

MILAN KUNDERA AND THE ONTOLOGY OF IGNORANCE

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Abstract:	Keyword
<p>Milan Kundera is of Czech origin a prominent writer, novelist, poet, storyteller, and playwright who pioneered modern literature in the twentieth and twenty-first centuries. In the novel Ignorance, Kundera talks about alienation, home, the absurdity of life, and returning after a long absence. He begins the novel with a quick redefinition of words and things. He explores the moment of facing the questions of homeland, exile, and return, a moment of redefining everything again. It is the moment of exposure to the original fragility of man. The research paper addresses the emotional tragedy experienced by migrants outside their homelands in Kundera’s novel Ignorance. The paper also shows the extent to which some immigrants adapt to the alternative homeland. It deals with nostalgia and the extent of its impact on humans. The research will present the topic of separation, alienation, and displacement. The research deals briefly with totalitarian regimes and the future psychological damage they cause to the individual and society. The idea of returning to the homelands is presented in the novel in a way contrary to reality, where the research addresses how the immigrant refuses to return after losing emotional and geographical ties with his original homeland.</p>	<p>alienation, homeland, exile, migrants, return, disappointment, absurdity.</p>

INTRODUCTION

With Milan Kundera, we read history with its misery, tyranny, wars, destruction, and the pain and wounds it has caused that do not heal. The work of each novelist involves an implicit vision of the history of the novel, and the idea of what the novel is, through which human existence is enlightened and protected against all forms of forgetfulness. The novel is a mirror reflecting the complexity of existence “Literary fictions, and especially complex ones, inspire readers to question different modes of existence, consider other ways of living, and modify their own lives as a result.” (Just. 2016). Sitting down with Milan Kundera, whether it's a seat in a café, walking with him in a neighborhood, traveling with him to Greece and wandering with him in its endless legends, or sitting down with the protagonists of his novels, Kundera is strongly exist in his works. As a transcendent and abstract idea, the homeland will be present at the core. It is love, even passion, even if it is unrequited, embodied in the characters of each of his novels. They (i.e., characters) are characterized by fear of returning because it would be a painful and unwelcome return and because it is a homeland that does not understand the logic of Kundera’s love, and these are rebellious reactions. Kundera, the rebellious and absurd, defends his existence through these mechanisms because they resist to continue, to endure love of this magnitude, in the face of the inability to do something, change something, or achieve something. In his words, “The more vast the amount of time we've left behind us, the more irresistible is the voice

calling us to return to it” (Kundera, 2002) he is the most tyrannical. It is an ontological return that there is no room to resist. Despite the comfortable life in exile, returning is a constant choice. Although it is a return to an unknown that is not guaranteed consequences, do not expect what will be the reaction, as returning as an adventure always refuses to end. Because the return is a reconciliation with the end of life, this will cause reading history relentlessly, with all its misery, tyranny, wars, destruction, pain, and wounds that never heal for those who have fought or lived through it. Wherever they come and go, they carry a burdened concern, a cursed misery, and a wretched consciousness that does not stop, in the sense of carrying a life that is not life.

‘home’ is a mythic place of desire in the diasporic imagination. In this sense it is a place of no return, even if it is possible to visit the geographical territory that is seen as the place of ‘origin’. On the other hand, home is also the lived experience of a locality. Its sounds and smells, its heat and dust, balmy summer evenings, or the excitement of the first snowfall, shivering winter evenings, sombre grey skies in the middle of the day... all this, as mediated by the historically specific everyday of social relations.

(Brah.1996)

It is an inherent power that is not available to everyone. Even their dreams are being repeated in the same form, the same style, as well as pain. In the midst of all this, they refuse to die. It is the will of life that triumphs despite oppression. Are we saying they are magical creatures? And why not?! Dispalced, on the other, rejects final death under the weight of fragments of endless scenes, emanating from the laps of the past. Irena, for example, the protagonist of *Ignorance*, will profoundly embody everything that has been said.

