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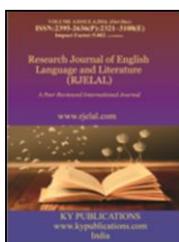
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Cynicism and contemplativeness in *The Unbearable Lightness of Being* by Milan Kundera

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ABSTRACT

The Unbearable Lightness of Being is a 1984 novel by Milan Kundera, around two ladies, two men, a puppy and their lives in the 1968 Prague Spring time of Czechoslovak history. *The Unbearable Lightness of Being* happens for the most part in Prague in the late 1960s and mid-1970s. It investigates the aesthetic and scholarly existence of Czech society from the Prague Spring of 1968 to the attack of Czechoslovakia by the Soviet Union and three other Warsaw Pact nations and its result. The principle characters are: Tomas, a two-timing specialist; his better half Tereza, a picture taker anguished by her significant other's betrayals; Tomas's sweetheart Sabina, a free-energetic craftsman; Franz, a Swiss college teacher and partner of Sabina; lastly Simon, Tomas's irritated child from a before marriage. Testing Friedrich Nietzsche's idea of everlasting repeat (the possibility that the universe and its occasions have as of now happened and will repeat forever), the story's topical contemplations set the option: that every individual has just a single life to live and that which happens in life happens just once and never again – along these lines the "delicacy" of being. Additionally, this daintiness likewise connotes opportunity; Tomas and Sabina show this delicacy, though Tereza's character is "burdened". In the Constance Garnett interpretation of Tolstoy's *War and Peace* she gives us the expression "abnormal gentility of being" amid the depiction of Prince Andrey's demise. Conversely, the idea of endless repeat forces a "largeness" on life and the choices that are made – to acquire from Nietzsche's representation, it gives them "weight". Nietzsche trusted this largeness could be either a gigantic weight or extraordinary advantage contingent upon the individual's viewpoint.

Keywords: Politics, communism, Es Mus Sein("It must be!"), sexuality, lightness and weight, kitsch

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The "unbearable lightness" in the title alludes to the softness of affection and sex, which are subjects of the novel. Kundera depicts love as temporary, erratic and perhaps based upon unlimited series of fortuitous events, in spite of holding much centrality for humans. In the novel, Nietzsche's idea is joined

to an elucidation of the German maxim Einmal ist keinmal ("one event is not critical"), in particular a "win or bust" subjective contortion that Tomas must overcome in his legend's adventure. He at first trusts "In the event that we just have one life to live, we should not have inhabited all," and particularly

(regarding focusing on Tereza) "There is no methods for testing which choice is better, in light of the fact that there is no reason for correlation." The novel resolves this question definitively that such a guarantee is in actuality conceivable and alluring. In *The Unbearable Lightness of Being*, Kundera explicitly likens "kitsch," or terrible, unimaginative and non-authentic sentimentalist workmanship, with totalitarian administrations. Kundera declines to recognize a qualification between Communism, Fascism, or whatever other "ism," and focuses to their likewise kitschy masterful items as the terminal verification of the equality of the "isms." Lightness and weight both get connected to a savant, logic of life, and a few characters. The antiquated Greek Parmenides, said in the opening pages of the novel, is a rationalist of daintiness to whom weight is negative. For all intents and purposes, tolerating the delicacy of being means tolerating a specific absence of extreme importance in life, and living for flashing excellence. The individuals who acknowledge gentility, for instance, are not liable to align themselves to political gatherings, either the Communist administration or the die-hard nonconformists. While both Tomas and Sabina are described by gentility, Sabina is the more outrageous case as she reliably declines to be secured. Tomas, then again, at last comes back to Tereza and Prague. Kundera partners greatness with Nietzsche and the theory of unceasing return. Kundera does not accept interminable return exists, and contends that man just has the chance to attempt one way, and thus has no point of correlation or significance. Rather, those characters that are overwhelming can't acknowledge this excruciating delicacy of being, and look to connect a significance and weight to what they consider critical in life. Tereza and Franz are both overwhelming characters. Tereza is overwhelming candidly and can't adapt to the gentility around her, and is driven almost to craziness. Franz, deciphering every one of the occasions of his life as overwhelming, is directed to an early and superfluous death. Lightness versus weight is the key polarity of *The Unbearable Lightness of Being*, a conundrum that can't be settled. None of the four characters eventually appear to discover an answer.

It is essential that of the four, Sabina is the just a single living toward the finish of the book; notwithstanding, not even she is fundamentally upbeat or satisfied or beyond any doubt of her life decisions.

