part of the story. She leaves out the fact that it is on that some Christmas Eve that she and Frank and little Newt have divided up the old man's ice-9.

Vonnegut shows irony in scientific invention ice-9. The old man's ice-9 is shared by the Hoenikker children. Vonnegut tries to show the guilty behaviour to Hoenikker. The future children divides the ice-9 themselves. Vonnegut proves his hypothesis that science causes massive devastation in the creators time and the future generation as well. He undermines the modern world applying the sharp irony as a device. He sees the Felix's inhuman behaviour by the cause of his discovery ice-9. With the extreme example of ice-9 Vonnegut is able to highlight the supreme absurdity of arms race. He attacks on the scientific utopia and he places science as dystopia. In other words, he evaluates, science as the dystopian scenario.

Hazel feels relieved that San Lorenzo is Christian and that the citizen speaks English. Lowe attributes San Lorenzo's low crime rate to the one-size-fits-all punishment of the "the hook", where criminals, are impaled as an example to the populace. The kids react when they see the person on the hook:

Oh, said Hazel, they reacted just about the way the grown ups did. They just looked at it and didn't say anything, just moved onto see what the next thing was. What was the next thing ?

It was an iron chair a man had been roasted live in, said Crosby. He was roasted for murdering his son. Only after they roasted him, Hazel recalled, blandly, they found out he hadn't murdered his son after all.

(70)

Lowe and Hazel parody of vain, arrogant, greed of Americans. Lowe wants to move his business to San Lorenzo where employers are not required to adequately pay or treat their workers well. The Crosbys represent the dangers of dogmatic religious and national identity. Lowe doesn't think the hook will work in democracy, but he suggests public hangings as a deterrent for Juvenile delinquency in the united states. The irony is that Hazel and Lowe see the hook in a London wax museum called the chamber of horrors. The museum also contains a wan statue depicting a man who is roasted alive for murdering his son. It is later discovered that he is innocent. Lowe and Hazel take John to the remains of Frank's house where Newt and Frank are writing:

They took me to what was left of Franklin Hoenikker's house at the head of the waterfall. What remained was the cave under the waterfall, which had become a sort of igloo under a translucent, blue-white dome of ice-9. (186)

The quote concludes that the end of the world comes about as the result of stupid, careless accident. Survivors like Hazel reacts to the disaster with laughable trite phrases such as, "It's no use crying over split milk" (183). The irony here split milk is the accurate description of the accident. In *Cat's Cradle* the end of the world is a

dumb accident. Lowe and Hazel take John to Frank's house to show him humanity's ultimate destruction. The stupid behaviour of humanity is ironic in *Cat's Cradle*. The narrator, John response:

I did not inquire at once as to how Angela Hoenikker Connors and Philip and Julian Castle had met their ends, for I would have had to speak at once about Mona. I was not ready to do that yet. I particularly did not want to discuss the death of Mona since, as we rode along in the taxi, the Crosbys and little Newt seemed so inappropriately gay. (184).

Felix Hoenikker's daughter Angela dies when she tries to play a clarinet with mouth piece contaminated with ice-9. But John doesn't inquire upon her. He displays his deep anger to the scientific invention ice-9. Philip and Julian dies while helping people at Julian's hospital. For six months, John, the Crosbys, and the Hoenikkes brother eat canned foods and melted ice-9 to create potable water. John ironizes Crobys and little Newt because they look like inappropriately gay. Thus, John the narrator focuses the dystopic vision of science in *Cat's Cradle*. The narrator sees that the planes will be coming in low, below the footing of the castle. It suddenly appears:

It dropped from my line of sight again and crashed at once into the cliff below the castle. Its bombs and fuel exploded. The surviving planes went bombing on, their racket thinning down to a mosquito hum. And then there was the sound of a rock slide and one great tower of "Papa's" castle, undermined, crashed down to the sea. (172)

The above quote ironizes the warnings are offered by Felix's irresponsible decision to rest before cleaning up the mess of ice-9 in his kitchen, the Hoenikker siblings and John does exactly the same thing. As a result, the plane crashes unleashed ice-9 into

the ocean. while firing on the effigies in the sea, one of the planes in San Lorenzo's air force catch fire and crash into the cliff over Monzano's castle. One tower of the castle breaks off into the sea, setting off a huge rockslide that sweeps over the Mintons, killing them. Shortly thereafter, the rockslide carries Monzano's bed and body into the sea within seconds, ice-9 covers the world, and tornadoes are raged over the frozen sea. Felix Hoenikker's invention ice-9 is ironized, parodied and satirized in the novel *Cat's Cradle*.