Speaking of a meeting between Irena and her mother, after a 17-year rupture, the meeting came as a cold and shocking encounter. The mother came from Prague to Paris, and she didn't care what Irena could be, in turn, tries hard to paint a beautiful picture of her presence in Paris, a thing the mother doesn't care about it at all. It is a deepening of the concept of alienation in all that it means to Irena. Even living the illusion of a happy life was not given to her by her mother. Rather, her presence deepened a sense of inferiority and helplessness, and with a flimsy connection that still unites her to everything. “For many years Irena used to look upon herself as a victim because her emigration was forced upon her from the outside, but at one point she realizes that this could be an illusion stemming from other people’s views on the emigrant”(Frank.2008). It is the feeling of not being oneself. So the idea of separating from anything, from anyone, does not work after the death of Kundera's characters. It is a turning back, a feeling of weakness and self-pity, of all the unwanted negative sensations. It may seem clearer with Irena as she buys a joy dress at a moment when she is forced to do so, bringing her nightmares. Her soul has been split between two contradictory desires: her desire to return on the one hand, and her hatred of her former world on the other. A great contradiction that carries with it all the meanings of profound nostalgia for the place. It is suffering in all its manifestations, it is the need for revelation and cry, and the desire to be freed but in vain. It happens that the idea of return is realized.

But what return will we talk to Kundera? Is it a return to a self-emptied history? Or for a self whose breath is still held by all history? Or a self has created for itself new history added to the old one? Or a self is fragmented between all histories? Irena's return to Prague, and the meeting with her old friends on a crazy night, only brought her to an abysmal chasm within herself. It is the fall into nothingness and meaninglessness. Nothing moved anything. Everyone is a strange inhabitant, no matter how deep he/she is (petty laughter, disgusting talk, and boring music). So, is joy still present in the music of return? Or is the tax of return still paid in one form or another? It's the vague fear of everything. Fear is embodied in a deep unit of self, a unit against all the country's new slogans such as brothers of all races, mixing of all cultures, a unit of the universe, and a unit of human beings. They are hollow propaganda images that are marketed away, from exhausted, cracked, defeated selves who want to admit submission. These selves are sick and suffering from a lack of nostalgia and a masochistic distortion of memory. Memories are woven and told when people live in the homeland, not when they move away from it. The history of memory is distorted in this division between two completely different times and places. It is the defeated and captivating present extracted from the past "In other words, one does not immediately announce the formation of a diaspora at the moment of arrival. A strong attachment to the past, or a block to assimilation in the present and future, must exist to permit a diasporic consciousness to be mobilized or be retained"(Cohen.2008). The events will move between Irena and Josef. But the situation remains the same. It is the deep alienation that grunts at every entity despite claims of return.

Entrance into a foreign world (language, government, culture, customs, control, friendships, lack of friendships and family, etc.) can cause an exiled person to feel negatively othered, pulling him or her farther away from a solid connection to the self and a physical location, creating different levels of identity, a fragmented sense of self. Literary representations of exile allow us to study the psychological impact of the experience, providing us with a broader interpretation of this idea.

(McCauley.2016)

Whoever reads to Kundera will feel absurdity and illusion that dragging behind him every meaning, every truth, and every faith. It is the maze of nothingness that humans envelop with many delusional values. Nothing draws man into the absurdity of meanings, perhaps expressing a spiritual malaise, a suppressed energy, or a poet who is experienced in describing the reality of human existence. It is ignorance of everything. It is an incomplete knowledge of the self, of its desires and labyrinths, of the other in all its dimensions, of the universe and its extensions. Man is floundering with Kundera in water, surface, and bottom, relentlessly and non-stop. Man does not survive and does not drown "Kundera forces his characters to glimpse what lies beyond the immense hurdle and trap that is man's desire to discover unity, to find cohesion in the absurdity and relativity of life and in his struggles" (DelBonis-Platt.1997). Non-stop torment – this fate is exhaustive. But what is striking about Kundera's writings is that the reader finds himself in front of a naked self for whip-by-whip strikes, never stopping to cause pain, anxiety, boredom, disappointments, setbacks, hollow ideologies, and family chains. But the self does not stop in the search for

freedom and emancipation, about moments of irrational euphoria. Human memory holds only small parts of the past that are miserable and not others, without having the possibility of knowing why this mystery is. Why this choice? It is human life in short. We do not have the same memory even if we live in the same situations. Each of us has his own thing: no similarity, no intersection, and no comparison.

each of them retains two or three small scenes from the past, but each has his own; their recollections are not similar; they don't intersect; and even in terms of quantity they are not comparable: one person remembers the other more than he is remembered; first because memory capacity varies among individuals [. . .], but also [. . .] because they don't hold the same importance for each other. [. . .] From the very first moment their encounter was based on an unjust and revolting inequality.