In *The Unbearable Lightness of Being*, governmental issues exist as foundation, and in straightforward terms. The three more keen characters in the novel, Sabina, Tomas and Tereza, all perceive or come to remember one of Kundera's most essential thoughts, that all diehard political or ideological gatherings are in a general sense the same. Sabina perceives this on a creative level, seeing that Communist, Fascists and the greatly religious all utilize sentimentalist "kitsch", awful workmanship, and purposeful publicity. Tomas understands this when both the Czech administration and dissenter bunches seek after him and need him to sign something; he understands that both gatherings plan to utilize and distort his words. Tereza, while initially enticed by nonconformist style, comprehends on an instinctive level that all political gatherings are hostile to individualistic and would deny her protection. None of these three characters, before the finish of the novel, would be happy with taking an interest in a walk or rally, and henceforth all could be recognized as objective. Then again, Kundera's characters hold solid individual convictions that have political ramifications. Tomas' Oedipus article says numbness of the law is no reason, and damns the Communist administration since it utilizes obliviousness to clarify away its wrongdoing. Sabina obliges opportunity to seek after test painting, and finds that flexibility in the West, far from the Communists in Prague. Ultimately, Kundera depicts the Soviet military control of Prague as alarming. The outside tanks and troopers introduce an assault of the wonderful city, and the administration damns its most insightful men and ladies to outcast or lasting hush. The social world to which Tomas and Sabina had a place in the beginning of the novel has been forever wrecked. Kundera presents sexuality as far as lightness and weight. The lighter characters of the novel are firmly suggestive and see their sexuality as generative and innovative. Sabina paints as innovatively as she has intercourse; Tomas mends singular patients with

similar exactness that he uses to lure singular ladies. Neither feels any level of blame for their sexual indiscrimination. The overwhelming characters of Tereza and Franz, be that as it may, are set apart by sexual blame. Tereza detests bodies, particularly her own, and Tomas's extramarital issues demolish her. Her one undertaking with the tall architect is a calamity that practically makes her frantic. Franz too is tormented, particularly by the possibility that he should sell out his significant other for Sabina. He can't stand to move from one lady's bed to the next, and at last leaves his better half to abstain from deluding her. He likewise declines to utilize his physical quality in bed, expressing that "affection implies denying strength." Kundera additionally shows sexuality in gendered terms. Women's activist evaluates of Kundera have attracted regard for this reality, and level the allegation that in the greater part of his books, particularly in *The Unbearable Lightness of Being*, sex is likened with assault or viciousness. Regardless of whether one considers the allegation substantial or superfluous with regards to the novel, the sexual solace and euphoria the characters feel appears to be specifically identified with their acknowledgment of certain gendered practices. Not at all like Franz, Tomas is sexually fruitful on the grounds that he is not reluctant to utilize his quality (a characteristically male attribute), yet rather issues the notorious charge, "Remove your garments!" to ladies who quite often comply. Franz, who does not utilize his quality, is depicted as powerless, and an occasionally unsuccessful beau. Sabina, not at all like Tereza, appreciates giving up power (a characteristically female method for acting). She thinks about the bowler cap as incitement, a "submitting of her own will to open assault." She appreciates the part of the characteristically weaker lady, so she appreciates sex more than does Tereza. Tereza, thinking about her accommodation to the tall designer, feels she should leave Prague or bite the dust of disgrace. Most European philosophies, religious or political, express that the world is great and human presence positive: Kundera calls this "absolute concurrence with being." He brings up that something like poo, in any case, has no place in any of these philosophies. Their tasteful perfect is rather kitsch, which can be

viewed as "the total disavowal of shit." In different words, keeping in mind the end goal to show a steady, admired, and sentimental perspective of the world, these philosophies eradicate what is awkward to them, what does not fit. This generally untrustworthy and fixed method for taking a gander at the world outcomes in the feel of pale pastel artistic creations of family scenes, or photos of indistinguishable chuckling kids with red Communist bandannas around their necks. Just as nothing unseemly or defacing can be permitted in the stylish of kitsch, people can't be permitted either. The Grand March, in this way, depends on individuals walking in step, shouting trademarks together with one voice. Sabina brings up that this "perfect" is in reality much more regrettable than any vicious or flawed totalitarian reality. The possibility of an "unbearable lightness of being" originates from turning around Nietzsche's concept of eternal return. Kundera thinks about whether any importance or weight can be ascribed to life, since there is no endless return: if man just has the chance to attempt one way, to settle on one choice, there is no point of examination and thus no significance however rather a terrible weightlessness. No choice can be viewed as educated or good in the event that we can't look at paths. This thought annoys Tomas all through his association with Tereza; each time he remains with her, he understands he will never comprehend what might have happened had he cleared out, and he will never know whether staying was the privilege decision. The restriction of gentility and greatness, the key division of *The Unbearable Lightness of Being*, offers two unique techniques for managing this unendurable softness. A few, as Sabina or the old Greek Parmenides, grasp softness and discover it freeing. Others, as Tereza, look for largeness to give them a feeling of significance. Kundera does not endeavour to settle on softness and dimness, or cast either as the "right" approach to live. Each character battles with the terrible lightness of being in some defective, human way, and no single strategy demonstrates better than the others.

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