Thus, *Cat's Cradle*, as a science fiction, is an ironic attack on scientific utopian world, especially ice-9 which causes massive devastation though not Kurt Vonnegut's central character, Felix Hoenikker's time but in his children's time.

4. Conclusion

The novel *Cat's Cradle* is a more obvious reaction to the twentieth century's worship of science. It mocks people who believe they can understand, can control everything and survive the world's mysteries. Kurt Vonnegut tries to portray ironies in the scientific invention on the atomic bomb and ice-9. The real source of ice-9 is a speculation about this science fiction invention. John imagines ice-9 as a play thing of Felix Hoenikker's gift to the children. It directly shows an irony to Felix Hoenikker's attempt to invent imaginative discovery, ice-9. In *Cat's Cradle* there is actual danger of man's misuse of experimentation with atomic structures. Ice-9 results from a recombination of atoms. Vonnegut ridicules the hubris by emphasizing that sheer human stupidity is not only alive in the twentieth century but armed to the teeth. Vonnegut has suspicion over science as being beneficial. Vonnegut's dystopic ironic attitudes towards science exposes its other side in *Cat's cradle*. In *Cat's Cradle* the magical coldness of ice is a sign of solitude. John, the narrator, ironically blames to the scientific and modern technological world due to the result of atomic bomb drops in Hiroshima. The writer portrays Felix Hoenikker as a chief character and mocks over standardized, western ideas about goods, evil, sin and morality. He uses ironies in the Felix's scientific discoveries. Felix's fingers start playing with that loop of string and make the string figure calls a *Cat's Cradle*. Felix uses to play the game *Cat's Cradle* because he is one of the fathers of the atomic bomb. The novel exposes an irony in Felix's total ignorance, indifference and innocence towards the moral responsibility. Felix Hoenikker's siblings are a representation of humanity's common simple needs. If modern technology has not placed a dangerous, destructive substance in their hands, there simple needs would not threat to all life on earth.

Felix Hoenikker secretly succeeding in fulfilling the General's request to create ice-9, an isotope of water with a melting point of 114 degrees Fahrenheit. Ice-9 is the last gift, Felix Hoenikker creates for mankind before going to his just reward. Shortly before he dies, on a Christmas Eve, Felix reveals his discovery to his children. Felix's revelation of discovery to the children is totally ironic because Felix gives only little attention to the children. Zinka, a Russian Midget dancer, captures the amorous attention of Newt Hoenikker. John recognizes herself as a dancer but she is a Soviet spy. The irony is that she is engaged to Newt long enough to steal ice-9. Before the death of Felix Hoenikker, he discloses his invention ice-9 to his children. Ironically, the Hoenikker children are just as selfish as their father in same ways. Their suffering and unhappiness aside, they still trade ice-9 to buy happiness. Like their father, they do not care or even consider the awful implications. Vonnegut, continues to parody our accepted ideas morality with Julian Castle. After spending most of his adulthood drinking recklessly and womanizing Julian becomes a philanthropist. Vonnegut reveals the dangers to dogmatism in the persecution. His vision of America is a country that believes it is the best at every thing that take offense at any criticism. His offensiveness is actually ironic in American tendency.

Vonnegut presents the cruelty and arrogance to the American people showing cruelty and arrogance to his own country with the cause of scientific invention is irony. Vonnegut attacks on the attitude of scientific utopian world. He ironizes that Americans are unloved, unfair, kindless and most hated people in the world. He realizes Claire's letter to American is admirable and much necessity also. It is worth-noting, however, that while Vonnegut's portrayal of the united states that appears in *Cat's Cradle* is significantly simplified from that of actual history. Felix's daughter Angela is extremely indifferent to the ramifications of her father's research. She

considers the day Hiroshima is bombed the same as any other day in that her father pays the same lack of attention to her as he usually does, completely ignoring the mass death and destruction caused by the bomb. Her father's lack of attention to her is ironic. Newt and Angela continues their father's tradition of irresponsibility by carrying ice-9 on the boat to San Lorenzo. Vonnegut focuses Angela that she has not any friends in her life because she does not go against her father.