(Kundera.2002)

But the sure thing is that humanity lived it together. But not in the same way when we try to repeat it. They are human mysteries in all their dimensions. Irena, a dreamer walking in the streets of Prague as a fact, and the streets of Paris as a picture, feels happier in Paris than in Prague. But an aesthetically magical bond binds her only to Prague. She suddenly understands why she loves this city, and how painful her departure from it forever has been – fake, unnecessary, and snowy as she says to herself, “a person who messes up her goodbyes shouldn't expect much from her reunions”(Kundera. 2002) But each city has its charm, which only affects those who melt into it: “Macha, poet at the time when his nation, a water sprite, was just emerging from the mists; Jan Neruda, the storyteller of ordinary Czech folk; the songs of Voskovec and Werich from the 1930s; Hrabal and Skvorecky, novelists”(Kundera. 2002), they are symbols of freedom, joyfully free with their rude humor. This is the perfume of this country whose intangible essence that she carried with her to France cannot be reached.

It is the last day to say goodbye, to the city that loves among all cities, but at the same time is ready to lose it without regret, to be worthy of her life. What Irena wants now is love without any gratitude, because gratitude is just another face for weakness and dependency. What is striking for Kundera is his accuracy in describing the surrounding, and the many interpretations and analogies that come with his description. Kundera's heroes are often not free in their destiny and their decision-making. But when the conditions are favorable for decision-making, it becomes difficult. His heroes are embalmed in mazes of decisions, thoughts, and emotions to the point where the moment of deciding becomes difficult.

For Kundera's protagonists, it is neither about breaching the prosaic order of things, nor about changing the world or making it better, and it is certainly not about founding a piece of heaven on earth either. Rather, Kundera's protagonists, scarred by the irrational and impersonal forces of history, simply withdraw from the battleground and renounce the Hegelian premises by surrendering to the world: They are *heroes of nonbelonging* ; they disappear, escaping through a side door.

(Frank.2008)

The hero becomes a slippery object from whom anything can expect at any moment. It is a crisis of a being and endless bewilderment. Or, in short, it is existence in all its anxious,

haunting existential dimensions, perhaps what deepens this is return, and what a return! A return in which the bridge of communication between the whole has been broken, and no one cares about anyone. Man forget as if he weren't even closer, no one cares about what you are. A paradox whose logic we try hard to approximate to but uselessly. Humans must get used to going through life without attention, listening, or waiting for the mercy of anyone. Perhaps the meeting between Irena and Josef confirmed this. It is a meeting that we think at first glance was a meeting of two lovers. The reader is breathing a sigh of relief with Kundera because the meeting is after a very long separation with the intimacy that accompanied it. But we are shocked when Josef decides to go simply alone, indifferent to Irena, who still keeps a memoir of the old days. Even her name no longer remembered – it's the Kundera farce at its peak. The encounter become meaningless, worthless, and without memory. Everything is in the dustbin of oblivion. Therefore, the homeland and the return of the Kundera are not the same as others. It is the return of no return, it is the desire of unwillingness. All values are in the trash. This is the crisis of the troubled being, who is in the kingdom waiting for destruction. In doing so, this being is armed with forgetfulness, absurdity, with indifference to continue, so that all these hurricanes do not suffocate the being from anxiety, wandering, and absurdity.

Then the novelist goes on to stress the deviations of Irena's fate from that of the Homeric hero... She has metamorphosed into an independent woman after the untimely death of her husband Martin; a woman capable of raising her two daughters on her own without any financial assistance from anyone. Since her new life has originated in Paris, she does not feel the slightest desire to return to Prague, which has now come to signify her old life in her mind. The vision of her return does not provide her any happiness.

(Maji.2021)

Kundera opens his novel with a dialogue between Irena, the immigrant widow whose husband died in exile, and her friend who asks her if she will return home. This puts us directly at the heart of a problem, or crisis, to raise questions in us at first glance. The communist regime has fallen, and she must now leave Paris, where she lived for twenty years, and return to Prague. "I've been living here for twenty years now. My life is here!"(Kundera. 2002) Before deciding to visit Prague she was sitting in front of the window in her apartment on the last floor looking from her high place to Paris, Kundera recounts: "and she realized how happy she was in this city. She had always taken it as a given that emigrating was a misfortune. But, now she wonders, wasn't it instead an illusion of misfortune, an illusion suggested by the way people perceive an émigré?" (Kundera. 2002). For twenty years everyone around her saw her exiled from the country she had fought for, so she must be struggling with nostalgia to return to it again. Irena returned to Prague, which had not yet recovered from Stalinist communist rule, where she went to buy herself a dress that suited Prague's weather. It was in the same colors and details that come out of the communist factories. She bought it compelled because it reminded her of her distant past from which she had escaped. She wore it immediately, and on the street in front

of a large storefront, she found herself wearing her local communist dress in a vast mirror. This is stated by Kundera:

she was stunned: the person she saw was not she, it was somebody else or, when she looked longer at herself in her new dress, it was she but she living a different life, the life she would have lived if she had stayed in Prague. This woman was not dislikable, she was even touching, but a little too touching, touching to the point of tears, pitiable, poor, weak, downtrodden

(Kundera. 2002)

She was captured by panic as if she were living her nightmare from which she had been running for twenty years.

When it is time to meet her old friends, Irena was surprised by the distance of time and psychological distance that separates her from them, no one asked her about her twenty years of living in Paris, and during the meeting, every little detail shed light on everything that separated her from them: her long absence from the country, her customs as a foreigner, her liberation as a Frenchwoman coming from Paris. She blamed herself for giving great importance to this meeting. She eventually wanted to know if she could feel at home and live in Prague again and have new friends again. But she realized with surprise that her life, the very essence of her life, her center and treasure outside Prague, maybe in Paris, or maybe in her twenty years of alienation between Paris and Prague. This essence she will not be able to circumvent or deny, she left Prague twenty years ago and lived in Paris twenty years, to which of them does she feel nostalgic then?

In a magical symbolic scene, Kundera brings to the height of fragility hidden behind the words of homeland, nostalgia, and alienation. Irena walks through a village in France a few years before the downfall of communism in the Czech Republic and Europe. She is fascinated by the splendor of the French countryside and finds an effective scene on the other bank of the river that cuts through the French rural village. She finds several very flowering trees felled and thrown alive! She tried to draw the attention of those around her to this, but loud music exploded from a nearby speaker, in front of this emergency event “Irena clapped her hands over her ears and burst into sobs. Sobs for the world that was vanishing before her eyes.”(Kundera. 2002)

When the novel reaches the middle of events, Josef appears to share with Irena the meanings of return, nostalgia, and homeland. Joseph decided to leave Prague and the whole Czech Republic not because he feared repression and hates the Soviet Union, he could have practiced his profession and taken care of his farm without disturbance, but he was alone, without children, completely free. He told himself that he only had one life and that he wanted to live it somewhere else.

Irena and Joseph met twice, the first time as young men in Prague, and could not go into a friendship or adolescent love because of their association with Prague society, their families, and friends, which severely restricted their freedom. The coincidence brought them together again when they decided to return to Prague after the demise of the communist authority. Irena was amazed at the liberation and freedom that she was not accustomed to in Prague. Each of them behaves as if they were harmonious in oblivion,

completely free from any social moral medium, which surprised Irena in particular. Almost all of her memories of Prague are confined to repression, deprivation, and moral authoritarianism. Irena remembers Josef and invited him to meet her in a fun and lightness that he liked, and he accepted her invitation. Reminiscing about their youth and triumphing over the city that had expelled them. After talking about Prague, which had changed so much, the two went into sex without romantic introductions, and proceeded to obscenity, violation, and total agreement between them, provoking crudely and astonishingly, which Kundera describes as:

A total accord in an explosion of obscenities! Ah, how impoverished her life has been! All the vices missed out on, all the infidelities left unrealized. Their accord is total, ... For each of them it is a tour through sexual life at high speed: the daring moves that lovers come to only after many encounters, if not many years, they accomplish in a rush, the one stimulating the other, as if they hope to compress into one single afternoon everything they have missed and are going to miss.