John continues to read Philip's book on the history of San Lorenzo when Bokonon and McCabe land at San Lorenzo, the native people are ravaged by poverty and disease. San Lorenzo has no real history of independence. Vonnegut ironizes the human will to power in his description of San Lorenzo's tumultuous history. He ironizes upon power even in the governmental sector. McCabe and Johnson's dreams of San Lorenzo a utopia is ironic. The people in San Lorenzo are doomed to failure no matter what leader they have, and they have always been this way. San Lorenzo in the novel is pictured as one of the most unsuccessful and useless place on earth. Vonnegut tries to show extreme irony in San Lorenzo due to the destructive activities in such place. Vonnegut tries to demonstrate the failure of science in San Lorenzo. Vonnegut takes the dystopian views on science in *Cat's Cradle*. He further assumes that science has misused in every field in the humanity. The referent *Cat's Cradle* doesn't appropriately refer to a Cat or a Cradle. The game represents sense of the chaos, lies, inhumanity etc. The game of *Cat's Cradle* is played by Felix Hoenikker. The irony is that Felix pays little attention to the family but more attention to the bomb. Felix's one of the children Angela reveals her total indifference to the suffering, poverty and disease that surrounds her on San Lorenzo. Hoenikker's children share the Felix's gift of ice-9 so they have hard and tough life after Felix's death.

Ironically the ice-9 is created by Felix, as a solution to the problem of mud considering this in light of Bokonon's legend, his creation can be seen as the solution to humanity itself. Bokonon asks ironically without accurate records of the past how can men and women be expected to avoid making serious mistake in the future ? John criticizes scientist like Asa Breed, for having the same irrational, stupid pride in their own profession. John shows irony in the case of ice-9. The entire history of ice-9 is mishandling. Felix's children are influenced by ice-9. Felix's son Frank gives ice-9 to Papa Monzano and he dies. The ice-9 is given to Angela and Newt also. Vonnegut ironizes over the activities of Felix Hoenikker. He shows the mishandling of ice-9 from Felix Hoenikker to their children. Ice-9 takes the devastating attitudes to the Hoenikker's family as well as the other people's life on earth. John ironically exhibits the death of Dr. Von Koenigswald caused by ice-9. Hoenikker's children talk how they get their father's ice-9, highlights the disconnection between science and moral thinking. Vonnegut thinks that ice-9 is the Hoenikker family's personal property. The history of ice-9 is attached to the Hoenikker family. None of the children considers the questions of whether they have to take the ice-9 or whether it is theirs to take, and this thoughtlessness exemplifies the relationship between science, and morality in the novel. Felix and their children aware about the would be destruction inherent in the scientific invention ice-9. The narrator emphasizes the misuse of ice-9 in Felix Hoenikker's time as well as their children's time. John further emphasizes the human stupidity to spend their entire life in the company of bomb. Hoenikker's children extremely praise the old man's brain ultimately. Felix Hoenikker dies in his wicker chair looking out at the sea-while his children are gone. All day the old man has been teasing his children with hints about ice-9, showing it to them, in a little bottle whose label has written, "Danger ! ice-9 ! keep away from moisture !" (65). The line

acknowledges the would be destruction inherent in the destructive scientific intention ice-9. Felix, while intelligent enough to be one of the world's greatest scientist. He spends little time with children and shows a general indifference to their existence and that of his wife. His present invention ice-9 creates the link in the future period. The old man's ice-9 is shared by the Hoenikker children. Vonnegut tries to show the guilty behaviour to Hoenikker. The future children divides the ice-9 themselves. Vonnegut proves his hypothesis that science causes massive devastation in the creator's time and the future generation as well. He sees the Felix's inhuman behaviour by the cause of his discovery ice-9 with the extreme example of ice -9. Vonnegut is able to highlight the supreme absurdity of arms race. He attacks on the scientific utopia and he places science as dystopia. In other words, he evaluates science as the dystopian scenario. The stupid behaviour of humanity is ironic in *Cat's Cradle*. Flex Hoenikker's daughter Angela dies when she tries to play a clarinet with mouth piece contaminated with ice-9. John displays the deep anger to the scientific invention ice-9. John ironizes Crobys and little Newt because they look like inappropriately gay. Thus, John the narrator focuses the dystopic vition of science in *Cat's Cradle*. At the end of the novel, the narrator shows the plane crashes unleashed ice-9 into the ocean while firing on the effigies in the sea, one of the planes in San Lorenzo's air force catch fire and Crash into the cliff over Monzano's Castle. One tower of the castle breaks off into the sea, setting off a huge rockslide that sweeps over the Mintons, killing them. Shortly, thereafter the rockslide carries Monzano's bed and body into the sea within seconds, ice - 9 covers the world and tornadoes are raged over the frozen sea. In this way, Felix Hoenikker's invention ice-9 is ironized, parodied and satirized in the novel *Cat's Cradle*.

Thus, *Cat's Cradle* is a science fiction. John, the narrator ironically attacks on scientific utopian world. He analyzes science as the dystopian scenario. Felix Hoenikker, the chief character invents and passes over an imaginary ice-9 as a gift to the children which causes massive devastation though not in his own time but in his children's time.

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