(Kundera. 2002)

The sociologist Zygmunt Bauman explains the situation of strangers in the city, their lives and experiences are different from the natives and the people of the social environment:

In the meeting of strangers there is no picking up at the point where the last encounter stopped, no filling in on the interim trials and tribulations or joys and delights, no shared recollections... The meeting of strangers is an event without a past. More often than not, it is also an event without a future.... At the time of the meeting, there is no room for trial and error, no learning from mistakes and no hope of another go.

(Bauman. 2000)

With exhausted bodies, Irena and Joseph stretched out and felt that their relationship with Prague had ended forever, they felt that they had been reduced to their crazy night for all the years they had not spent inside Prague. Now their lives in Paris are still waiting for them to step alone into new experiences and new memories.

In the novel, Josef always imagines the image of his old house at sunset with his mother hanging cloth on it to help him return to it as he returned from playing with his friends. As he sits on the plane back from Prague to Paris and is free from that image that no longer exists, Josef still imagines the image of his old house and his mother holding a small piece of cloth on top of the chimney roof to show him the house, smiling and Kundera tells us that nostalgia is only for what one can't go back to. Nostalgia is not tied to a particular place or people, it is rather emotional energy that stems from the original fragility of a human being who is unable to determine what home is outside of a sense of nostalgia. As usual, it's an intense reading of a short work by Czech writer Milan Kundera. The short novel *Ignorance* tells of a meeting between two migrants who returned to the Czech Republic after twenty years of absence. The story touches on the life of the lady in France and her relationship with her mother, her late Czech husband, and her Swedish friend who also left his country to plunge into great reflections on the life of the immigrant and how he formed his memories of two countries that he can no longer choose between. It also reads about the life of the other immigrant who lived in Denmark, his youth, and his

relationship with his brother, family, communist friend, and Danish wife who died before his family know her in his country. It is a great novel that sheds light on nostalgia and its concepts in many European countries and introduces a simulation of the story of Odysseus and his longing for Ithaca.

In the very beginning of the narrative, Kundera draws elaborate parallels between the story of his protagonist Irena and the protagonist of the greatest Classical writer Homer's famous epic *Odyssey*. Irena has spent twenty years in a foreign land just like Odysseus. While Irena left her homeland Prague in 1969 to escape from the terrible political upheavals and emigrated to France with her husband and daughter, the great Classical hero Odysseus left his homeland Ithaca to go to the Trojan War where he stayed for ten years.

(Maji.2021)

From the analysis of the word nostalgia and its synonyms in other European languages, it is obvious that each people has their concept of homesickness. Migrant readers may feel pain as a result of reading this novel, but it will answer many questions and raise more questions at the same time. Of man's longing for his original home, we read, "The house of the birthplace that everyone carries within him, the rediscovered path in which the traces of the steps of lost childhood remain" (Kundera. 2002). On returning home, he writes, "the return is a reconciliation with the finitude of life. Rather than the infinite (for adventure never intends to finish)" (Kundera. 2002). About nostalgia, "For nostalgia does not heighten memory's activity, it does not awaken recollections; it suffices unto itself, unto its feelings, so fully absorbed is it by its suffering and nothing else" (Kundera, 2002). To explain the waning of nostalgia with aging, we read, "The more vast the amount of time we've left behind us, the more irresistible is the voice calling us to return to it. This pronouncement seems to state the obvious, and yet it is false" (Kundera. 2002).

The human being is getting old and the end is approaching so that every moment becomes precious and there is no longer time to waste on memories. The apparent mathematical contradiction of nostalgia must be understood: "it is most powerful in early youth, when the volume of the life gone by is quite small" (Kundera. 2002). Kundera links human shortness of life to concepts such as patriotism, "For the very notion of homeland, with all its emotional power, is bound up with the relative brevity of our life, which allows us too little time to become attached to some other country, to other countries, to other languages" (Kundera, 2002) as well as the leniency of young people of death, "To die; to decide to die; that's much easier for an adolescent than for an adult. What? Doesn't death strip an adolescent of a far larger portion of future? Certainly it does, but for a young person, the future is a remote, abstract, unreal thing he doesn't really believe in" (Kundera. 2002).

The novel deals with communism, how it overthrew private property in the Czech Republic, and how everything quickly returned to its former state after its fall in 1989. The novel also tells about dictatorship and how the Czechs felt that it ended with the fall of the dictator. The communist domination of their country seemed eternal to them due to the greatness of the Russian Empire and the difficulty of its fall in their eyes. We read about conflicting feelings about their love for their country not because it is big and great but

because it is small and unknown and tries to preserve itself among the giant countries surrounding it. But Kundera reminds his readers that people's and their poets' view of the eternity of anything may be wrong: communism has fallen and is not left forever. The novel shows the schizophrenia in the life of the immigrants, they have old memories in their first country and other memories in the new country. This idea is well articulated by Spallino-Mironava in her Kundera's Artful Exile: The Paradox of Betrayal (2013):

Plagued with feelings of alienation, of the past irrevocably slipping away, an émigré perceives assimilation to a new culture as necessarily compromising his/her own, and the process of growing accustomed to the new cultural environment feels like giving up his/her own cultural heritage.

But people in both countries do not care about other life. Therefore, they feel disconnected from reality and is required to delete many years of their life when talking to people who are not interested in them. It is noticeable when an immigrant who has lived in Denmark realizes that no one has sent him letters informing him of the death of his relatives – even after the demise of communist censorship that had banned contact with migrants – and this is due to the reason that he no longer exists for them. Kundera believes that the cure for this schizophrenia is to ask the immigrant to tell and illustrates his experience and what he has seen in his life, but no one thinks about it. The novel talks about memory, its formation, and distortion even if it is documented in a diary, and the reflections in this regard are very deep and painful at other times.

Even in his earlier novels, Kundera grapples with questions of universal applicability: individual and society, individual and history, ideology, imageology, crisis of identity, personal and collective memory and its manipulation, illusion and reality. The Czech reality, so familiar to him, serves as a field of his exploration.

(Mironava. 2013)

Ignorance depicts young people, Kundera points out that the rebellion marked young and believes that the rebellion of the young man returning from Denmark is his rejection of the church while his family never missed Sunday Mass, his rebellion against entering the field of medicine – his parents' profession – and his preference for veterinary medicine that is less prestigious in the opinion of his family as an expression of rebellion. In this regard, the novel reveals the injustice of communism by dismissing his brother from medical school in 1948 because he comes from a bourgeois class and the latter had to wear the mask of communism and join the school to complete his studies. In the novel, there are deep debates about art and the influence of politics on it, about poets and small states and their desire to preserve their identity, about alienation even after death, about political changes and the change in their situation that affects the groups benefiting from the status quo. Love and reflections regarding marriage at the age of twenty are not absent from the novel, as well as transient love relationships and the choice of one's destiny. We read, “That's the age people marry, have their first child, choose a profession. Eventually we come to know and understand a lot of things, but it's too late, because a whole life has already been determined at a stage when we didn't know a thing” (Kundera. 2002). It's a considerable novel like all of Kundera's works.

Entering the world of Milan Kundera and wandering through the intellectual paths that he broadcasts in his narrative speeches, reveal to the reader that this novelist has multiple messages. Each of these tries to open the eyes of the recipient to a message that Kundera adores, including messages that invite dialogue with it and come up with a result that enriches the universal human thought. The writer strives to make it literary and hide behind it a philosophical approach. Kundera's philosophy in his works paves the way for a purely humanistic call that includes granting self-freedom, and the opposition to everything that prevents human freedom, condemning through it practices that are considered to be brutal behavior and secretions of psychological diseases that have been born in man since he saw another human being who shares his life “life, in its essence, moves toward plurality, diversity, independent self-constitution, and self-organization, in short, toward the fulfillment of its own freedom” (Havel.1978). These diseases soon grew and grew in the self until they became behavior, and then moved in later stages to include regimes and to accompany rulers.

In the novel *Ignorance*, Milan Kundera is preoccupied with the themes of migration, the lives of immigrants, and the nostalgia in between, feelings and situations of life. As immigrants are people who have found themselves forced to leave the warmth of their nests, and the intimacy of their social life due to the thought they hold and opinions they profess in authoritarian coercive regimes that oppose their ideas on the one hand and consider migration to be betrayal and even of the most hated betrayals, on the other “*Ignorance* focuses on the unsettling return of Irena and Josef to Czechoslovakia, decades after the now-fallen Communist regime forced their respective migrations to France and Denmark”(Jones.2012). But the day a citizen is forced to migrate, nostalgia remains an inherent characteristic of him even if he distances himself far away, even if he is only miles away. Migrants live with their human genes tied to their homes, having one dream that they share in detail. Kundera's emphasis on the phrase all of them without exception includes even those who pretend externally to be disconnected from their homeland and that they see the homeland as a stamp affixed to the envelope of a letter and finished after its seal, that is, after its departure.

The psychological time in this novel dominates in a way that is almost inextricably of its recipients, as the characters live the time with its psychological influence through endless suffering. Character is in the middle of a swing of two sides of concern, one side of its fundamental attachment to the homeland, and the other party its daily life in the country of expatriation despite the justifications for its calm and the presence of motives for its stability. Psychological time permeates the self, Irena, for example, fears for her beauty from dissipation as she lives in alienation and as days go by. Kundera emphasizes in his presentation the conflicting emotional states that Irena is exposed to from time to time within the limits of her day “Moreover, no one shows any interest in the protagonists’ new life or the hardships of their exile: the loss of their partners – Irena lost her husband and father of her daughters, while Joseph, his wife – the painful adaptation process in their new country, their alienation, and nostalgia. The” (Garoiu.2021). The internal camera or what is called in more than one place in this speech ‘unconscious cinematic’ presents her with

two types of situations. One that is combined with light, gleam, and things that are clear for what they are, and the day makes it a source of hope for her by restoring some of the photos of her hometown. Happiness and psychological relaxation are just embodied. While the second type comes as a companion of darkness, dimness, and a source of obsessions, Kundera refers to it as night. Night to the slender and the sensitive, have a source of fear and anxiety, while to Kundera rivals the appearance of forced repatriation sensors.

Kundera treats psychological time with a twenty-year period of exile that Irena spent with pain, fear, hardship, and suffering. But this period was not paid attention to when she returned to the Czech Republic, and it was not based on a period of struggle spent her years holding the embers of separation and nostalgia. The woman with whom she entered the conversation of affection while sipping beer ecstasy makes it clear to her frankly no one would unveil an illusion, that no one cares about the years of grievance and pain she has spent. Today, attention is directed to those who have succeeded more than those who have suffered, as people today boast of success and not suffering. A heavy feeling Irna feels as she listens to the woman's candid words. She feels that what she spent years away from home is not a source of question and research to learn about life experience and knowledge of suffering. With this discovery, she enters the circle of pain, the circle of injustice, and the denial of the right to speak.

critique of Romanticism, Kundera wants to place the burden of the revelation of the unique and uninterchangeable self on pain, and suffering in the familiar sense (of feeling pain rather than, e.g., pleasure, comfort, and so forth), and not on the immediate self-awareness of a pre-reflective feeling.

(Hart. 2018)

Sober human realities necessitate asking questions to reach a path in which the years were running, and negligence in asking is oppression. Therefore, negligence becomes a form of murder or mutilation of a body part. Kundera, through Irna and her sense of abandonment of others for her suffering and neglect of what she has gone through, expresses the alienation of the Czech and cultural milieu, for him and other expatriates who have struggled for the homeland in particular. So when he returns these days to visit the Czech Republic, he distances himself from his intellectual class and retreats away from the eyes of the press "Plagued with feelings of alienation, of the past irrevocably slipping away, an émigré perceives assimilation to a new culture as necessarily compromising his/her own, and the process of growing accustomed to the new cultural environment feels like giving up his/her own cultural heritage" (Spallino-Mironava. 2013).

Globalization, some of whose influence has appeared in the ruins of socialist regimes, seems to have created a new reality that affects the relationship of the citizen with their homeland. Kundera presents this boldly through the character «N» whom Joseph interviews after his return home. This character, who lived with the communist, socialist regime in Prague and witnessed its downfall, manifested to her, what looks like a reality that must be recognized. The one who believes that the change of the world and the acceleration of the wheel of life in the last quarter of the twentieth century led to the dismantling the citizen's

relationship with his homeland. It resulted in the dissipation of human enthusiasm in his attachment to the land of ancestors, as the new world showed globalization a generation. New citizenship is falling backward. “The fall of communism and the eastward expansion of the European Union to the shores of the Black Sea has left Kundera’s ‘Tragedy of Central Europe’ so dated that today its lament for Western civilisation appears almost quaint.” (Ungar.2008)

There is no contradiction to the truth, and no transgression in the facts to say that the world novel witnessed in the second half of the twentieth century a clear change and a trait that can be characterized by modernity (both in terms of form and artistic architecture or in terms of the expressive means used in the narrative). First, out of the traditional framework that has been moving with its structure and content within it, and abstract characters of the character of heroism and uniqueness. Second, threw them to the field of dealing with others loaded with feelings that do not exceed the limit of the feelings of the people we see in the streets, markets, and squares. People who move under the roof of concerns and psychological pressures, sociological and economic even almost their dreams, and their aspirations to be common as abandoned most of them from the traditional sequence in the hierarchy of events. It is no longer the patience of readers that is about to run out as they follow the course of events and the movements of the hero or heroes to see what will lead to the conclusion (peeping at the last chapter). Third, due to the integration with the characters of the novel (a merger arising from a close emotional link). The fourth is that the modern novel sought to reach the reader's self according to the novelist's vision and his modernist endeavor by the time of reading to achieve special pleasure and follow an unfamiliar readership.

Conclusion

Nostalgia is a characteristic that accompanies Human being at all times and places. It is part of the immigrant's soul and is rooted in his memory and being. Kundera presents this feeling that man still has, even if he finds better conditions than his condition in his home country. Irena loves life in Paris, she feels that Paris is more beautiful and safer than Prague her native home. But what is remarkable is that in these same moments, and this feeling, there remains something inside her, that it is a small remnant of the memory of the soul that carries the fragrance of the past. Those few flashes pull her towards what she remembers from her homeland. They are the same fragments of memories that she carried from Prague to Paris. It's the secret of life, its nostalgia, the indivisible feeling of her soul as Kundera has to offer, even though the decision to return is difficult or almost impossible. The difficulty is that the characters in the novel *Ignorance* are dispersed with an irrational and impersonal history. But attachment to one's homeland remains an important thing in the life of an immigrant. It is a sensation that does not disappear and does not fade.

Josef also remembers his mother and home in the past, that's what remains of flashes of memory. These tiny illuminations represent the bonds to home that is not tied to a specific individual or place. Home is the only place that accompanies man wherever he goes. But the migrant remains distracted between returns or not. Kundera presents the events of the

past and the few destructive memories that reflect on the human psyche and prevent him from his return to home. In the novel, Kundera shows how these repercussions make the immigrant prefer to stay in a new land where he has no ties and memories, even though no one cares about his existence.

Although life in the diaspora is different and perhaps somewhat luxurious, and with the option of returning to the homeland, in some cases a person does not prefer to return home. When Irena met her mother, long after they parted, the mother met her daughter coldly and indifferently. Where Irena seemed to be not long away, this makes her feel as if she was dead in life. As it was something that didn't change. It's the frustration that turns the image of returning home upset down. The return seems unnecessary in light of this neglect and indifference to what she had suffered for many years. These moments combine with her preconceived sense of not wishing to return home. Here Kundera presents an example of his absurd ideas that blast fragile human thought in the absence of home to the point of becoming reluctant to the principle of return. This is an important aspect of Kundera's novel *Ignorance*. He shows that returning may be an unwelcome idea to the land with which man has been associated since birth. The novel presents a reality that contradicts everything that is familiar and known, such as the love of meeting one's family and returning to the land in which man was born. The novel shows us how man loses all the ties that bind him to his homeland, and this is what is behind the feeling that return became an event without any importance.

Another important aspect presented in the novel is the negative impact of totalitarian regimes on human life. Irena fled her homeland and lost everything that tied her to it because of the Soviet communist regime that swept her homeland terrifyingly. The damage caused by communism is also somewhat psychological for her. What she remembers from this invasion is injustice, tyranny, deprivation, and suppression of freedoms. Kundera presents the model of dictatorship in its best form. From the severity of the deprivation to which man was subjected, it seemed to them that it was a regime that would last forever and inescapable. Kundera's novel's purpose and philosophical dimension are based on rejecting everything that restricts human freedom. The rejection of brutality and fascism, which devalue human life, has also come under the influence of totalitarian, authoritarianism that knows no mercy.

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